FILMS · RADIO · VIDEO · MUSIC · STAGE

VARIETY

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RADIO JUST A TELEVISION ECHO

Wall St. Research Eyes Amusements Optimistically Via Probe of 26 Cos.

An all-embracing and unprecedented investigation job on the financial condition of the motion picture, radio, television and recording industries has been completed by a group of Wall Streeters. Their conclusion: We like what we see.

Total of 26 firms, clearly representative of each of the various fields, were studied by researchers employed by Merrill Lynch, Pierce, Fenner & Beane, underwriters and brokers in securities and commodities. Their findings and conclusions were contained in a 30-page report which reflects an optimistic view with regard to all 26 companies.

Though the pix industry has been hit square in its financial solar plexus, this does not mean its kayo, states MLPF & B. The business has made good progress in remedying its monetary ills, despite the market adversities which set in in 1947, the report contends, adding: "Going to the movies is an American — a worldwide — habit that will not be displaced."

Radio is paying television's bills, says the financial firm, which reports that no TV network and few individual stations made money last year. However, it is added the TV webs, while still operating in the red in the current year, are looking ahead to reaping a golden harvest in a couple of years—providing there's no World War III. The thought is that individual stations are showing the way to profit-making. Only six stations came out on top financially in 1949 but perhaps five times that number will be in the black in 1950, according to the investigators.

The TV set makers have no immediate problem, should be able to sell about 6,000,000 home receivers annually for some years to

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Goldwyn Thinks Films Will Drop to 150 a Year, 'Good Ones,' Due to TV

Denver, Oct. 3.

In a panel discussion at the U. of Denver, Samuel Goldwyn declared last week that television would force Hollywood to drop from the present 400-odd films a year to around 100 to 150 a year, all of the latter good. For, as Goldwyn declared, "Why should people go out to see bad films when they can stay at home and see bad television?"

Goldwyn looks for a merger of TV and films, in which TV could take advantage of the technical know-how of the picture industry. He expressed a plea against government censorship of the content of films, especially referring to films exported. Goldwyn urged leaving in the criminal element, saying that is one of the facets of life in the U. S. He favored exposing all the facets instead of just the "sugar."

Wider Military Use Of Pix Urged by Marshall

Washington, Oct. 3.

General George C. Marshall at one of his first staff meetings since taking over as Secretary of Defense has urged on the Army, Navy and Air Force wider use of films. He privately expressed a desire for more Hollywood product glorifying work of the services as well as more indoctrination and training films.

Marshall is understood to have urged reknitting of the close contact with Hollywoo hat was maintained during the last war. Aim would be to push the making of service pix for public consumption.

Hope, Godfrey, Crosby May Tour Soldier Camps

Washington, Oct. 3.

Liggett & Myers is understood to be working on a plan to tour its Bob Hope, Bing Crosby and Arthur Godfrey radio shows through the Armed Forces training camps in this country for the two-pronged purpose of furnishing entertainment to the troops and providing a new background for the origination of the shows.

Services have leaped at the proposition since it provides the big name talent and polished shows which have been unavailable to the camps since the end of World War II. Belief in Washington is that with Liggett & Myers pointing the way, many other top radio and TV shows will soon be originating in the camps.

It takes a little of the pressure

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VET U.S. CHORAL GROUP NIXED FOR RUSSIAN TAG

Don Cossack Chorus, Serge Jaroff conductor, has had concerts cancelled on it in Chattanooga and El Paso due to the war situation. Local managers feared they'd draw slim audiences, due to the fact that the singers were Russians. Concerts were slated for November.

Ironic fact is that, although the 30-man group is mainly Russian-born, they've been in the U. S. since 1930, and all are American citizens. Furthermore, some of the older men fought against the Reds in Europe, while several younger men fought in the U. S. Army in World War II. They also toured for USO-Camp Shows, etc. Being White Russians, mainly, they're violently anti-Soviet.

WEBS USING TV AS AM COME-ON

By GEORGE ROSEN

With the virtual stalemate in radio sales activity and the need for attracting AM advertisers on a new basis, network programming may soon move into a whole new sphere of operation.

If the blueprinted pattern, which is high on the agenda of the networks, meets with any measure of success, it would automatically resolve in one fell swoop most of the problems besetting radio.

In essence, it embraces the philosophy of radio winding up as the "shirt-tail" of television, for the scheme entails reducing AM programming to recorded audio versions of TV shows. With practically no expense involved beyond the cost of the television production, except for the editing process, it would enable the networks to offer them as "bonus" shows for AM, at either a token payment or even on a cuffo basis, in return for the client buying the time.

NBC has already made some test tapings of the audio versions of the Sid Caesar-Imogene Coca comedics on the Saturday night TV "Show of Shows"; the Eddie Cantor, Fred Allen and Martin & Lewis segments of the Sunday Night Colgate "Comedy Hour" video series. Through the process of editing the top comedy bits, and piecing them together, the web

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Sadler's 3-Week 315G N.Y. Gross Sets All-Time Record; Could Stay 6 Mo.

Sadler's Wells Ballet of London wound up its N. Y. visit at the Met Opera House Sunday (1) with an estimated gross of $315,000 (including tax) for its three-week stay of 25 performances. Troupe was practically sold out before the engagement, had thousands of turnaway ticket requests, and had the full limit of standees at all performances. Gross—averaging $12,600 a performance (top was $6, with opening night $10.80)—represents the biggest receipts ballet has had anywhere, at any time, with any company. It compares favorably with Broadway, even exceeding the boff "South Pacific" weekly take. The daily Sadler's average is as good as weekly takes on some Broadway shows.

Sol Hurok, American impresario for the company, estimates that if the Met and Sadler's were available, he could run the ballet troupe in N. Y. for six months, at a $6 top, and do sellout biz. He bases this estimate on the standees, nightly turnaways, unfilled mail orders, personal requests, etc. Manager points to the "hunger" for cultural attractions among the masses, as indicated last spring by the sock NBC Symphony Orchestra tour and this fall's boff engage-

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Talk Up Theatre TV for Top Events As Louis-Charles Fight K.O.s Exhibs

By BOB STAHL

Last week's Joe Louis-Ezzard Charles fight might have given theatre television its greatest boost to date, even though the bout was not carried anywhere on large-screen video.

With an estimated 25,000,000 viewers having witnessed the fight on TV in their homes or public places, film theatres in all interconnected video areas reported their business off that night (27) as much as 50%. As a result, a number of exhibitors who have been highly skeptical heretofore about the TV lure of such events are now beginning to wonder what kind of grosses they could have racked up by having the fight fed directly to their theatre TV systems on an exclusive basis.

Another factor seen hypoing the growth of large-screen video is the comparatively small gate — only $205,000—paid in by fans who attended the fight at Yankee Stadium, N. Y. While execs of the International Boxing Club, which

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Mae West's 'Come Up And Spin One With Me'

Mae West is being auditioned by WOR, N. Y., for a late evening disk jockey stanza. Half-hour cross-the-board airer would have the legit and film star chat, with actors playing her personal maid and valet as she spins the platters. A Charles King production, it would be syndicated on wax to other stations.

WJZ, ABC's Gotham outlet, is also bidding for the program.

Chandler Sees $1,000,000 For '51 Series Sale

Baseball Commissioner A. B. (Happy) Chandler after successfully jockeying Gillette and DuMont into bidding up World Series video rights to $800,000 this season, is aiming for the $1,000,000 mark next year. Razor company which "earned" first refusal rights on the 1951 series telecast by virtue of picking up this year's tab (with the aid of $50,000 apiece from NBC, CBS and ABC) has already reportedly exercised its refusal and nixed the $1,000,000 deal for next year.

If Gillette remains out of the series picture next year after cueing much speculation over the economics of the current astronomical deal, it's believed likely that Chevrolet will step in. Chevrolet was reported to be behind DuMont's bidding this year.

Gillette is getting off the financial hook to the extent of $150,000 which the three webs are kicking

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Ex-Con's Murder Puts Added Heat on Chi's Night Life Sector

Chicago, Oct. 3.

Heat which followed the slaying of former police Lt. William Drury here Monday (25) night has already had its repercussions in the bistro field. With the Federal government moving into the inquiry, mobsters and hangers-on have deserted the near northside playspots.

Patrons, too, have been fewer in the near northside and westside spots, due to the allergy to the raids of Federal and local officials, who have had little success looking for the mobsters, who are alleged to have "fingered" the former cop for giving information to various political committees and writers.

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PHIL SPITALNY
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OUR LADY OF FATIMA
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Show Biz Seen Mobilizing Again To Ensure Troop Entertainment

A series of meetings in New York and Washington slated for this week may determine the future course of troop entertainment. The Associated Services for the Armed Forces is slated to meet in the nation's capitol tomorrow (Thurs.), while the USO board is slated for conferences in New York today (Wed.).

Major questions to be discussed include the format of the setup to entertain the fighting forces, name of the new structure and sources of revenue.

It's reported that as wide a front as is possible from the entertainment field will come in. Council of Motion Picture Organizations is reported ready to come into the fold for an active role in troop entertainment.

One important facet to be discussed is the question of financing. There are possibilities that the various Community Chest campaigns now under way may provide some of the bankrolling. The various organizations which comprised United Service Organizations will probably support any group that is designated to be the central agency for soldier entertainments. Organizations comprise the Young Men's Christian Assn., Young Women's Christian Assn., Jewish Welfare Board, National Catholic Community Services, Salvation Army and Travelers Aid.

Many feel that the USO tag should be continued since it is already established in the mind of the public. USO work has been carried on lately by ASAF which

(Continued on page 54)

B'way Show Looms For Garland After Ending Metro Pact

Hollywood, Oct. 3.

Judy Garland, under contract to Metro for 15 years, is now a free agent at her own request. Actress will head for N. Y. to confer with Rodgers & Hammerstein about appearing in a stage musical, possibly "South Pacific" on Broadway when Mary Martin does the London version.

Prior to her final severance from the Culver City studio, Miss Garland was under suspension for failure to report for rehearsals with Fred Astaire in "Royal Wedding" last June. Before that, she had been replaced by Betty Hutton in the title role of "Annie Get Your Gun." Her last Metro picture was "Summer Stock."

Adrian Scott Sentenced

Washington, Oct. 3.

The last of the Hollywood "Unfriendly 10" went to jail last week for contempt of Congress. Adrian Scott, screenwriter, who had not been sentenced earlier because of illness, was given a year's imprisonment and $1,000 fine.

Martin Popper, attorney for Scott, pleaded for clemency on the ground that hi client had colitis. However, Dr Robert J. Coffey, of Georgetown U. hospital, court-appointed to make a physical examination, said he did not feel Scott's health would suffer in a Federal penitentiary. Sentence was imposed by Judge Edward M. Curran.

Hilton Buys Mirador, Palm Springs Hostelry

Palm Springs, Oct. 3.

Conrad Hilton paid a reported $5,500,000 for El Mirador as an addition to his hotel chain. It will feature a swank nightclub when reopened.

Property was taken over by the Government to serve as a military hospital early in World War II and has not been used for hotel purposes since.

'Mudlark' Named Command Film

London, Oct. 3.

"Mudlark," 20th-Fox release, was unanimously picked for the Royal Command performance on Oct. 30 at the Empire theatre after what promised to be a first-class row started brewing over inclusion of this picture in the list of 12 candidates for the honor. Ultimately, the only serious competitor was "Pandora and the Flying Dutchman," the James Mason-Ava Gardner starrer, made by Albert Lewin-Joseph Kaufman-Romulus Films (John Woolf).

Under the rules for selecting a picture to be shown before the King and Queen, judges are supposed to alternate each year between U. S. and British productions, with only British-mades to be considered this year. Since Metro's "Forsyte Woman" won the honor last year, some Britishers objected to "Mudlark," considering it an American film.

The judges, however, apparently agreed that it was more of a British production than an American effort, since it used an all-British technical crew aside from the director. Irene Dunne was the only American in the cast.

Among the pictures submitted to the selection committee were Monarch's "Lili Marlene," Ealing's "The Magnet" and De Grunwald's "Flesh and Blood."

GRACIE FIELDS SOCKO IN PALLADIUM RETURN

London, Oct. 3.

Gracie Fields, one of Britain's favorite performers, wowed the opening audience at the Palladium here Monday (2), with 45-minutes of old and new favorites which compelled a beg-off with an almost tearful speech.

It's Miss Fields' first appearance at this house since October, 1948. Her annual London stint last season was played in a huge auditorium for six nights, which militated against another engagement at this house.

Nash-Kosty-Coward 'Carnival' Set by Col

Columbia has recorded a series of new Ogden Nash poems, "Carnival of the Animals," with original music by Andre Kostelanetz and narration by Noel Coward.

Poems, which first appeared in the New Yorker a couple of months ago, will be released on an LP within the next month.

10/4

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WILL MAHONEY
THE INIMITABLE

At Palladium, London, The Weekly Sporting Review, said—

(Continued)

—"The energy and stamina of this robust vaudeville star is astonishing...a gem of comedy, mighty skillful too...the golden touch of the showman. You'll love the guy, I promise you. He was undoubtedly the hit of the bill—he should repeat the success indefinitely."

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Wider Govt. Use Of Pix-Radio For Bond Program

Washington, Oct. 3.

Wide use of pictures and radio will be used by the Treasury Dept. this fall to stimulate the payroll savings plan drive, a leading factor in the sale of government saving bonds. Chairmen of 25 national advisory committees of the savings bond division met here yesterday (2) with Treasury Secretary John Snyder and other government biggies to go over the program.

Representing motion pictures was Sam Pinanski, New England exhibitor, with Judge Justin Miller, president of the National Assn. of Broadcasters, on hand for radio.

The film industry will be asked to produce one 35m short for theatrical screenings during the campaign, and a 10-minute 16m picture to be shown to volunteers, factory rallies, etc., in each of the states. Latter calls for a large number of prints.

The Treasury also wants film, radio and stage stars, and big-name cartoonists, for personal appearances in larger cities, to promote the sale of bonds under the payroll savings plan. In the broadcast field, 20 one-minute films have already been put out for the use of 106 television stations and the networks. In addition, 27 weekly platters, each featuring a name band and each with a commercial plugging payroll savings, are going out to the webs. CBS, NBC and ABC will each get seven and Mutual is taking six.

During a two-week period in November, special announcements will be carried on from 75 to 90 leading programs. Starting this week, a series of 52 five-minute programs is going out to 1,100 stations. They will run five times a week, winding up about mid-December. About Oct. 22, the Treasury will release to 1,200 stations a double-faced recording containing 10 one-minute, 10 half-minute, and 10 10-second announcements. They all emphasize payroll savings via government bonds. In addition, a special announcement kit will go out to all AM and FM stations.

Barclay Back to Korea

Hollywood, Oct. 3.

Don Barclay takes off for Korea again this week for his second trek there to entertain U. S. servicemen. Vet entertainer was the first to appear before GI's in Korea since the fighting started there, having been en route there in June when the Reds marched across the border.

He spent two and one-half months doing shows in the Taejon area, in the thick of the fighting.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, N. Y., and Paramount Newsreel Commentator)

COLLEGE

* Games	Selection	†Points
Army-Penn State	**Army**	20
Cadets have great array of running backs.		
Boston College-Mississippi	**Mississippi**	13
Ole Miss. gave the Kentucky Wildcats a tough time.		
Holy Cross-Brown	**Holy Cross**	13
Eddie Anderson gave notice he's back by tying Dartmouth.		
Columbia-Harvard	**Columbia**	20
The Lion is not deep but very tricky.		
Cornell-Syracuse	**Cornell**	14
Cornell has too many guns for a good Syracuse team.		
Dartmouth-Michigan	**Michigan**	28
They play in different leagues!		
Fordham-Yale	**Yale**	7
Great ball game! Yale more versatile.		
Michigan State-Maryland	**Michigan State**	7
Spartans now one of country's elite after Michigan win.		
Navy-Northwestern	**Navy**	7
Upset! Middies played good game against Maryland.		
Pennsylvania-California	**California**	20
Golden Bears may repeat as Rose Bowl host.		
Ohio State-Pittsburgh	**Ohio State**	13
Buckeyes take out SMU loss on the Panthers.		
Princeton-Rutgers	**Princeton**	35
Tiger can name the score.		
Alabama-Vanderbilt	**Alabama**	14
Crimson Tide heading for a big season.		
Arkansas-TCU	**Arkansas**	7
TCU disappointed against Oklahoma Aggies.		
Baylor-Mississippi State	**Mississippi State**	13
State engineered startling upset against Tennessee.		
Clemson-No. Carolina State	**No. Carolina State**	6
Tough pick! Wolfpack has good line.		
Duke-Tennessee	**Tennessee**	7
Volunteers better than loss to Miss. State indicates.		
Florida-Georgia Tech	**Florida**	7
Florida a coming ball club.		
No. Carolina-Georgia	**No. Carolina**	14
Tarheels showed real class in bowing to Notre Dame.		
Louisiana State-Rice	**Louisiana State**	13
LSU the dark horse in southeastern title race.		
Missouri-SMU	**SMU**	20
Mustangs outstanding against Ohio State.		
Oklahoma-Texas A&M	**Oklahoma**	21
Sooners gunning for 24th straight win.		
Illinois-Wisconsin	**Wisconsin**	7
Big game in the midwest. May decide Big Ten title.		
Indiana-Iowa	**Iowa**	14
Iowa scored amazing upset over USC.		
Kansas-Colorado	**Colorado**	13
Colorado best in the Rockies.		
Minnesota-Nebraska	**Minnesota**	20
Golden Gophers big and ponderous.		
Notre Dame-Purdue	**Notre Dame**	21
Irish may be nearing the end of their string.		
Oregon State-Stanford	**Stanford**	7
Stanford Indians battling for Marchy Schwartz's job.		
Southern Cal-Washington State	**Southern Cal**	14
Trojans must atone for Iowa upset.		
UCLA-Washington	**Washington**	7
Game of the day on the Coast.		

PROFESSIONAL

Bears-Cardinals	**Bears**	7
Bears have better quarterbacks in Luckman and Lujack.		
Browns-Steelers	**Browns**	21
Browns take it out on the Steelers.		
Lions-'49-ers	**Lions**	10
Doak Walker just as good as a pro.		
Yanks-Packers	**Yanks**	14
Yanks have great team speed.		
Rams-Eagles	**Eagles**	10
Eagles healthy again. Watch out!		
Giants-Redskins	**Giants**	14
Giants looked like champions against Browns.		

Totals: Won, 24; Lost, 12; Tied, 2; Pct., .667

* Home teams listed first.

† Points are selector's prediction, not the gambling odds.

Freedoms Foundation Sets Pix, Radio Prizes

Washington, Oct. 3.

Prizes for outstanding 16 and 35m motion pictures and radio programs will be included this year in the general awards program of Freedoms Foundation, Inc. Entries in all classifications must fit under the "Speak Up for Freedom" line.

Organization, headed by Don Belding, has set a Nov. 30 deadline, with the awards to be made at Valley Forge, Pa., on Washington's birthday, Feb. 22.

JULY OFF $25,000,000 FROM '49 FILM B.O.'S

Washington, Oct. 3.

While July was stronger than June at the nation's boxoffices, it was upwards of $25,000,000 worse than July, 1949, according to figures released last week by the U. S. Bureau of Internal Revenue.

Uncle Sam received $31,606,355 in 20% admissions taxes during August, which generally reflects July at the turnstiles. The figure bettered the excise receipts of $29,247,204 during the previous months. However, the tax take ran far back of the $34,326,269 of August, 1949.

July, however, proved a fairly good month for niteries. The 20% nick in nightclub tabs yielded $3,919,666. This was a jump of over $800,000 above the preceding month and was $250,000 ahead of the taxes for August of last year.

Joe Page Now Pitches Gags—As Orch Emcee

New York Yankee relief hurler Joe Page is entering show business. The baseball star is scheduled to join the Bernie Mann orchestra this week as an emcee.

Pitcher will probably tour with the band throughout the winter, returning to the Yankees in time for spring training.

Pitcher as Crooner

Hollywood, Oct. 3.

John Pierre Roy, who was hurling curves for the Hollywood Stars a few months back, started hurling choruses last week as vocalist with Chuck Cabot's orch. He'll get $100 weekly.

Roy, a French-Canadian, was farmed to Hollywood at the beginning of the season by the Brooklyn Dodgers. He aroused manager Fred Haney's ire early by getting up to sing with Cabot when the band was at El Rancho, Sacramento. Haney finally shipped him to Oklahoma City, also a Dodger farm, but Roy came trekking back to the Cabot bandstand as soon as the baseball season ended.

Garson Seeks Citizenship

Fort Worth, Oct. 3.

Greer Garson, English-born pic star, applied here for U. S. citizenship papers here last week prior to her departure for Albuquerque, N. M., with her husband Buddy Fogelson.

BOXOFFICE SPURT SKIPS STIX

'Average Picture Costs Down 25-30% Since 1947, Yet Quality Unimpaired'

Wall Street firm of Merrill Lynch, Pierce, Fenner & Beane, which has taken a long look into film industry operations, comments in a current report that the average picture costs 25% to 30% below what it did three years ago, but quality has not been impaired.

Brokerage house goes to bat for the business on numerous counts, particularly from the financial viewpoint. Almost all picmakers are in "fine financial condition," the firm states, as a result of the early postwar bonanza, coupled with recent cost-cutting. Columbia's working capital per share is higher than the market value of the stock, it is pointed out.

MLPF & B reported it found that costs were reduced basically by shooting scripts quicker and cheaper, pointing up that the elimination of a single day's shooting means a saving of up to $20,000. Major studios have cut shooting schedules about 30% since the peak in 1946, this as a result of more careful preparation before the cameras roll, more rehearsals, and more advance determination of acting and camera angles.

Producers also are defended against charges of extravagance. "The truth is that the movie makers have already cut costs, and cut them drastically," the report states. It adds: "And what looks like extravagance to the idle onlooker may be the only way of making a motion picture up to the standard required by American movie audiences.

Television may prove to be a blessing instead of a curse for the film trade, it was said, pointing out that the competition has had

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$1,400,000 Increase For U.S. Cos. Seen In Canada $ Revaluation

Revaluation of the Canadian dollar on parity with the U. S. dollar, as anticipated on both sides of the border, would mean an increase of about $1,400,000 annually in remittances to American distributors. The upward adjustment, if it does materialize, will constitute the first cheerful monetary news from a foreign country for the distributors, who have long been beset by remittance restrictions and currency devaluations.

Canada's dollar position has been improving for the past several months, which, along with the Canadian government's recent order temporarily halting foreign dealings, is believed predictive of the revaluation.

Canadian dollar is worth about 90c in U. S. money. Film trade estimates place the amount of earnings above the border which are remitted at a rate of close to $14,000,000 annually.

The government's order halting foreign exchanges came last Friday (29), with the suspension to be in effect pending a Cabinet study of exchange rates. Value of the Canadian dollar went down last year as part of the currency devaluation movement led by Great Britain.

HUGHES MAY RETURN TO PERSONAL PROD.

Motion Picture Assn. of America title registration reports gave hint last week that Howard Hughes might be planning to return to personal production. He has not made any pix independently since he acquired control of RKO more than two years ago.

Hughes registered a half-dozen pic tags last week. Next day same monikers were registered by RKO, which obviously would release any independent Hughes product. Titles are "Girls Wanted," "Hard and Fast," "Help Wanted, Female," "Let's Tear the Place Apart," "Untie Me, Lady" and "Wanted, One Hundred Dancing Girls."

Jarratt in U. S.

Sir Arthur Jarratt, managing director of Sir Alexander Korda's British Lion distributing outfit, arrived in New York from London over the weekend. He'll be in the U. S. about 10 days for huddles with Korda's American rep, Morris Helprin, on a number of deals for distribution and sale of the British produce's product in this country.

It is anticipated that announcement of several of the deals may be made during Jarratt's stay in the U. S.

Report Warners' 1-Year Settlement With Government

Washington, Oct. 3.

Activity on the consent decree front stepped up this week with representatives of both 20th-Fox and Warners in huddles with the Dept. of Justice. Widely reported was that WB has abandoned plans to accept the three years for divorcement given by the statutory court in N. Y. and has instead reached a new settlement with the Government calling for a period of one year. Both sides were silent on the terms.

The deal with 20th-Fox is still in the talking stage but obviously agreements on many points have been reached. The D. of J. is insistent on investigating every individual theatre situation in which 20th-Fox has an interest, and this results in prolonged negotiating.

However, that substantial progress has been made, although orally, was further indicated by the appearance of Spyros P. Skouras, 20th-Fox president, at the parleys. He joined his brother, Charles P. Skouras, head of National Theatres, in talks with Government lawyers on an overall divorcement plan late last week.

Selznick, Korda Far From Finished On Their Legal Battling

London, Oct. 3.

Release recently by David O. Selznick of the £100,000 ($280,000) held in escrow on "The Paradine Case" for Sir Alexander Korda is understood to be far from the end of the legal battling between the two producers. They are known to be in a bitter tussle over other funds, and further court suits are likely either here, in New York, or in both places.

Battle grows out of a co-production deal for "The Third Man" and "Gone to Earth," which were made here by Korda with Selznick players and frozen pounds, for which we can tell, it's going into automobiles and hard goods."

Anderson reports a "new" phenomenon, too—television. He has a theatre in Hodginsville, Ky., just close enough to Louisville to get TV. Result is that no matter how good the product being offered, DOS got western hemisphere rights. Long dispute went to ar-

(Continued on page 22)

Joins Metro Story Dept.

Stanley Chambers, formerly promotion-publicity manager for J. B. Lippincott Co., Philadelphia publishing house, has resigned to join Metro as an associate editor in the eastern story department. He'll serve as exec assistant to eastern story chief Olin H. Clark.

Prior to joining Lippincott in 1948, Chambers was exec editor for Little, Brown & Co.

OTHER FIELDS FEEL INCREASE

By HERB GOLDEN

Pittsburgh, Oct. 3.

Highly-touted upturn at the boxoffice, which major circuits have profited by since June hasn't hit small hinterland houses yet. At least, exhibs gathered at Allied States exhib convention here aren't admitting it if it has.

While there are scattered reports of 10% upturns, such as that of Fred Beedle of Cannonsburg, Pa., most theatremen here are less than exuberant about biz or its prospects. Only thing they all do agree on—and that's quite an admission—is that product is greatly improved.

(*Other Allied convention stories on page 5.*)

High gear at which nation's economy is operating is apparently being felt more by other lines of biz in the stix than by films. Andy Anderson, of Hartford, Ky., who shares his interests between theatres and a bank down in the blue grass country, is much busier about the latter than the former.

"People down our way are doing all right financially," he says. "We can easily tell by improvement in deposits But they're not spending

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PIX AS PUBLIC SERVICE 'CLOSE TO THE BOTTOM'

Pittsburgh, Oct. 3.

Results of a public survey on popularity of various American industries disclosed films are close to the bottom, Arthur L. Mayer revealed in a talk at the Allied States exhibitor convention here yesterday (Monday). Findings were made, said the exec veepee of Council of Motion Picture Organizations, in research by pollster Elmo Roper and was paid for by Standard Oil of New Jersey in an effort by latter to learn its own status in public opinion.

Replies by those questioned, COMPO topper declared, "were devastating as far as we were concerned. In every popularity test we were close to the bottom, usually only a little ahead of railroads. And when it comes to service to the nation, we were in every case the undisputed tailender. Only 1% of the people interrogated thought we were as useful to the American people at home and abroad as the oil industry, radio or automobile manufacturers."

Further Talks Among Producers For Co-op Distrib as UA Solution

Independent producers' unrest over the uncertain financial and product status of United Artists has given greater impetus to the idea of formation of a new distribution firm which would function on a cooperative basis. Such a move is frankly regarded as spectacular and a long and difficult, if not impossible, way from being achieved but discusstons of the plan already have taken place in indie producer circles and will continue.

Actually, the full program hasn't been fully developed to the point of mapping specific details. The conversations so far have centered on the broad idea of joining hands with National Film Carriers, outfit headed by James P. Clark which deals in the physical distribution of film and has exchange outlets in the various key cities throughout the country. Organization of an adequate sales force would constitute the big problem, of course, despite the fact that not too great a number of pictures would be handled.

Various independent producers or their reps have been coming into N. Y. from the Coast for conversations at the UA homeoffice as

(Continued on page 16)

L. B. Mayer East

Metro studio chief Louis B. Mayer, delayed on the Coast with an impacted wisdom tooth, planes in from the Coast today (Wed.). He'll spend several weeks in Manhattan, huddling with Loew's prez Nicholas M. Schenck and looking over some new Broadway legit shows.

Mayer will be accompanied east by studio publicity chief Howard Strickling.

Brandt Has New Backing on RKO Theatres Buy

Kuhn, Loeb & Co. is out as financial backer of Harry Brandt in his purchase of Howard Hughes' RKO Theatres stock, and a new money group, unidentified, is in, it was reported in N. Y. trade circles yesterday (3). Brandt is confident he will encounter little difficulty raising the capital.

Sam Dembow, Brandt's representative in the projected deal, is slated to leave the Coast tomorrow (5) for N. Y. after what were described as final huddles with Hughes. The final papers in the transaction are now being drawn by attorneys, with finalization of the deal anticipated by Nov. 1, barring any new obstacles.

'RAWSTOCK' PLENTIFUL; KODAK NIPS FEARS

Rochester, N. Y., Oct. 3.

Hollywood trepidations about the prospect of rawstock shortages in consequence of the international crisis were ruled groundless by Eastman Kodak executives here on Friday (29).

While various industryites have been expressing fear about such a possibility, it was said here that the rawstock supply is at present sufficient and there's no need to be concerned about the future.

COMPO to Hear Rap Vs. Wallis After Nix Of Liz Scott for Fete

Squawk against producer Hal Wallis "for action injurious to industry public relations" will be filed with the Council of Motion Picture Organizations this week by Jay Emanuel, Pennsylvania exhibitor and tradepaper publisher. Beef results from Wallis' last-minute change in making Lizabeth Scott unavailable for a seven-day tour of the Keystone state in connection with "Pennsylvania Week."

Emanuel, treasurer of the motion picture committee for the annual week of promotional activities in Pennsy, was requested by the

(Continued on page 18)

National Boxoffice Survey

Heavy Sports Competition Hits Biz; 'Way Out' New Champ, 'Life,' 'City' Next Strongest

Too much opposition, much of it via TV, on the Louis-Charles fight, the crucial Dodger-Phillies series for the National League title and on key football contests, is slashing first-run biz in key cities covered by VARIETY this week. Televising of Notre Dame-North Carolina grid contest via co-ax cable was felt by Indianapolis, Chicago and other keys. Added to all these handicaps, many situations noted a surplus of below-par screen fare.

The month tees off with a new champ, "No Way Out" (20th), which has a healthy lead over its nearest competitor. In a week marked by numerous mild and slow sessions, the 20th-Fox picture's worst week was rated fair, with several fine to solid weeks racked up. "Life of Own" (M-G) is second-place winner while "Sleeping City" (U) is winding up third.

"Tea For Two" (WB) is moving up from seventh to fourth spot. "Three Secrets" (WB) will take fifth money while "Petty Girl" (Col), showing more than in recent weeks, will land sixth. "Devil's Doorway" (M-G) is finishing seventh, with "Breaking Point" (WB), just getting around, is eighth. "Sunset Boulevard" (Par), with only a few new bookings in keys covered by VARIETY: "Born To Be Bad" (RKO), "The Men" (UA), and "Blue Heaven" (20th) round out the Top 12 list in that order.

Best runner-up pix are "Destination Moon" (EL), "Our Very Own" (RKO), "Summer Stock" (M-G) and "Fancy Pants" (Par) in that order. Excepting in the case of "Moon," this showing was made despite "Own," "Stock" and "Pants" having finished the bulk of big key city playdates.

Of the several newcomers, "Copper Canyon" (Par) shapes as a sturdy entry, being nice in Detroit and big in Buffalo. "Toast of New Orleans" (M-G) also looks a big grosser. It is sock in N. Y. and hotsy on second Philly stanza. "Mister 880" (20th) has a lofty week in sight on initial round in N. Y. "Right Cross" (M-G) looks fine in Cincy.

"Glass Menagerie" (WB) is finishing up a strong initial frame at the N. Y. Music Hall this week despite offish trend. "Edge of Doom" (RKO), with fine session, is going over better in Denver than on first playdate in N. Y. "They Were Not Divided" (EL) is very big in Toronto.

"Black Rose" (20th), with smash round, is the ace pic in Montreal currently. "White Tower" (RKO) looks okay in Montreal. "Saddle Tramp" (U) is fine in Philly.

(*Complete Boxoffice Reports on Pages 10-11*)

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DAILY VARIETY
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'Black Rose' 1st in September B.O.; 'Sunset' 2d, 'Stock' 3d, 'Pants' 4th

Attesting to renewed interest in spectacle-type pix, "Black Rose" (20th) soared to an easy win in capturing the September boxoffice championship. Remarkable showing, as reflected by reports from VARIETY correspondents in 25 key cities, probably is a tribute to Tyrone Power's continued b.o. drawing power, the film was panned by many crix. Just how strong "Rose" was boxoffice-wise is shown by the $1,020,000 done during the past month, a figure seldom reached in recent months for a four-week stretch. Also, the pic was uniformly big to sock on individual dates, the strength not just representing intensive bookings.

"Sunset Boulevard" (Par), first-place winner in August, displayed such sustained stamina that it handily took over second position, with better than $956,000 total gross.

"Summer Stock" (M-G) finished third. "Stock" nosed out Bob Hope's "Fancy Pants" (Par), which was fourth. Latter teed off in smash fashion, but did not do so well on holdovers, failing to get the usual long-runs in some situations.

"My Blue Heaven" (20th), fifth, perhaps reflects Betty Grable's popularity along with the added boxoffice stature of Dan Dailey. It was only out in the keys about two weeks in September. "Tea for Two" (WB), starting rather meekly, did steady enough biz to take sixth money.

"Our Very Own" (RKO), in fourth position in August, garnered seventh-place laurels, although obviously weighted down with numerous longruns and holdovers last month. "A Life of Her Own" (M-G), new Lana Turner starrer, took over eighth spot, though it did not have too many

(Continued on page 18)

September's B.O. Winners

1. "Black Rose" (20th).
2. "Sunset Blvd." (Par).
3. "Summer Stock" (M-G).
4. "Fancy Pants" (Par).
5. "Blue Heaven" (20th).
6. "Tea For Two" (WB).
7. "Our Very Own" (RKO).
8. "Life of Own" (M-G).
9. "The Men" (UA).
10. "Broken Arrow" (20th).
11. "Sleeping City" (U).
12. "3 Little Words" (M-G).

Zanuck Scores Red Falsehoods On American Pix

Charges that American films don't properly mirror the American way of life to foreign audiences, and so are injurious to U. S. public relations abroad, represent nothing more than Communist-inspired propaganda, according to 20th-Fox production veepee Darryl Z. Zanuck. Just back from a seven-week tour of Europe, he claimed Yank films during the last year have "gained new respect and dignity" and they are actually helping to sell America to foreign audiences.

According to Zanuck, he purposely tried to ascertain the reaction to American films and found that most people overseas had never questioned whether they give the wrong impression of the American way of life. "Not until I mentioned it to them," he said, "did they stop to think about it." Communists, as part of their own propaganda campaign, he said, would like to curtail all American exports to foreign countries. Thus, he claimed, they have instituted these rumors in an attempt to have American Government officials step in to determine what kind of a public relations job American films are doing.

Twentieth exec, who once-cov-

(Continued on page 16)

16m Tavern Showings Not Subject to U.S. Tax As Govt. Reverses Self

Washington, Oct. 3.

Bureau of Internal Revenue has quietly reversed itself and ruled that when 16m sound films are shown in roof gardens, taverns, etc., such establishments are not liable to the 20% nightclub tax on the checks providing no other entertainment is offered. Earlier, Internal Revenue had ruled that taprooms, etc., screening such pictures without extra charge were, in effect, offering the equivalent of nightclub entertainment and their patrons were required to pay a 20% tax on their tabs.

The National Assn. of Visual Education Dealers, organization of 16m film distributors, went to the mat with the tax bureau and fought the ruling for more than a year. Association pointed out that Internal Revenue had exempted television and radio entertainment from the tax, thereby putting the 16m film people at a competitive disadvantage.

The 16m organization said that if one of its pictures was shown free in a taproom, with the little projector operated by a bartender, the checks were subject to the tax. Yet, if the very same film were brought into the taproom on television, it was tax-exempt.

Ridiculous situations developed. One man in Texas had a road stand for refreshments. He projected 16m films against the whitewashed wall of the house next door, and the tax collector immediately demanded the cabaret tax. The new ruling puts 16m pictures in the same category as television. It will give a boost to the 16m business, it is predicted here.

Darrieux to H'wood For Metro's 'Young'

Danielle Darrieux, French film actress, trained to the Coast last week to appear in Metro's upcoming "Young Rich and Pretty." Her last Hollywood stint was in Universal's 1938 production of "Rage in Paris."

Miss Darrieux, accompanied by her author-husband George Mitsimkides, arrived in New York Wednesday (27) and made only a one-day stopover in Gotham. Metro deal is a single-pic agreement. Following completion of the film, she returns to France.

Swedish Rep Guest Of MPAA Foreign Pix Unit

Sweden is the third European country to send an official liaison delegate to the Motion Picture Assn. of America's Advisory Unit for Foreign Films. Previously, reps of the French and Italian film industries came to the U. S. as MPAA guests to acquaint themselves with the Unit's program.

Swedish group, which arrived in New York over the weekend, is headed by Dr. Carl Anders Dymling. Chairman of the Swedish Film Producers Assn., he represents the Swedish government in film matters. With him are Gustav Scheutz and Rune Walderkranz.

In a three-week U. S. stay, the trio will examine the Unit's program, confer with MPAA international execs and meet Eric Johnston. As set up by Unit director B. Bernard Kreisler, the itinerary also will take them to Hollywood for a studio tour and a confab with Production Code Administrator Joseph I. Breen.

Navy Ups Prints As Enrollees Hike

U. S. Navy has stepped up its order of prints per picture licensed from 27 to 30 but a substantially greater increase will be forthcoming as more men go into uniform, Commander John McCormick, whose department handles the film deals, reported in N. Y. on Friday (29).

Navy is taking 260 features per year from the distributors for programs in 170 shoreside theatres and an unspecified number of ships. McCormick's job is to provide them with about five programs per week, each of about 90 minutes in length.

So far as his dealings with the distributors are concerned, McCormick said they bend over backwards in lending assists.

No More Traveltalks

Hollywood, Oct. 3.

One of the longest series of short subjects in motion picture history comes to a close this week with the release of the last Traveltalk produced for Metro by James A. FitzPatrick. Total of 222 subjects, all in Technicolor, were filmed by FitzPatrick in all parts of the world since the series started 19 years ago.

Traveltalks will be supplanted by a new series for Metro release, titled "People on FitzPatrick Parade."

'Annie' Eyes No. 2 British Gross

London, Oct. 3.

"Annie Get Your Gun" is managing to crack one record or another in virtually every theatre it plays and looks certain to wind up as No. 2 all-time top-grosser in England. If its current draught continues, it will wind up with about £400,000 ($1,120,000) in film rentals and may well beat out "Mrs. Miniver," which reached approximately that gross.

It won't come near, however, Britain's all-time champ, "Gone With the Wind," which garnered the previously and since unheard-of sum of £2,000,000. While the top biz on "Miniver" is perfectly understandable to film men here, since "Mrs. Miniver" was the prototype of the wartime British housewife, paradoxically both "Wind" and "Annie" are purely U. S. regional themes.

Tremendous success of "Annie" is no great surprise in light of the smash scored by the stage version of the Irving Berlin musical. It ran for two years in the West End of London, while two road companies toured the provinces. Similarly, the film version cracked a record by running eight weeks at the Empire theatre in the West End.

The "Miniver" sequel, "The Miniver Story," incidentally, did rather poorly in London, but is doing excellently elsewhere. London theatregoers, hardboiled in their attitude took the advice of the critics, who panned "Story." In other parts of the country, however, the sentiment that attached to "Mrs. Miniver" is apparently surmounting any of the film's shortcomings.

The good biz in the hinterlands, incidentally, is causing Metro execs here and in New York to burn at the studio for killing Mrs. Miniver off at the end of "Story." They had figured on the possibility of innumerable sequels in the manner of "The Hardy Family." Now that appears impossible, unless the studio can come up with a yarn on the daughter of the famed wartime character invented by author Jan Struthers.

Ricca Nips Govt.

Chicago, Oct. 3.

Paul (The Waiter) Ricca, paroled convict in the million-dollar film shakedown of some years ago, triumphed Friday (29) over Government prosecutors who are seeking to return him to prison. In a hearing befor Judge Michael Igoe in Chi federal district court, the former Capone lieutenant's attorney, William Scott Stewart, successfully moved that the Government's plea be denied. Judge Igoe sustained the motion.

Government prosecutors had sought to reopen habeas corpus proceedings by which Ricca was released from prison in June, 1948, and return him as a parole violator.

Case will now go before the U. S. Supreme Court, which will decide whether Ricca, Louis (Little New York) Campagna and Charles (Cherry Nose) Gioe will return to jail, all of whom were involved in the extortion.

Jean Simmons to Coast

British pix star Jean Simmons, now in New York, will head for the Coast next Tuesday (10), following preem of "Trio," in which she appears Hollywood visit will be purely in the nature of a vacation, since she is under contract to J. Arthur Rank, under whose production banner "Trio" is being released in the U. S. by Paramount.

Miss Simmons will be on the Coast about two weeks and then returns to London.

NBC Ignores COMPO Protest On M&L's Pix Lampoon; Kine Sent Out

Tempest stirred up by the film industry against a skit lampooning the film biz in the Dean Martin-Jerry Lewis television show Sept. 17 has apparently settled back into its teapot. Despite protests to NBC, which aired the original show, against screening the kinescope on non-interconnected stations, the kine was screened as scheduled Sunday night (1). In addition, the Council of Motion Picture Organizations has received no answers from the letters of protest it mailed to NBC and RCA execs.

Letters, over the signature of COMPO exec veepee Arthur L. Mayer, went to NBC prez Joseph H. McConnell, RCA prexy Frank M. Folsom and also to board members of Colgate-Palmolive-Peet, which bankrolled the show. While it was expected that they would do nothing in reply until after the kine had been transmitted, it is now reported that they will not answer at all. They are said to believe that the skit was staged in good, clean fun and that the protests don't merit the dignity of an answer.

Chief outcome of the hassle, consequently, is expected to be the exercising of some caution by networks and sponsors in the future against arousing the wrath of the film industry. Exhibitors in the field have already been alerted by COMPO to be on the lookout for any similar situations in the future. As for Martin and Lewis, they have already apologized to the filmites.

'Grapes' Red Kickback

Story of how the Russians re-edited and dubbed a print of 20th-Fox's "Grapes of Wrath" in an attempt to prove that the "Okies" represented in the film depicted average life in the U. S.—and then found the propaganda campaign was backfiring — was told in New York last week by 20th production veepee Darryl F. Zanuck, upon his return from Europe.

The Russians tried to pull the stunt three years ago in Yugoslavia, prior to the split with Marshal Tito, Zanuck said. When the film was shown, even in the "reproduced" Russian version, the audiences discovered that the background characters, viewed "over the shoulders" of the lead players still enjoyed a higher standard of living than anything possible at that time in the Red-satellite countries. Russia, as a result, was forced to pull the picture from release and forget the whole idea.

Repercussions Seen in Goldwyn 'Own' Maneuver

Bold move by Samuel Goldwyn in bucking Fox-West Coast and the Parker circuit in Portland, Ore., on booking "Our Very Own" has attracted attention of virtually all the major distribs, with possibly far-reaching effects seen. Unwilling to accept the house into which the two chains wanted to slot the film, James A. Mulvey, distribution chief for Goldwyn, set up a circuit of four nabe houses for initial showing of the pic. It is playing three nabe and drive-in runs prior to downtown.

What has the major distribs interested—particularly Paramount and Universal, which have run into trouble in Portland — was that Goldwyn's take on the day-and-date first-run engagements was $8,400. That compares with $6,900 which he took out of the entire city on "Roseanna McCoy" and $5,700 which he got from the whole city on "My Foolish Heart."

Results are even more startling in comparison with the Mayfair, the house at which Mulvey balked. "Roseanna" got $2,500 in rentals during two weeks there and "Heart" got $1,300 in a one-week stand as against "Own's" $8,400 nabe first-run.

Mulvey anticipates about $12,000 as his total Portland film rental on "Own," as compared with the $6,900 on "Roseanna." Booking arrangement is tricky. After playing the four nabes day-and-date, pic moved over to five drive-ins day-and-date as a second-run. For third-run it goes into another

(Continued on page 18)

Europe to N. Y.

Sir Thomas Beecham
Charles Chilton
Don Corey
George L. George
David Golding
Jack Hylton
Renee Jeanmaire
Efrem Kurtz
Paul Mann
Colette Marchand
Roland Petit
Arthur Schnabel
Ann Shepherd
Eugene Van Dee
I. A. R. Wylie

N. Y. to L. A.

Dannielle Darrieux
Al Fowler
Marks Levine
William C. MacMillan
Adrian Samish
John L. Sinn
Leo Spitz

N. Y. to Europe

Stella Andersen
Irving Asher
Eileen Peel
Murray Silverstone
Jerry Whyte

145G From Indonesia As 2d Yank Payment

American industry has received $145,000 from Indonesia as the second payment for films under an agreement entered into early this year. Under the deal the Yanks are permitted to convert frozen currency to the equivalent of the $145,000 each four months.

Pact runs only four months at a time, automatically renewing if neither side takes action. Americans are pushing during the current third period to raise the amount substantially. They claim that it represents only a small part of current earnings plus coin blocked since the end of the war.

Money has been paid into the Motion Picture Export Assn. and divvied among distribs on the basis of billings in Indonesia.

L. A. to N. Y.

Barney Balaban
Daken Broadhead
Louis Calhern
Rory Calhoun
Richard Carlson
Sarah Churchill
Robert H. Cobb
Phil Cohan
Lou Cohen
Jimmy Durante
Nikki Duval
Jack Ellinson
Benny Fields
Nina Foch
Gene Fowler
Y. Frank Freeman
Bonita Granville
Abel Green
Jane Greer
George (Gabby) Hayes
John Houseman
Eddie Jackson
Charles Jacobs
Wright King
Angela Lansbury
Edward Lasker
Carl Leserman
David Loew
Jeanette MacDonald
Louis B. Mayer
Harold Mirisch
Dennis Morgan
E. H. (Buddy) Morris
J. Carrol Naish
Mike Nidorf
Jarmila Novotna
Margaret O'Brien
Marvin Paige
Seymour Poe
Jack Roth
Sol A. Schwartz
Blossom Seeley
Ann Sheridan
Dario Soria
Bob Stabler
Howard Strickling
Bert Whitley
Tennessee Williams
Jack Wrather
Fred Zinneman

EXHIBS BALK AT AIDING COMPO

Bob Hope Bows to Exhibs

Pittsburgh, Oct. 3.

Bob Hope, as a gesture of goodwill to theatremen who believe that his teevee appearances are hurting their b.o., has included a hefty plug for films in his Chesterfield radio show this week, it was disclosed to Allied convention delegates here. Understood plug was arranged by Paramount as an added squarer, too, for the recent Martin-Lewis TV show kidding pix.

To the tune of "Thanks For the Memory" at finale of show, according to Wilbur Snaper, New Jersey exhib who spearheaded Allied squawk on Martin-Lewis, Hope's radio statement is: "Ladies and gentlemen, when you picked up your morning newspaper the other day, maybe you saw that shot of a GI in Korea setting up a motion picture projector somewhere along 'Heartbreak Road.' I couldn't help thinking, 'what a "road" picture.' And I can't help thinking that life would be a pretty dull routine without the magic of Hollywood's magic lanterns. Imagine Main street without a marquee. Imagine Saturday afternoon without its marquee. Sort o'like Texas without stars, isn't it? A lot of us take the movies for granted, and we're so right. . . . They're like the automobile, they're part of our everyday life. And like the new cars, pictures are better than ever. (I'll even say that about Crosby's pictures. If he'll say that about mine!)

"I'm mighty proud to be part of a great industry that gives so many so much pleasure for so little. Yes, sir, a dollar doesn't buy much of a steak any more, but that buck at the boxoffice is still a great bargain! America's best music and drama, plus a million laughs and thrills, plus two bags of popcorn. You can't beat it. Good night."

Italian Govt. Snipes at Americans In Effort to Force Coin Agreement

Unable to come to an agreement with the American motion picture industry, the Italian government has started a series of sniping attacks in an effort to force the issue. Latest development is a stalling tactic on censoring new Yank product for distribution in Italy, with the result that more than a month's supply has piled up on the blue-pencillers' shelves.

Equally stinging to U. S. distribs is the refusal of the Italian government to permit remittance of a counterpart fund to the 2,500,000 lire (about $4,000) loan that is made by American companies to the government for every film they import. Agreement with Rome was that an equal number of lire could be converted to dollars at the legal rate. Government in the past month has been stalling on approval of such conversions.

While the delays are ostensibly all unavoidable, both sides are fully acquainted with the score. Moves are seen as reprisals at the Yanks for failing to go along on two requests being sought via the government by the Italian film industry.

First is that the Americans adopt some form of self-limitation on the number of pix they import. Italians are squawking that far too many films are coming in, with the result competition for playing time is making it too tough for homemade product to find a market. Volume also creates an excess quantity of frozen lire, so the government subscribes wholeheartedly to American self-limitation.

Second demand from Rome is that the U. S. distribs join ANICA, an association of producers and distributors that governs the Italian industry. Idea is to subject the Americans to the same controls as the domestic film people.

As for the self-limitation, con-

(Continued on page 18)

JOHN FORD, YATES SETTLE DIFFERENCES

Hollywood, Oct. 3.

John Ford and Herbert J. Yates are understood to have patched up their differences which arose during filming of "Rio Grande Command," and producer-director will remain at Republic.

Main hassle reportedly was refusal of studio head to permit Ford to use his old crew, insisting he make use of studio workers. Yates is understood to have made certain concessions which satisfied Ford, who will make another Western, probably with John Wayne again starred. Lensing would get underway by mid-November at latest. Wayne must finish RKO's "Jet Pilot" after he winds current "Operation Pacific" at Warners.

Reserves Verdict On 'City Lights' Restrainer

N. Y. Supreme Court Judge Dineen reserved decision yesterday (3) on a motion for a restraining order which would block the opening of United Artists' "City Lights" in two N. Y. theatres. Move was made by attorney Monroe Stein in behalf of the Pix theatre, White Plains, and the Symphony theatre, Manhattan.

The two contend they reached agreement with UA on booking the film only to find UA subsequently licensed it to the Colony and Midtown theatres, both operated by Harry Brandt. Each plaintiff asks damages of $20,000 from UA and Brandt. Representing UA in the suit is Edward Raftery.

Finneran Would Allow COMPO To Police Pic Stars

Pittsburgh, Oct. 3.

Joseph P. Finneran, Columbus, Ind., exhib, is willing to leave for the Council of Motion Picture Organizations the chastising of stars who bring discredit on the industry be getting themselves in jams via public misconduct.

Exhib is author of "Finneran Plan," which was something of a cause celebre at Allied's theatre-owners convention in Minneapolis last year.

Queried at current conclave here, he said: "An agency—COMPO—has been developed in the interim to deal with such matters, and I'm perfectly willing to leave it to them." He declared he wouldn't bring up here his proposal that exhibs refuse to buy or book pix of erring stars.

Boyd Signs to Make Par Pic With Crosby

Hollywood, Oct. 3.

Bill Boyd finally signed the papers as a cowhand on the Paramount rancho and agreed to hopalong with Bing Crosby in a picture, still untitled, to be produced by Leo McCarey. Although a verbal agreement was reached some time ago, there were various legal details to be straightened out.

Understood the one-picture deal includes further Hopalong pictures under the Paramount banner, with Clarence Mulford, creator of the Cassidy character, and Doubleday, Inc., publishers, cutting in on the revenue.

TOA CAN'T VOUCH FOR ALL MEMBERS

Pittsburgh, Oct. 3.

Although Theatre Owners of America has pledged adherence to Council of Motion Picture Organizations, all-industry public relations body is by no means certain of financial support from all of the exhib group's member circuits. That was broadly hinted by COMPO's exec v.p. Arthur L. Mayer, in talk at National Allied States convention here yesterday (Mon.).

Reticence of some of the major chains—Mayer refused to name them—to go along on pledge of 1/10th of 1% of film rentals as dues payment to COMPO follows in TOA's previous pattern of "dragging its feet" wherever COMPO was concerned. TOA exec director Gael Sullivan pledged his organization to full support of COMPO only after latter's prez, Ned Depinet, had called a showdown meeting and TOA-ers found themselves with the whole industry lined up against them recently.

Sullivan was known at that time to be faced with a number of recalcitrant members despite his pledge, and result is now being felt. Some of the circuits which objected at that time have failed to give distribs required authorization to make deductions of COMPO contributions from film rentals. This will not only crimp COMPO's war chest, but may give rise to dissidents among indies who don't see why they should be contributing when some big circuits are not.

Luncheon Airing

Matter will no doubt get an airing at luncheon in New York tomorrow (Wednesday) of Mayer, Depinet and Sullivan. Also on

(Continued on page 16)

More Indies Get Pitch From ELC

With final details on its 50-picture, five-year deal with Harry Sherman and Neil Agnew about worked out, Eagle Lion Classics is out to bring additional independent producers into the fold.

William C. MacMillen, president of the distribution firm, will leave the N. Y. homeoffice on Monday (9) for Coast conferences with three additional indies on possible releasing pacts.

The Sherman deal provides for delivery of six westerns and four features annually beginning next February. Bankers Trust of N. Y. is ready to provide the primary money for the first two in each category with the indication that satisfactory results will mean continued financing for Sherman.

14-Pic Release Sked For 1st 4 Mos. of '51 In 20th-Fox Step-Up

Indicating that 20th-Fox's production activities have reached the point where the company can maintain its stepped-up releasing plans, sales veepee Andy W. Smith, Jr., this week revealed a total of 14 films are to be distributed during the first four months of 1951. Figure represents an average of three-and-a-half films per month, as compared with the two-a-month released during the same period in 1949.

Four of the films were lensed in Technicolor and six were filmed on locations in various parts of the world. In addition, two of them were produced by indie producers for 20th release. These include Edward L. Alperson's "Sword of Monte Cristo," slated for distribution in February, and "Man Who Cheated Himself," produced by Jack M. Warner and going out in January.

Mounting Equipment Costs Cue Allied To Pioneer on Cooperative Buying In Countering 100-300% Increase

Pittsburgh, Oct. 3.

Mounting cost of theatre equipment and supplies, slicing heavily into most exhibs' narrowing profit margin, started Allied States Assn. of exhibitors pioneering on new ground today (Tuesday). Organization, in convention here, authorized setting cooperative buying of, carpets, seats, projection equipment, candy, popcorn and all manifold items required by theatres, if further study by Allied's board of directors makes plan seem feasible.

With reports of equipment and supply prices up 100 to 300%, alarmed theatre ops spent considerable portion of three-day powwow here considering remedial measures. Increasing pressure from distribs for higher film rentals was the other item that took the spotlight, as per normal for exhib conventions. Growing encroachment of television on smalltown theatres, which most of the 250 exhibs here represent, also called for attention. Resigned that there is no way of stopping the new medium any more than they could halt development of automobiles or airplanes, theatremen concentrated on slowing down the rush into TV film production of such stars as Gene Autry, who flew here from New York to defend his move in producing a new series of telepix.

Sales Toppers on Hand

Andy Smith, Jr., 20th-Fox distribution v.p., was on hand today to present a new sales plan and will be followed tomorrow by three other sales toppers. They are Ben Kalmenson, Warners; Robert Mochrie, RKO, and Alfred Schwalberg, Paramount. Also here today was Metro v.p. William F. Rodgers, who discussed general trade problems.

New angle in Allied's battle to knock down film rentals are "film buying and booking clinics," which were held this morning and will be continued tomorrow. Divided into groups, on basis of size of town and type situation, private

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Autry Aint Foolin'

Pittsburgh, Oct. 3.

Gene Autry, in making his appearance at National Allied Convention here to answer exhib beefs that the series of films he's producing for tele are unfair competion, said that theatre operators never paid excessive rentals for his pix. He added that he knew, because he had a record of terms paid by every house in the country.

Not to let such a statement go unchallenged, one exhib lassoed Autry as he left the meeting room. He asked him if he knew what film rental he was paying. Sure enough he did. Autry opened a book and told the astonished theatreman at exactly what price he was buying the Autry-starrers.

Autry States His Case for TV Pix At Allied Parley

Pittsburgh, Oct. 3.

Gene Autry twirled a mighty fetching lariat, but failed to corral any sizable number of exhibs following the oater star's appearance at Allied States powwow here yesterday (Monday). Everyone agreed that Autry's heart-to-heart was a sincere and warming statement of his case for making six pix for TV, but he still hadn't convinced them that they could sell what he was giving away.

Autry flew in specially from New York, where he's appearing in a rodeo, to answer face-to-face exhib squawk that tele pix which he's making are unfair competition by a star who made his fortune in theatres—and furthermore are hurting b.o. of his own westerns. He planed back to Manhattan immediately after stating his case and facing pea-shooter-size barrage of questions from the floor.

Most of the 200 exhibs Autry faced were deferential and many even friendly during his talk. He got a number of rounds of applause, with the boys who were blasting him so heatedly a couple weeks ago seemingly eating out of his hand as nicely as his own cow pony. Which made the surprise even greater when querying of exhibs in cloakrooms later revealed his two-hour plane ride hadn't changed a single mind.

Before turning six guns on him, ten-gallon star asked exhibs to wait and see what effect TV does have on his pix in theatres. He pointed to what video had done to boost Bill Boyd's "Hopalong" series in

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Okays COMPO Tie for Year

Pittsburgh, Oct. 3.

Chief development of two-day board meeting preceding opening of national convention here at William Penn hotel was National Allied States' decision to extend its membership in COMPO for another year. Conditions are to be same which indie exhibitors have had for the association in the past. At the same time board authorized its chairman and general counsel, Abram F. Myers, to work with a consulting committee in seeking clarification of the "and others" section of ruling on competitive bidding.

Myers and committee will take case to distributors and Dept. of Justice if needed to clear up section in which competitive bidding clause refers to circuit's affiliated theatres and others.

Cal. Court Orders U-I Pay $17,500 in Title Suit

Hollywood, Oct. 3.

Failure of a play to become a great commercial success does not deprive the author of his right to the title, the state supreme court ruled in upholding an award of $17,500 to Fredrick Jackson in a suit against Universal-International. Jackson won the award in an action two years ago, but the appellate court decision went against him. State's highest tribunal ruled he was entitled to the money because U-I used "Slightly Scandalous" as a film title although it had been the title of his unsuccessful play.

In rendering his decision, Justice Douglas Edmonds opined that a play does not have to be popular or run for any length of time in order to secure the title. It must only be produced and advertised to the extent that the title becomes known to a certain numbe of people.

Anyway, the justice added, many successful pictures have been made from flop plays.

Settle Bogeaus, Rep Snag

Hollywood, Oct. 3.

All's quiet on the southern front after a hassle between Benedict Bogeaus and Republic over rights to the title, "Rio Grande."

Bogeaus has notified one and all that his Mickey Rooney starrer will be released as "The Tiger."

The Jackpot

20th-Fox release of Sam Engel production. Stars James Stewart, Barbara Hale; features James Gleason, Fred Clark, Alan Mowbray, Patricia Medina, Natalie Wood, Tommy Rettig, Robert Gist, Lyle Talbot. Directed by Walter Lang. Screenplay, Phoebe and Henry Ephron; based on New Yorker article by John McNulty; camera, Joseph La Shelle; editor, J. Watson Webb, Jr. At Academy of Music theatre, N. Y., Sept. 28, '50. Running time, 85 MINS.

Bill Lawrence	James Stewart
Amy Lawrence	Barbara Hale
Harry Summers	James Gleason
Mr. Woodruff	Fred Clark
Leslie	Alan Mowbray
Hilda Jones	Patricia Medina
Phyllis Lawrence	Natalie Wood
Tommy Lawrence	Tommy Rettig
Pete Spooner	Robert Gist
Fred Burns	Lyle Talbot
Al Vogel	Charles Tannen
Capt. Sullivan	Bigelow Sayre
Mr. Brown	Dick Cogan
Mrs. Brown	Jewel Rose
Mr. McDougall	Eddie Firestone
Mrs. McDougall	Ercin Moore
Herman Wertheim	Claude Stroud
Susan Wertheim	Caryl Lincoln
Mary Vogel	Valerie Mark
Mabel Spooner	Joan Miller
Watch Buyer	Walter Baldwin
Ernie, Mailman	Syd Saylor
Mr. Ferguson	John Qualen
Long-Haired Pianist	Fritz Feld
Mrs. Simpkins	Kathryn Sheldon
Mr. Simpkins	Robert Dudley
Photographer	Billy Wayne
Strange Woman	Minerva Urecal
Piano Player	Milton Parsons
Mr. Dexter	Kim Spalding
Mrs. Dexter	Dulce Daye
Pritchett	Andrew Tombes

One basic gag situation is extended through the entire footage of "The Jackpot," but it doesn't seem overworked. Madcap comedy has freshness and pace, figures to generate chuckles aplenty and do well at the boxoffice.

Despite its zaniness, the film has a wholesome quality which promises hearty family trade. And the subject matter which centers on the winner of a radio giveaway show, easily lends itself to exploitation.

James Stewart is the pivotal character and handles the spot with amusing bewilderment. His frenzied attempts to sell his prizes, to meet the internal revenue demands (particularly the situation wherein he's peddling a wristwatch in a bookmaker's betting room when the cops pull a raid), make for clever laugh material. Barbara Hale meets all requirements as Stewar's wife, and there's competent support from all others.

Walter Lang's direction rates a nod, especially for keeping the yarn and characters within the realm of plausibility while at the same time playing hard for the laughs. One piece of plot business, which has Miss Hale suspecting a romance between her mate and Patricia Medina, latter as an artist who arrives to do his portrait, is correctly played down. Any emphasis on such a serious story angle might have detracted from the comedy values.

Assortment of characters lending color to the proceedings includes Alan Mowbray, as an interior decorator who comes as one of the prizes; James Gleason, newspaperman with the inside dope on radio jingles and the persons they identify; Tommy Rettig and Natalie Wood, Stewart's two youngsters. More of Miss Medina would have served ornamental purposes; the featured femme is a looker.

Counting among the technical assists, particularly camera work and editing, Samuel Engle's production adds up commercially. *Gene.*

To Please a Lady

Hollywood, Sept. 10.

Metro release of Clarence Brown production. Stars Clark Gable, Barbara Stanwyck; features Adolphe Menjou, Will Geer. Directed by Brown. Story and screenplay, Barre Lyndon, Marge Decker; camera, Harold Rosson; editor, Robert J. Kern; music, Bronislau Kaper. Trade-shown Sept. 27, '50. Running time, 91 MINS.

Mike Brannan	Clark Gable
Regina Forbes	Barbara Stanwyck
Gregg	Adolphe Menjou
Jack Mackay	Will Geer
Dwight Barrington	Ronald Winters
Joie Chitwood	William C. McGaw
Regina's Secretary	Lela Bliss
Mr. Wendall	Emory Parnell
Press Agent	Frank Jenks
Jimi	Helen Spring
Mike's Pit Crew Bill Hickman, Lew Smith	
Ted Husing	Himself

Clark Gable and Barbara Stanwyck provide "To Please a Lady" with marquee strength and a gloss that will help see it through average grosses. Additionally, it has a lot of exciting auto-racing footage crammed in the 90 minute to smooth over a contrived lightweight story.

Gable has a two-fisted role, that of a rough, tough, daredevil racer. Miss Stanwyck's assignment sees her as a glib, nationally-read columnist and radio commentator who is involved with Gable in an on-again, off-again romantic chase in between fighting with him for his ruthlessness on the track. The two stars give it all importance with pleasing performances.

As a columnist, Miss Stanwyck is powerful enough to get Gable barred from all midget tracks after she believes he is responsible for the death of a racing rival. Gable turns to auto stunting, saves his coin, buys a full-size car to try his luck in the Memorial Day classic in Indianapolis. He's injured in a crash when he lets another driver go through a tight spot, but this convinces Miss Stanwyck he has dropped his ruthless ways and sets up the finale clinch.

The Indianapolis race runs for 12 minutes and provides plenty of speed thrills. There's additional excitement in the auto stunting sequences, and Gable is a dashing daredevil at the wheel, crashing cars and taking spills. Midget race scenes also are fast-paced.

Dialog between the principals is flip and adult and they give it a certain air that pays off with chuckles. As producer-director, Clarence Brown wisely concentrates on keeping the footage moving at a fast enough pace to polish the illogical motivations in the script by Barre Lyndon and Marge Decker. It's all surface drama that doesn't tax the cast, but still comes up as pleasant entertainment.

Adolphe Menjou gets in some light licks as Miss Stanwyck's aide. Will Geer, racecar builder; Roland Winters, a victim of Miss Stanwyck's column; William C. McGaw, Lela Bliss, Emory Parnell, Frank Jenks and Ted Husing (playing himself) are among the other cast capables.

Production values are plushy and technical assists of the best, including Harold Rosson's lensing, the special effects and montage sequences, and the Bronislau Kaper music score. *Brog.*

Rocky Mountain

Hollywood, Sept. 30.

Warners release of William Jacobs production. Stars Errol Flynn; features Patrice Wymore, Scott Forbes, Guinn Williams. Directed by William Keighley. Screenplay, Winston Miller, Alan LeMay; from story by LeMay; camera, Ted McCord; editor, Rudi Fehr; music, Max Steiner. Tradeshown Sept. 26, '50. Running time, 83 MINS.

Lace Barstow	Errol Flynn
Johanna Carter	Patrice Wymore
Lt. Rieker	Scott Forbes
Pap Dennison	Guinn Williams
Jim Wheat	Dick Jones
Cole Smith	Howard Petrie
Plank	Slim Pickens
Gil Craigie	Chubby Johnson
Eip Waterson	Buzz Henry
Kay Rawlins	Sheb Wooley
Pierre Duchesne	Peter Coe
Jonas Weatherby	Rush Williams
Ash	Steve Dunhill
Vornes	Alex Sharpe
Ryan	Yakima Canutt
Man Dog	Nakai Snez

Warners is giving "Rocky Mountain" a fast push into the market to take advantage of the romantic news involving its star, Errol Flynn, and leading lady, Patrice Wymore. Film back up the natural exploitation angle with good performances and a story offbeat enough to be interesting. Average b.o. returns are indicated.

Flynn's role is unusual for him. He's a hero but doesn't get the girl and winds up dead at the finale. However, his performance pleases and helps to sustain interest. Miss Wymore is the sole femme in the cast and does well by a role not as meaty as the masculine parts.

Story deals with a small band of Confederate soldiers who have come west to establish contact with a gang of California outlaws so that the Confederacy can gain control. The meeting place is a bleak, rocky plateau in the desert, made dangerous by warring Indians and Union patrols. While waiting for the outlaws, Flynn and his men rescue Miss Wymore from a band of Indians that have attacked her stage.

A Yankee come west to marry her Union sweetheart, Miss Wymore is used by Flynn to capture a Union patrol out to save her. The Confederate situation becomes desperate when the Indians mass to wipe them out, but Flynn and band lure them away long enough for the heroine to escape and are massacred for their gallantry.

William Keighley's direction plays up mood and tension without overlooking the numerous opportunities for action. The Indian raid on the stagecoach is exciting and the finale clash when Flynn and his men go down under redskin arrows is capital motion picture action.

Casting of the characters that people the Winston Miller-Alan LeMay script is very good. Making the various types register are Guinn Williams, Dick Jones, Slim Pickens, Buzz Henry, Sheb Wooley, Peter Coe and Rush Williams, members of Flynn's band; Scott Forbes, the Yankee sweetheart; Howard Petrie, the outlaw; Chubby Johnson, stage driver, and others. Also, there's a mongrel dog, pet of Jones, that's used for some heart appeal.

There are no interiors in the William Jacobs production, entire footage being lensed on rugged location sites. Ted McCord's camera work is good, as are the editing and background music score. *Brog.*

Miniature Reviews

"The Jackpot" (20th). Good boxoffice for colorful James Stewart starrer.

"To Please a Lady" (M-G). Clark Gable-Barbara Stanwyck in fast, auto-racing story.

"Rocky Mountain" (WB). Errol Flynn in well-made drama of Confederate fighting in the west. B.o. outlook okay.

"Woman on the Run" (U) Ann Sheridan and Dennis O'Keefe in okay mystery thriller.

"Wyoming Mail" (Songs-Color) (U). Good early western for general situation. Okay b.o.

"Dial 1119" (M-G). Suspenseful, well-made melodrama. Good double bill fare for the action-meller market.

"Chain Gang" (Col). Okay melodrama for lowercase bookings.

"Holiday Rhythm" (Musical) (Lip). Moderately satisfactory program musical for supporting bookings.

"Arizona Territory" (Mono). Lesser entry among low-budget oaters.

"Cage of Gold" (British) (GFD). David Farrarr in obvious story; looks mild U. S. entry.

Woman on the Run

Universal-International release of Fidelity Pictures (Howard Welsch) production. Stars Ann Sheridan, Dennis O'Keefe. Directed by Norman Foster. Screenplay, Alan Campbell and Norman Foster from story by Sylvia Tate; camera, Hal Mohr; editor, Otto Ludwig; music, Emil Newman, Arthur Lange. Tradeshown N. Y., Sept. 25, '50. Running time, 77 MINS.

Eleanor	Ann Sheridan
Danny Leggett	Dennis O'Keefe
Inspector Ferris	Robert Keith
Frank Johnson	Ross Elliott
Detective Shaw	Frank Jenks
Mailbus	John Qualen
Sea Captain	J. Farrell McDonald
Joe Gordon	Thomas P. Dillon

"Woman on the Run" is an average melodrama centered around a man hunt. Copious background scenes of San Francisco, however, give the film a semi-documentary flavor, and star value of Ann Sheridan and Dennis O'Keefe should be a b.o. asset. Withal, this entry shapes up as suitable fare for the action and mystery markets.

Story revolves around Ross Elliott, a sole witness to a gangland slaying. Unwilling to become mixed up in the case, he takes it on the lam. From that point, the camera has a field day in taking audiences on a sightseeing tour of the Bay City's points of interest. Search for the lammister eventually winds up in a gruesome climax at seaside amusement park.

Slight twist is added to an otherwise conventional yarn by the mutual doubt between Elliott and his wife (Ann Sheridan) as to the success of their marriage. When he first disappears, she's indifferent and refuses to cooperate with the cops. Later, she realizes that their love is genuine, and attempts to find him.

Curiously, Miss Sheridan permits a gangster (Dennis O'Keefe), who poses as a reporter, to accompany in the search for her spouse. Several clues are dropped which disclose his true identity, but she fails to get wise until the last few frames.

Performances of the small cast are competent. Miss Sheridan succeeds in making her role fairly believable. O'Keefe carries out his deception with polish and Elliott is sufficiently furtive as the missing witness. Robert Keith's interpretation of the police inspector is standard. Director Norman Foster achieved ample suspense while production mountings of Howard Welsch are good. *Gilb.*

Wyoming Mail

(SONGS-COLOR)

Hollywood, Sept. 29.

Universal release of Aubrey Schenck production. Stars Stephen McNally, Alexis Smith; features Howard da Silva, Ed Begley, Dan Riss, Roy Roberts, Whit Bissell, Armando Silvestre. Directed by Reginald LeBorg. Screenplay, Harry Essex, Leonard Lee; story, Robert Hardy Andrews; camera (Technicolor), Russell Metty; editor, Edward Curtiss; songs, Dan Shapiro, Lester Lee. Previewed Sept. 28, '50. Running time, 87 MINS.

Pete Davis	Stephen McNally
Mary Williams	Alexis Smith
Cavanaugh	Howard da Silva
Haynes	Ed Begley
George Armstrong	Dan Riss
Charles De Haven	Roy Roberts
Sam	Whit Bissell
Russell	James Arness
Indian Joe	Armando Silvestre
Nate	Richard Jaeckel
Rule	Frankie Darro
Pete	Felipe Turich
Beale	Richard Egan
Shep	Gene Evans
Gilson	Frank Fenton
Ben	Emerson Treacy

This is another of Universal's Technicolored outdoor action features that will rate okay returns in the general market. A competent cast and footage that keeps on the move help put over "Wyoming Mail," and there is the added value of color to show off scenic beauties of its outdoor locales.

Plot goes back to the days when the railroad first took over the job of carrying the mail in the west from the pony express and stagecoaches. The Wyoming line, however, is about to lose its franchise because of a gang of train robbers. To the rescue comes Stephen McNally, postal inspector who poses as a bank robber and pulls an escape from a territorial prison to get in with the gang.

Reginald LeBorg's direction concentrates on action, much of it rugged, in building to the climax when McNally is able to foil the crooks and reveal the high official who is the robbers' tipster and head man. There's a lot of wild galloping over rough terrain, plenty of fisticuffs and gunplay, plus other thrills, and Russell Metty's capable camera catches all of the movement.

There's a good romance angle worked into the script. Alexis Smith is a good-bad girl who acts as contact between Roy Roberts, the crooked railway official, and the gang. She goes for McNally, and even sticks by him when his true identity is disclosed, thus providing excuse for a pardon when the shooting is all over.

The two stars please and among other strong performances are Howard da Silva's dirty work as Roberts' chief henchman, Ed Begley's prison warden, Dan Riss, Whit Bissell, Armando Silvestre and others.

Two songs are spotted in the footage, both tied in with saloon scenes and fitting the action. They are "Endlessly" and "Take Me to Town," by Dan Shapiro and Lester Lee. Credit for the good scripting of the Robert Hardy Andrews story goes to Harry Essex and Leonard Lee.

Aubrey Schenck has given the story good production supervision in all departments, and technical support is strong. *Brog.*

Dial 1119

Hollywood, Sept. 28.

Metro release of Richard Goldstone production. Features Marshall Thompson, Virginia Field, Andrea King. Sam Levene, Leon Ames. Directed by Gerald Mayer. Screenplay, John Monks, Jr.; from story by Hugh King and Don McGuire; camera, Paul C. Vogel; editor, Newell P. Kimlin; music, Andre Previn. Tradeshown Sept. 13, '50. Running time, 74 MINS.

Gunther Wychoff	Marshall Thompson
Freddy	Virginia Field
Helen	Andrea King
Dr. John Faron	Sam Levene
Earl	Leon Ames
Skip	Keefe Brasselle
Captain Henry Keiver	Richard Rober
Harrison D. Barnes	James Bell
Chuckles	William Conrad
Television Announcer	Dick Simmons
Lt. "Whitey" Tallman	Hal Fieberling

Strong, well-knit melodrama, punched with a full measure of suspense, makes "Dial 1119" a good co-feature.

Its tension springs from a homicidal maniac, escaped from prison and bent on killing a police psychiatrist, the only man who knows what makes the killer tick. While missing no bets—in projecting the melodramatic story values, writing, direction and playing keep them on a credible level that greatly sharpens the chiller effect.

Footage is taut with menace and marches steadily towards the conclusion that finds the maniac dead in the streets, but not before he has claimed four victims, terrorized others, aroused the police and a swarm of morbid thrill-seekers who fill the streets as they gather for the inevitable kill.

Marshall Thompson is the maniac. On his way to find the doctor he steals a busdriver's pistol and shoots down the latter wantonly. Staked out in a bar across from the medico's home to await latter's return, Thompson is recognized by the barkeep from a television program that is being used to alert the city. The maniac shoots down the bartender, William Conrad, as he tries to phone police, and uses the customers as hostages. Suspense builds steadily as police try to trick him into the open before he makes good a threat to kill the hostages unless the doctor comes to him.

Climax comes fast and with a cold grimness that chills when the doctor goes to his death, the killer is wounded by one of his barroom prisoners and the police send him sprawling in death. The John Monks, Jr., script, from a story by Hugh King and Don McGuire, makes due mention and use of the television age in furthering the story. Video suffers a few jeers for programming and reception, but, on the whole, is recognized for the newsworthy value it has as an on-the-spot medium.

Gerald Mayer's direction does much to carry out script aims. Thompson scores strongly in the lead, but others belt their roles, too. Virginia Field, femme lush; Andrea King, frustrated business-girl ready for a weekend with salesman Leon Ames; Keefe Brasselle, waiter and expectant father, and James Bell, a tired newspaper hack, are the prisoners who sell their parts. Same Levene is good as the doctor. Richard Rober, Conrad, Dick Simmons, Hal Fieberling and others are capable.

Richard Goldstone's production gloss is properly valued in all phases. Editing is tight and lensing good. *Brog.*

The Lost People

"The Lost People" (Rank), which opened at the Stanley theatre, N. Y., Saturday (30), was reviewed in VARIETY from London, Sept. 7, 1949. Bridget Boland's adaptation of her play, "Cockpit," based on personal observations made while serving in occupied Germany, just after the war, was tabbed by reviewer *Clem* as being "satisfying dramatic entertainment." However, reviewer added: "its depressing subject will limit its appeal." Yarn concerns itself with a young English captain who takes over command of a group of displaced persons herded into a large German theatre awaiting sorting out and transport to all corners of the earth. The captain's constant plea for brotherhood in the face of strong friction among the DPs forms pic's theme.

Starring Dennis Price, Mai Zetterling and Richard Attenborough, pic is being distributed in the U. S. by Pentagon Pictures.

Chain Gang

Hollywood, Sept. 28.

Columbia release of Sam Katzman production. Features Douglas Kennedy, Marjorie Lord, Emory Parnell, William Phillips, Thurston Hall, Harry Cheshire. Directed by Lew Landers. Screenplay, Howard J. Green; camera, Ira H. Morgan; editor, Aaron Stell. Previewed Sept. 27, '50. Running time, 70 MINS.

Cliff Roberts	Douglas Kennedy
Rita McKelvey	Marjorie Lord
Captain Duncan	Emory Parnell
Snead	William Phillips
John McKelvey	Thurston Hall
"Pop" O'Donnell	Harry Cheshire
Langley	Don Harvey
Eddie	William G. Lechner
Adams	George Eldredge
Harry Cleaver	William Tannen
Lloyd Killgallen	Frank Wilcox
Yates	Rusty Westcott
Reagan	George Robotham
Mrs. Briggs	Dorothy Vaughan
Zeke	William Fawcett

For supporting bookings "Chain Gang" is an okay melodrama. It doesn't contain many surprises, storywise, but manages enough action and pace for its lowercase market.

Brutality to prisoners and the use of cheap chain gang labor by a political ring set up the plot. Expose of the dirty work is undertaken by Douglas Kennedy, reporter, who becomes a chain gang guard to bring to the public a news and photo account of prisoner misuse. Just as he's ready to wind up the assignment his identity is discovered, but he manages to escape brutal guards and bloodhounds and bring his story to print.

Kennedy is satisfactory as the reporter, as is Marjorie Lord, his financee and stepdaughter of the principal heavy, Thurston Hall. Among latter's henchman are Emory Parnell, William Tannen and Frank Wilcox. William Phillips is good as a convict, and Harry Cheshire shows up nicely as a crusading editor.

Lew Landers' direction of the Howard J. Green screenplay properly values it for release intentions, as does the production supervision by Sam Katzman. Lensing, editing and other technical phases are standard. *Brog.*

Holiday Rhythm

(MUSICAL)

Hollywood, Sept. 29.

Lippert Pictures release of Jack Leewood production. Stars Marcy Heath Hughes, David Street, Wally Vernon; features Ike Carpenter orch, Tex Ritter, Chuy Reyes orch, Nappy Lamare Dixieland Band, George Arnold, Tom Noonan; Peter Marshall. Directed by Jack Scholl. Original screenplay, Lee Wainer; camera, Benjamin Kline; editor, Lou Hesse; music, Bert Shefter; songs, Lee Wainer, Chuy Reyes, Edward Baxter, Marty Baldwin, Jack Scholl, M. K. Jerome, Paul Mercrick, Bert Shefter, Bernado Fazioli, Gustaf Unger, Buddy Worth, Ernie Taveres. Previewed Sept. 29, '50. Running time, 60 MINS.

Alice	Marcy Beth Hughes
Larry	David Street
Klaxon	Wally Vernon
Earl B. Byrd	Donald McBride
Mr. Superfine	Arnold Stang

Also: Ike Carpenter Orch, Glenn Turnbull, Nappy Lamare Dixieland band, Vera Lee and Tom Ladd, Unger and Martell Twins, George Arnold "Rhythm On Ice" Show, Tom Noonan and Peter Marshall, Bill Burns and Birds, Cass County Boys, Gloria Grey, Tex Ritter, Four Moroccans, Moana, Freddie Letuli, Regina Day, Bobby Chang, Sid Melton, Lynn Davis, Richard Farmer and Jack Beltzen, Chuy Reyes orch.

Fifteen songs and 18 specialties have been crammed into 60 minutes of footage, making "Holiday Rhythm" virtually a variety show on films. It is an okay programmer. An added feature of the musical is fact there is another 10 minutes of footage to be used in the single-bill situations.

Story idea is the production of a television variety show by David Street. His initial showcasing is nixed by a sponsor, so Street dreams up a tour of the world, using various types of entertainment to be found in each country.

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20th Offers Blanket Deal on Year's Product; Allied Cold to Bidding

Pittsburgh, Oct. 3.

Twentieth-Fox sales veepee Andy W. Smith, Jr., in the first move by his company towards group picture selling in several years, offered exhibitors in smaller situations a blanket deal covering an entire season's product in a speech at the National Allied meet here today (Tues.). Smith emphasized that the theatres eligible for the plan are those in small towns and in areas far removed from exchange centers which "have a limited ability to gross," adding that the system is designed to facilitate booking by such exhibs.

Distrib chiefs of the other major companies are scheduled to speak tomorrow, including RKO's Robert A. Mochrie, Warners' Benjamin Kalmenson and Paramount's A. W. Schwalberg. Whether they, too, will announce some sort of package selling idea has not been divulged.

Smith, noting that exhibs in the situations he referred to had little opportunity to visit the exchange centers to book their product, declared 20th in the past has sent salesmen into those areas as often as possible. "This has been a costly operation," he said, "and I am sure it has had its disadvantages for the theatre owner as well as for us." As a result, he said, 20th is now prepared to serve such theatres with a contract covering all releases from Sept. 1, 1950, through Aug. 31, 1951.

Under the deal, 20th will use its standard contract but with three riders—one stating the number of features licensed, one stating the right to cancel and the third stating that the conditioning of selling one picture on the selling of another is forbidden. Use of this contract is to be optional with the

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UA Attorney in Chicago Argues for Validity Of Towne Theatre Pact

Chicago, Oct. 3.

David Levinson, United Artists attorney, argued before Judge William J. Campbell in Chi federal district court last week that UA's contract with the indie Towne theatre is valid, refuting Towne's contention that it be dissolved under provisions of Sherman Anti-trust laws. Holding that the 200 shares, i.e. one-third of the Towne Corp. sold to UA in 1948 be delivered, Levinson asserted that a contract is a contract, denying that the long arm of the Sherman provisos can in this case be stretched to include the alleged illegalities which may have prompted the contract.

Basis for last week's hearing is the pact between UA and Towne in which the Milwaukee indie sold one-third interest to the distrib in return for first-run product. UA had purchased the stock for $10,000 two years ago, but the contract has since been held in escrow. Through an interpleader action, escrowee, Lazarus Krinsley, withdrew, throwing disposition of the stock to the courts. Court permission to hold the stock would give UA one-third of a recently awarded judgment of over $1,250,000 to Towne, received through an anti-trust case against the majors. UA had not been named as a defendant in the prior action.

Tom O'Connell, Towne attorney, reaffirmed Towne's position as being caught in the middle of a "double-dealing action" by the distrib, in which UA had sought to perform as both distributor and exhibitor. Citing the U. S. vs. Paramount precedent decision by the U.S. Supreme Court, McConnell charged that acquisitions attained through fruits of monopolistic practices should be dissolved. Towne's inability to function without UA supplying product further constitutes duress and coercion, McConnell charged, since the contract had been achieved on the simple promise to permit the indie theatre to function.

Judge Campbell is expected to rule on final disposition of stock within three weeks. Towne, meanwhile, has offered to return UA's $10,000 in return for the shares.

Bob Wagner's player pact renewed by 20th-Fox.

Tunberg Heads SWG

Hollywood, Oct. 3.

Karl Tunberg will succeed Valentine Davies as president of the Screen Writers Guild without opposition unless another candidate is nominated by petition. Official nominations were mailed to members for the election slated for Nov. 15.

Other nominees are True Boardman, Dale Eunson, Edmund L. Hartman and Leonard Spigelgass, for veepee; Lee Loeb and George Oppenheimer, for secretary, and Valentine Davies, for treasurer.

Rodgers Invites Allied to Offer Bid Alternative

Pittsburgh, Oct. 3.

Metro sales veepee William F. Rodgers invited members of National Allied here today (Tues.) to submit any ideas or suggestions they might have to replace competitive bidding. Metro, he said, has not invited bidding but follows it "only because we know no other way."

In a general roundup of distributor-exhibitor problems and relationships, the M-G sales topper said his company will continue to consider drive-in theatres the same as conventional theatres. He noted the anti-trust decree does not refer to drive-ins, adding M-G would follow its present policy until some clarification is made.

He also took some Allied regional groups to task for publishing what he claimed were "inflammatory" statements in their bulletins. These statements, he said, "are not to my liking" and he urged the exhibs to use personal contact, instead of bulletins, to air their grievances against the distribs. "The policy of our organization," he said, "continues to be one of fair dealing. We are not a bargaining house, never have been and have no plans in this direction."

Noting that over-bidding exists in some situations, Rodgers declared that "it seems competing interests often don't favor a solution and have repeatedly refused our overtures to make our product available in some equitable manner." Asking the exhibs to suggest a solution in such cases, he said: "We may find it necessary hereafter to refuse to consider

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DURWOOD WINS SUIT VS. BROS. IN KAYCEE

Kansas City, Oct. 3.

Family controversy of the Durwood-Dubinsky clan was settled in circuit court here Friday (29) when Judge Joe W. McQueen issued a writ of injunction in favor of Edward D. Durwood, head of the circuit which operates theatres and drive-ins in St. Joseph and Jefferson City, Mo., and Leavenworth, Kans.

The order restrains Irwin Dubinsky, St. Joe, and H. W. Dubinsky, Rockford, Ill., from doing business in St. Joe. The two are brothers of Durwood and had entered into a contract in 1946 not to engage in theatrical business in any of the circuit towns, including Kansas City. Judge McQueen held that activities of the two brothers in operating from St. Joe theatres in Lincoln, Neb., Fort Madison, Ia., Rockford and Wood River, Ill., Moberly and Cape Girardeau, Mo., violated the agreement. By the contract Durwood was declared sole owner of the circuit, estimated at $2,000,000; the settlement involved about $300,000.

The ruling also gave exclusive use of the name Dubinsky Bros. to Durwood, another point on which the original petition sought a settlement. Another phase of the suit, a dispute relative to the net income from the Durwood circuit from May 9, 1946 to June 30, 1949, still wages. The court appointed a special commissioner to hear this argument.

U Milks Ballyhoo

Following through on its promotion tieup with the American Dairy Assn. and the National Dairy Council, Universal will hold a screening of "The Milkman" at the dairymen's convention in Atlantic City, Oct. 17.

Jimmy Durante, Donald O'Connor and Joyce Holden, who appear in the film, will personal in connection with the showing.

Family Stories For Wallis-Hazen In Violence-Pix Switch

Convinced that violence as a major picture ingredient has passed its b.o. peak, Hal Wallis and Joseph Hazen have reversed direction on new product they've lined up for their indie unit at Paramount. Future stories will go heavy on family type material and intimate human problems.

With audiences apparently leaning toward the rough-tough stuff in the past three years, Wallis and Hazen have literally cleaned up by concentrating their sights along that line. Product has included "So Evil My Love," "Sorry, Wrong Number," "The Accused," "Rope of Sand," "Thelma Jordon," "The Furies" and other pix that have accented violent action.

Studying grosses during the past six months, Wallis and Hazen have come to conclusion that that cycle is on the wane. They feel that the intimate problem and family pic is grabbing off top honors at the b.o. currently and have plotted their course accordingly.

On their slate is "Come Back, Little Sheba," from last season's Broadway stage hit about a couple attempting to keep together their maladjusted marriage; "Son and Stranger" and "Sound of Years," both novels of the human problem type, and "December Bride," a family story by Parke Levy. Bride was originally a short story about a widowed mother with a succession of suitors. After turning it into a screenplay, Levy is expanding it into a book.

Even pix in Wallis-Hazen's Dean Martin-Jerry Lewis series will aim more for an intimate, human kind of comedy than the "My Friend Irma" slapstick in which the team has appeared in the past. Pic this year will either be "The Stooge," based on Sid Silvers-Phil Baker's "Man in the Box," or "That's My Boy," a Cy Howard original.

SNEAK PREVIEWS OF AD 'FURY' CAMPAIGN

Sneak previews of ad campaigns make for the newest approach in film promotion. At hand with the idea is Irving Rubine, publicity-advertising vicepresident of Robert Stillman Productions, who said his plan further entails the use of "modern design" in layouts.

Busy in N. Y. prepping openings of Stillman's first independent production, "Sound of Fury," Rubine said he intends to accompany the initial bookings of the film in about six cities with two different ad designs. In a few of the towns one campaign of the more or less conventional pattern will be used. This, he said, will make no claims but will "anticipate the impact the film will have on its audience." The second, Rubine reports, comes under the "modern design" heading. Also devoid of c lms, this will contain a minimum of copy and artwork, no montages and a maximum of white space. Rubine said a special feature of the layout will be that it lends itself to adjustments by exhibitors who want to inject local slants without throwing the design out of balance.

Rubine said the "previewing" of the two different formats will mean an extra initial expenditure of about $3,000. However, he feels the idea should assure which is the "right" approach before any full campaign is underway. Producers

(Continued on page 16)

Rep Guns 5

Hollywood, Oct. 3.

Republic started "The Pride of Maryland" yesterday (Mon.) as the first of five pictures to get the gun during October. It's a horse race yarn.

Others on Republic's program for this month are "Heart of the Rockies," "Rough Riders of Durango," "Honeychile" and "Winds of Monterey."

Eagle Lion Classics Asks $15,000,000 From RKO, Loew's in Anti-Trust Suit

SPG Wins NLRB OK

Hollywood, Oct. 3.

National Labor Relations Board okayed the Screen Publicists Guild as bargaining agent for flacks employed by the Society of Independent Motion Picture Producers and Independent Motion Picture Producers Assn.

Next step by the Guild will be to file an application for union shop with all the producer members of the two groups.

See MacMillen Wooing Public In $15,000,000 Suit

Eagle Lion Classics' $15,000,000 damage action instituted against the Loew's and RKO circuits in the metropolitan N. Y. area and eight distributors might lead to a public airing of the intra-industry squabble. Indications pointing in this direction include the fact that ELC president William C. MacMillen has shown strong interest in winning public sentiment in legal contests which involved him in the past.

A lawyer, MacMillen had a key role in the anti-trust suit brought against the country's major railroad interests by the State of Georgia, and other actions involving the Pullman car companies. At the time he was general assistant to Robert R. Young, head of Chesapeake and Ohio R. R. and controlling stockholder of Pathe Industries which owns ELC.

While the cases were in various stages of litigation C. & O. sponsored numerous full and half-page insertions in major U. S. newspapers attacking the other railroads. Among these was the advice to the public that hogs were transported across the continent with no changing of trains but the human passenger had to undergo this inconvenience at least once in Chicago.

Curiously, in the Georgia suit, C. & O. was a defendant in name but worked with the state in its prosecution of the case. Chief executive of Georgia at the time was Ellis G. Arnall, now president of the Society of Independent Motion Picture Producers.

CARTOONISTS ASK BIGGER PAY BOOST

Hollywood, Oct. 3.

Screen Cartoonists Guild turned down an offer from the Cartoon Producers Assn. calling for a $2 raise for all cartoonists making $60 a week or less. Guild demands further raises to meet the increased cost of living.

Cartoon producers include Disney, Metro, Warners George Pal and Walter Lantz.

Wyman Borrowed By Par for Crosby

Paramount borrowed Jane Wyman from Warners for the femme lead opposite Bing Crosby in "Here Comes the Groom," which Frank Capra will produce and direct.

Actress has not played on the Paramount lot since she made "Lost Weekend" with Ray Milland in 1944. Her most recent job was "Three Guys Named Mike," on loanout to Metro.

Rita Ready for Pix

Hollywood, Oct. 3.

Rita Hayworth, away from Hollywood for 18 months, is ready for another picture whenever Columbia has a suitable story ready. This time she will be under the guidance of the William Morris agency, after a year with Music Corp. of America. Her last film was "Loves of Carmen," made under her own Beckworth Corp. banner, for Columbia release.

Bert Friedlob bought "The Golden Goose," written by Robert Harrari, for indie film production.

Expressions of bitterness concerning the booking situation in the N. Y. metropolitan area reached a new and spectacular high yesterday (3) when Eagle Lion Classics belted the RKO and Loew's circuits with a $15,000,000 anti-trust suit in U. S. district court. The charge is that the two chains conspired between themselves and with the major distributors on division of product, preferential run and clearance with the result the ELC films were denied access to the important neighborhood prior-run theatres.

This condition, ELC complained, is directly responsible for putting its predecessor, Eagle Lion, out of business and unless remedied the same fate faces the plaintiff. The alleged monopolization by Loew's and RKO means loss of a market which is capable of producing 14% or more of national gross b. o. receipts, often marking the difference between profit and loss for the distributor, it was said.

Also named defendants were the RKO and Loew's distributing companies, Paramount, Warner Bros., 20th-Fox, Columbia Pictures, Big U Film Exchange (Universal) and United Artists. In the case of the distributors, heavy injunctive relief is asked instead of monetary damages.

ELC wants a court order restraining the grant of any exclusive run by any distributor defendant to any RKO or Loew's neighborhood prior-run theatre in the area until independent competing houses are sufficient in number and quality to afford a competitive market for ELC films. Also sought is a ban on simultaneous bookings of an RKO picture in two or more RKO theatres in the area and the same restraint on Loew's with Metro pix. ELC further demands an injunction restraining any new theatre acquisitions or sales which would eliminate competing outlets for the distrib's pictures.

'Violating' High Court Edicts

Seriousness of the complaint is further demonstrated by the charge that the defendants have been acting in violation of edicts of the U. S. Supreme Court in the industry anti-trust suit. ELC president William C. MacMillan said in a press statement that "one would have expected that in the face of

(Continued on page 22)

Cheaper, Faster Tinters With Technicolor's New Lighting Development

Hollywood, Oct. 3.

New development in technicolor photography will speed up production and reduce the cost of filmmaking, according to Dr. Herbert T. Kalmus, president and general manager of that company. Under the new system the heavy batteries of arclamps will be supplanted by unfiltered incandescent lights, enabling producers to make pictures in Technicolor with no more lighting than is necessary for black and white filming.

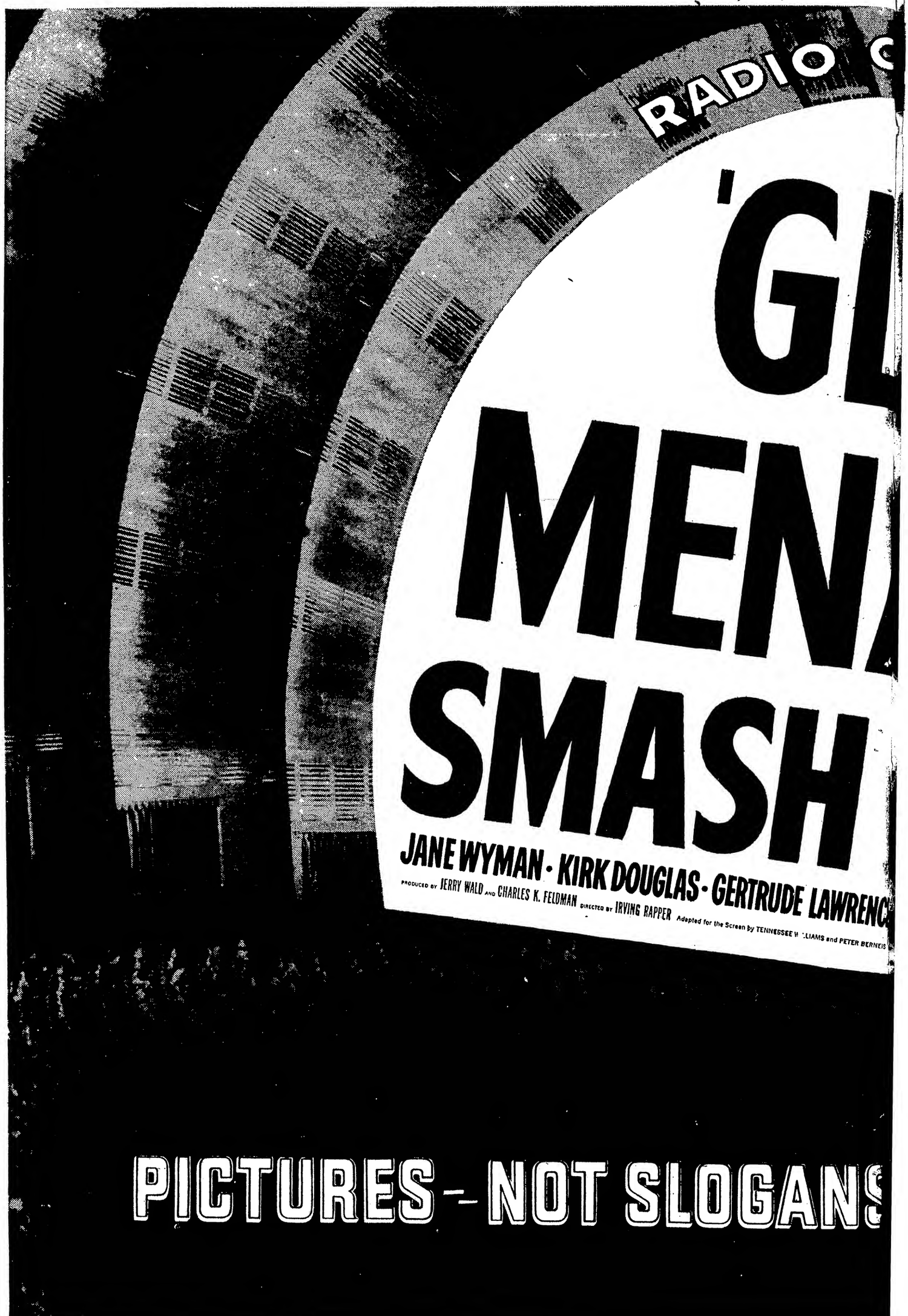
Innovation has been undergoing experimentation for a long time at a cost of $500,000, and is described by Kalmus as the greatest advance in Technicolor since the company switched from two colors to three. It will require drastic changes in the present equipment and will not be ready for general use for another four or six months. Meanwhile, the company's technicians are working on a new Technicolor tube for use in television when that medium of entertainment shifts to color.

Cal. Ozoner Files 375G Anti-Trust Suit

Los Angeles, Oct. 3.

Sero Amus. Co. filed suit in U.S. district court for $375,000 against Loew's, Inc., and Pacific Drive-In Theatres, charging violation of the Sherman anti-trust law.

Sero, owner of the Victory auto theatre in San Fernando Valley, with a capacity of 850 cars, declares it has never been able to obtain Metro product, although films from that studio have been available to four Pacific drive-ins in the same area. Suit asks $125,000 damages, tripled, and an injunction restraining Loew's from withholding pictures.


RADIO C
'GL
MEN
SMASH
JANE WYMAN · KIRK DOUGLAS · GERTRUDE LAWRENC
PRODUCED BY JERRY WALD AND CHARLES K. FELDMAN DIRECTED BY IRVING RAPPER Adapted for the Screen by TENNESSEE W LIAMS and PETER BERNEIS
PICTURES — NOT SLOGANS

TY MUSIC HALL
ASS
AGERIE'
OPENING!!!
RTHUR KENNEDY
The GLASS MENAGERIE
inal Stage Play by TENNESSEE WILLIAMS As Presented on the Stage by Eddie Dowling and Louis J. Singer Original Music by Max Steiner
A CHARLES K. FELDMAN Group Production
DISTRIBUTED BY WARNER BROS.
-FROM WARNER BROS.

L.A. Still Sluggish; 'City' Modest $21,000, 'Secrets' Fair 28G, 'Men' 25G, 'Brush Girl' Medium $22,000

Los Angeles, Oct. 3.

First-run theatres here are continuing their mild pace with nothing better than just moderate. All new bills are suffering. "Three Secrets" is making only fair $28,000 in three theatres. "The Men" looms just medium $25,000 in two.

Light $22,000 is expected for "Fuller Brush Girl" in two houses while "Sleeping City" shapes modest $21,000 in five sites. Eight-day second week of "Fancy Pants" is down to $9,500 in L. A. Paramount. Sixth and final frame of "Sunset Boulevard" at Hollywood Paramount is okay $8,000. Lionel Hampton band is pushing "Colorado Ranger" to nice $17,000 at Orpheum.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Blue Heaven" (20th) and "Big Timber" (Mono) (2d wk). Slow $20,000 in 5 days. Last week, below hopes at $39,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Three Secrets" (WB). Fair $28,000. Last week, "Breaking Point" (WB) (2d wk-6 days), $15,700.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"The Men" (UA) and "Redwood Forest Trail" (Rep) (Loew's only). Medium $25,000. Last week, "Life of Own" (M-G) and "Train Tombstone" (Lip) (Loew's only) (2d wk), $14,700.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Fuller Brush Girl" (Col) and "Chain Gang" (Col). Light $22,000. Last week, "Born Be Bad" (RKO) and "Bunco Squad" (RKO), $23,800.

Los Angeles Paramount (F&M) (3,398; 40-$1)—"Fancy Pants" (Par) and "Sunset in West" (Rep) (2d wk). Down to $9,500 in 8 days. Last week, $14,600.

Hollywood Paramount (F&M) (1,451; 50-$1)—"Sunset Boulevard" (Par) (6th wk). Okay $8,000. Last week, $9,300.

Orpheum (Metropolitan) (2,210; 50-$1)—"Colorado Ranger" (Lip) (2d run) with Lionel Hampton orch onstage. Nice $17,000. Last week, "All Quiet Western Front" (Indie) and "Bayonet Charge" (Indie) (reissues), good $17,900 with Hawaii also playing combo.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1)—"Sleeping City" (U) and "Tales of West" (U). Modest $21,000. Last week, "Shakedown" (U) and "Border Rangers" (Lip), $25,000.

Four Star (UA) (900; 60-$1)—"Next Voice" (M-G) (3d wk). Okay $3,500. Last week, $5,000.

Fine Arts (FWC) (679; 60-$1)—"Macbeth" (Rep). Moderate $4,500. Last week, "Broken Arrow" (20th) (m.o.) and "Furies" (Par) (2d run) (2d wk), $1,000.

'One-Eye'-Cugat Tops In Slow Balto, $15,000

Baltimore, Oct. 3.

With top names taking to the weekend video screens and the little World Series, Maryland-Navy football and opening of racing at Bowie, piling on additional competition against the vital weekend trade, film activity here this week is decidedly off. Some activity is reported for "Johnny One-Eye," given considerable aid by Xavier Cugat band at the combo Hippodrome. "Tea for Two," at the Stanley, is holding its own fairly well.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Devil's Doorway" (M-G). Fairish $10,000. Last week, "Life of own" (M-G), mild $8,000.

Hippodrome (Rappaport) (2,240; 20-80)—"Johnny One-Eye" (UA) plus Xavier Cugat orch. Okay $15,000. Last week, "When Smiling" (Col) and Ted Mack's Amateurs, $15,800.

Keith's (Schanberger) (2,460; 20-60)—"Sleeping City" (U). Fair $8,000. Last week, "Saddle Tramp" (U), $7,300.

Mayfair (Hicks) (980; 20-70)—"Union Station" (2d wk). Holding mildly at $4,500 after fine opener at $7,200.

New (Mechanic) (1,800; 20-60)—"Blue Heaven" (2d wk). Maintaining fairish pace at $6,000 after okay pacem with $9,900.

Stanley (WB) (3,230; 25-75)—"Tea for Two" (WB). Leading current straight-film parade with mild $11,000. Last week, "Sunset Blvd." (Par) (2d wk), tapered off to $7,700.

Town (Rappaport) (1,500; 35-65)—"City Lights" (UA) (reissue). Fairish $6,500. Last week, "Petty Girl" (Col) (2d wk), $5,900.

Broadway Grosses

Estimated Total Gross
This Week $459,000
(*Based on 18 theatres.*)
Last Year $593,200
(*Based on 18 theatres.*)

'Louisa' Lofty $13,000, L'ville

Louisville, Oct. 3.

Biz in the first-runs is back to normal currently, with ending of two-week old transit strike. Film houses took it on the chin during the bus strike, as trade fell off over the whole metropolitan area 25 to 50%. While grosses this week do not indicate anything big, trade is again on a healthy footing. Biggest grosser currently is "Louisa" at Rialto. "Wagonmaster" at the Strand looks okay. Others are moderate.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Three Secrets" (WB) (2d wk). Looks like good $6,000 after last week's slow $4,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Louisa" (U) and "Hidden City" (U). Catching bulk of trade with topnotch product. Looks sturdy $13,000. Last week, "Blue Heaven" (20th) and "Snow Dog" (Mono), nice $11,500.

State (Loew's) (3,000; 45-65)—"Devil's Doorway" (M-G) and "Mystery Street" (M-G). Fairish $11,000. Last week, "Life of Own" (M-G) and "Shadow on Wall" (M-G), light $9,000.

Strand (FA) (1,200; 45-65)—"Wagonmaster" (RKO) and "Bunco Squad" (RKO). Neat $6,000. Last week, "Iroquois Trail" (UA) and "Kiss For Corliss (UA), modest $4,500.

'Legion' Lively $11,000, Omaha; 'Kiss' Light 5G

Omaha, Oct. 3.

"Abbott and Costello in Foreign Legion" brought out nice crowds at Orpheum this week despite opening of television network shows. Biz is good enough to top city. "Three Secrets" is disappointing at Paramount in face of swell reviews. "Kiss Tomorrow Goodbye" looms light at the Brandeis.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"A.&C. in Foreign Legion" (U) and "The Savage Horde" (Rep). Good $11,000. Last week, "Where Sidewalk Ends" (20th) and "The Avengers" (Lip), oke $9,800.

Paramount (Tristates) (2,800; 16-65)—"Three Secrets" (WB). Fair $10,000. Last week, "Tea For Two" (WB), $11,000.

Brandeis (RKO) (1,500; 16-65)—"Kiss Tomorrow Goodbye" (WB). Not up to usual Cagney draw, with light $5,000 in prospect. Last week, "In Lonely Place" (Col) and "Outrages of Orient" (Indie), $7,000.

State (Goldberg) (865; 20-75)—"Pretty Baby" (WB) and "Beware of Blondie" (Col). Lean $4,000. Last week, "Asphalt Jungle" (M-G) and "Mystery Street" (M-G), $5,200.

'Moon' Mellow $15,000, Seattle; 'Doorway' 9G

Seattle, Oct. 3.

Few new entries are doing much this round. Big exception is "Destination Moon," sock at Paramount. "Devil's Doorway" shapes fine at Liberty. Cooler weather is not helping much.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84)—"Fuller Brush Girl" (Col) and "Big Timber" (Mono). Good $8,000. Last week, "So Young" (UA) and "Silk Noose" (Mono) (2d wk-5 days), oke $4,500.

Fifth Avenue (Evergreen) (2,349; 59-84)—"Blue Heaven" (20th) and "Return Jesse James" (Lip) (2d wk). Okay $7,000 after sweet $11,700 in opener.

Liberty (Hamrick) (1,650; 59-84)—"Devil's Doorway" (M-G) and "Inside Underworld" (Rep). Fine $9,000. Last week, "Foreign Legion" (U) and "Crooked River" (Lip), good $7,700.

Music Box (Hamrick) (850; 59-84)—"Our Very Own" (RKO) (5th wk). Sturdy $3,500. Last week, $3,800.

Music Hall (Hamrick) (2,200; 59-84)—"Summer Stock" (M-G) and "Skipper Surprises Wife" (M-G) (2d wk). Swell $9,000 after immense $14,600 last stanza.

Orpheum (Hamrick) (2,600; 59-84)—"Desert Hawk" (U) and "Shot Billy the Kid" (Lip). Okay $8,500. Last week, "Tea for Two" (WB) and "Sunset in West" (Rep) (2d wk-6 days), nice $6,500.

Palomar (Sterling) (1,350; 50-84)—"Lady Without Passport" (M-G) (2d run), plus vaude. Lean $5,000. Last week, "Crisis" (M-G) (2d run) and vaude, $4,900.

Paramount (Evergreen) (3,039; 59-84)—"Destination Moon" (EL) and "Eye Witness" (EL). Sock $15,000. Last week, "Sunset Boulevard" (Par) and "Modern Marriage" (Mono) (2d wk-9 days), nice $8,300.

'Way Out' Nice $36,000 in Det.

Detroit, Oct. 3.

With Indian Summer weather switching on and off and football cutting into weekend biz, exhibitors are wondering when normal biz will return. "No Way Out" looks fine at the Fox, while "Copper Canyon" also may find it rich at the Palms. "A Life of Own" is oke at Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"No Way Out" (20th). Fine $36,000. Last week, "Fireball" (20th) plus stageshow topped by Louis Armstrong All-Stars and Sarah Vaughan, terrific $50,000, with late week biz pushing total above expectations.

Michigan (United Detroit) (4,000; 70-95)—"Fancy Pants" (Par) (2d wk). Down to $12,000. Last week, good $23,000.

Palms (UD) (2,900; 70-95)—"Copper Canyon" (Par). Nice $15,000. Last week, "Union Station" (Par) and "If This Be Sin" (UA), $14,000.

United Artists (UD) (2,000; 70-95)—"Convicted" (Col) and "When Smiling" (Col) (2d wk). Slim $8,000. Last week, $12,000.

Madison (UA) (1,800; 70-95)—"Life of Own" (M-G). Oke $11,000. Last week, "So Young, So Bad" (UA) and "Humphrey Takes Chance" (Mono) (2d wk), $6,000.

Adams (Balaban) (1,700; 70-95)—"Our Very Own" (RKO) (3d wk). Down to $6,000. Last week, trim $7,000.

Downtown (Balaban) (2,900; 70-95) — "Devil's Doorway" (M-G). Slow $5,000. Last week, "Summer Stock" (M-G), (4th wk), $4,000.

'Cross' Fine $9,000, Cincy; 'Way Out' 8½G, 'Point' 10G, 'Petty' Pert 12G

Cincinnati, Oct. 3.

Major houses are in the fair-to-middling groove for the second straight round. "Petty Girl," not big at the Albee, will lead the pack. "Breaking Point" is mild at the Palace and "No Way Out" is just okay at the Capital. "Right Cross" at the Grand looms nice.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Petty Girl" (Col). Pleasing $12,000. Last week, "Devil's Doorway" (M-G), $11,000.

Capitol (Mid-States) (2,000; 55-75)—"No Way Out" (20th). All right $8,500 or over. Last week, "Blue Heaven" (20th) (2d wk), good $8,000.

Grand (RKO) (1,400; 55-75)—"Right Cross" (M-G). Nice $9,000. Last week, "Pretty Baby" (WB), satisfactory $7,500.

Keith's (Mid-States) (1,542; 55-75)—"Fireball" (20th). Slow $4,500. Last week, "Sleeping City" (U), rousing $8,000.

Lyric (RKO) (1,500; 55-75)—"So Proudly We Hall" (Par) and "Wake Island" (Par) (reissues). So-so $4,500. Last week, "Story G. I. Joe" (Indie) and "Tillie's Punctured Romance (Indie) (reissues), same.

Palace (RKO) (2,600; 55-75)—"Breaking Point" (WB). Moderate $10,000. Last week, "Three Secrets" (WB), mild $9,500.

Hub Still Slow; 'Life' Lusty $31,500, 'Thief' So-So 10G, 'Point' NSG 16G

Boston, Oct. 3.

Although most major houses are showing new product, biz still remains offish here. Best bet is "A Life of Her Own" at Orpheum and State which opened strong and is leading the town. In spite of heavy bally, "Outrage" shapes disappointing at the Memorial. "Once a Thief" at Boston and "Breaking Point" at Paramount and Fenway are not more than average. "Three Secrets" at Met looms just fair.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Our Very Own" (RKO) (6th wk). Dipped to $5,500 after fair $6,300 for fifth week.

Boston (RKO) (3,200; 40-85)—"Once a Thief" (UA) and "Border Treasure" (RKO). So-so $10,000. Last week, "Shakedown" (U) and "Congalaise" (ELC), same.

Fenway (NET) (1,373; 40-85)—"Breaking Point" (WB) and "Big Timber" (Mono). Modest $5,500. Last week, "Union Station" (Par) and "Joan of Ozarks" (Rep), $5,000.

Memorial (RKO) (3,500; 40-85)—"Outrage" (RKO). Way below expectations at $15,000. Last week, "Blue Heaven" (20th) (2d wk), okay $13,500.

Metrolopitan (NET) (4,367; 40-85)—"Three Secrets" (WB) and "Yokel Boy" (Indie) (reissue). Opened fair Saturday (30). Last week, "Sunset Boulevard" (Par), okay $22,000 in 9 days.

Orpheum (Loew) (3,000; 40-85)—"Life of Own" (M-G) and "State Penitentiary" (Col). Best in town at nice $19,000. Last week, "Petty Girl" (Col) and "When Smiling" (Col), $16,000.

Paramount (NET) (1,700; 40-85)—"Breaking Point" (WB) and "Big Timber" (Mono). Okay $10,500. Last week, "Union Station" (Par) and "Joan of Ozarks" (Rep), $12,000.

State (Loew) (3,500; 40-85)—"Life of Own" (M-G) and "State Penitentiary" (Col). Neat $12,500. Last week, "Petty Girl" (Col) and "When Smiling" (Col), $10,500.

Key City Grosses

Estimated Total Gross
This Week $2,085,000
(*Based on 23 cities, 182 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,599,000
(*Based on 24 cities and 198 theatres.*)

'Arrow' Fancy 19G, Best Bet in K.C.

Kansas City, Oct. 3.

Best in town is "Broken Arrow" at three Fox Midwest houses, racking up a sturdy first week and holding. Midland is not so hot with "Petty Girl." "Three Secrets" at the Missouri and "Union Station" at Paramount look good. Weather providing very favorable fall atmosphere.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Backstreets of Paris" (Indie) and "Tragic Hunt" (Indie). Pleasing $3,500. Last week, "Angel and the Badman" (Rep) and "Lady for Night" (Rep) (reissues), six days, $2,300.

Midland (Loew's) (3,500; 45-65)—"Petty Girl" (Col) and "When Smiling" (Col). Medium $13,000. Last week, "711 Ocean Drive" (Col) and "On the Isle of Samoa" (Col), $12,000.

Missouri (RKO) (2,650; 45-65)—"Three Secrets" (WB) and "Lucky Losers" (Mono). Smart $11,000. Last week, "Underworld Story" (UA) and "Guilty Bystander" (FC), so-so $8,000.

Paramount (United Par) (1,900; 45-65)—"Union Station" (Par). Good $10,000. Last week, "Tea for Two" (WB), strong $14,000 in 9 days.

Tower - Uptown - Fairway (Fox-Midwest) (2,100; 2,043; 700; 45-65)—"Broken Arrow" (20th). (2d wk). Starts today (Tues.). Big $19,000 for first week.

'NOT DIVIDED' SOLID $14,000, TORONTO ACE

Toronto, Oct. 3.

With splendid weather denting business, "They Were Not Divided" is the current leader. Other newcomers are light but major holdovers are doing okay, notably "Tea for Two," sock at Shea's.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57)—"Shadow on Wall" (M-G) and "Military Academy" (Col). Light $10,000. Last week, "Kiss Corliss" (UA) and "Great Plane Robbery" (UA), same.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67) — "Treasure Island" (RKO) (3d wk). Holding steady at $8,500 after last week's good $11,500.

Imperial (FP) (3,373; 37-59) — "Fireball" (20th). Poor $8,500. Last week, "Furies" (Par), fair $12,000.

Loew's (Loew) (2,096; 38-67) — "The Men" (UA) (2d wk). Fair $8,000 after last week's good $11,000.

Nortown, University (FP) (959; 1,556; 38-67) — "No Way Out" (20th). Okay $12,500. Last week, "Black Rose" (20th) (3d wk), $9,000.

Odeon (Rank) (2,390; 48-$1.15)—"They Were Not Divided" (EL). Sock $14,000. Last week, "Louisa" (U) (4th wk), $7,000.

Shea's (FP) (2,386; 38-67)—"Tea for Two" (WB) (2d wk). Swell $15,000 after last week's great $17,500.

Uptown (Loew) (2,743; 42-75) — "Devil's Doorway" (M-G). Weak $6,500. Last week, "Sleeping City" (U) (2d wk), $4,000.

LEASE UTICA THEATRE

Utica, N. Y., Oct. 3.

Lincoln theatre here has been leased by Lincoln Theatre, Inc., to Herbert D. Solomon, who plans to refurbish the premises and install air conditioning.

Long-term deal was arranged through N. Y. theatre brokerage firm of Berk & Krumgold. Lincoln Theatre, Inc., is headed by Samuel I. Orson and Dr. Henry Brown.

Philly Pennant Crazy, Biz Okay; 'Petty' Smash $21,000, 'Way Out' 28G

Philadelphia, Oct. 3.

Feverish interest in baseball is cutting into first-run trade although first-runs profited by crowds of New Year's Eve proportions drawn into midtown late Sunday (1) after the Phillies captured first National League pennant in 35 years. "No Way Out" is getting the most money with solid session at the Fox while "Petty Girl" shapes sock at Goldman. "Saddle Tramp" looms fine at Randolph. "Breaking Point" is rated okay at the huge Mastbaum. "Toast of New Orleans" continues hot in second Randolph week.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "Life of Own" (M-G) (5th wk). Off to $7,500. Last week, fair $9,000.

Boyd (WB) (2,360; 50-99) — "Three Secrets" (WB) (3d wk). Slow $10,000. Last week, $12,500.

Earle (WB) (2,700; 50-99)—"Armored Car Robbery" (RKO) with Illinois Jacquet orch onstage. Neat $23,500. Last week, "Union Station" (Par) (3d wk) with Sugar Chile Robinson, onstage (1st wk), nice $22,000, in view of being third week for pic.

Fox (20th) (2,250; 50-99)—"No Way Out" (20th). Solid $28,000. Last week, "Blue Heaven" (20th) (2d wk), $14,000.

Goldman (Goldman) (1,200; 50-99)—"Petty Girl" (Col). Sock $21,000. Last week, "Sunset Boulevard" (Par) (5th wk), neat $8,500.

Karlton (Goldman) (1,000; 50-99)—"Devil's Doorway" (M-G) (3d wk). Dim $4,000. Last week, $6,500.

Mastbaum (WB) (4,360; 50-99)—"Breaking Point" (WB). Okay $24,000. Last week, "Summer Stock" (M-G) (4th wk), nice $12,000.

Randolph (Goldman) (2,500; 50-99)—"Toast of New Orleans" (M-G) (2d wk). Hot $19,000 after terrific opener at $31,000.

Stanley (WB) (2,950; 50-99) — "The Men" (UA) (3d wk). Off to $15,000. Last week, good $20,000.

Stanton (WB) (1,475; 50-99) — "Saddle Tramp" (U). Fine $14,000. Last week, "Fireball" (20th), $12,000.

Trans-Lux (T-L) (500; 50-99) — "Destination Moon" (EL) (7th wk). Down to $4,500. Last week, fine $6,000.

Chi Very Spotty; 'Born Bad' Good $14,000, 'Doorway' Oke 11G; 'No Way' Big 16G, 'City' Fast 14G, 2d Wks.

Chicago, Oct. 3.

Two holdovers, both documentary-type pix, are saving the Loop from an otherwise drab outlook this week. Three new entries don't shape smash. Best of the lot is twin bill of "Born To Be Bad" and "When You're Smiling" at Palace, pointing to neat $14,000. "Devil's Doorway" has okay $11,000 in offing at Roosevelt. United Artists newcomers, "High Lonesome" and "I Killed Geronimo," loom only fair $12,000.

Keeping pace with its big first week, "No Way Out" continues to reap lusty take from controversial theme, gunning for big $16,000 for second Grand session. "Sleeping City" is fast $14,000 in second frame at State-Lake.

Other holdovers are lightweight. Chicago, with "Three Secrets" plus Ilona Massey heading stageshow, is shaping poor $25,000 in second week. "Life of Her Own" and Janis Paige onstage is winding up at slow $27,000 for second session at Oriental.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Three Secrets" (WB) and Ilona Massey heading stageshow (2d wk). Lean $25,000. Last week, $36,000.

Grand (RKO) (1,200; 50-98)—"No Way Out" (20th) (2d wk). Strong $16,000. Last week, $22,000.

Oriental (Indie) ($3,400; 50-98)—"Life Of Her Own" (M-G) with Janis Paige topping stage bill (2d wk). Slow $27,000. Last week, $38,000.

Palace (RKO) (2,500; 50-98)—"Born To Be Bad" (RKO) and "When You're Smiling" (Col). Smart $14,000. Last week, "Our Very Own" (RKO) and "Bunco Squad" (RKO) (2d wk), $13,000.

Roosevelt (B&K) (1,500; 50-98)—"Devil's Doorway" (M-G) and "The Happy Years" (M-G). Okay $11,000. Last week, "Union Station" (Par) and "Return of Jesse James" (Lip), $9,000.

State-Lake (B&K) (2,700; 50-98)—"Sleeping City" (U) and "Farewell To Yesterday" (20th) (2d wk). Neat $14,000. Last week, fancy $19,500.

United Artists (B&K) (1,700; 50-98)—"High Lonesome" (EL) and "I Killed Geronimo" (EL). Fair $12,000. Last week, "A Lady Without Passport" (M-G), $9,000.

Woods (Essaness) (1,073; 98)—"Broken Arrow" (20th) (5th wk). Steady $10,000. Last week, $15,000.

World (Indie) (587; 80)—"Devil in Flesh" (Indie) (3d wk). Torrid $6,000. Last week, $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sunset' Socko $14,000, Denver

Denver, Oct. 3.

"Sunset Boulevard," socko at Denham, is making best showing here this session. Biggest money total goes to "Tea for Two," playing in two spots. Gloomy weekend weather is helping trade generally, with "Stella" doing fairly well in three houses.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Stella" (20th) and "Jiggs, Maggie Out West" (Mono), day-date with Tabor, Webber. Fair $2,500. Last week, "Kiss Tomorrow Goodbye" (WB) and "Young Daniel Boone" (Mono), $3,000.

Broadway (Wolfberg) (1,500; 35-74)—"Summer Stock" (M-G) (4th wk). Fair $6,000. Last week, nice $7,000.

Denham (Cockrill) (1,750; 35-74)—"Sunset Boulevard" (Par). Sock $14,000. Last week, "Lawless" (Par), $8,500.

Denver (Fox) (2,525; 35-74)—"Tea for Two" (WB) and "Return of Jesse James" (Lip), day-date with Esquire. Big $17,000. Last week, "Kiss Tomorrow Goodbye" (WB) and "Daniel Boone" (Mono), good $13,000.

Esquire (Fox) (742; 35-74)—"Tea for Two" (WB) and "Return of Jesse James" (Pip), also Denver. Fancy $3,500. Last week, "Pretty Baby" (WB) and "County Fair" (Mono), fair $2,000.

Orpheum (RKO) (2,600; 35-74)—"Edge of Doom" (RKO). Fine $14,000. Last week, "Three Little Words" (M-G) and "Bunco Squad" (RKO) (3d wk), fair $9,000.

Paramount (Fox) (2,200; 35-74)—"Panic in Streets" (20th) and "Holiday Rhythm" (Lip). Lean $7,000. Last week, "Pretty Baby" (WB) and "County Fair" (Mono), same.

Tabor (Fox) (1,967; 35-74)—"Stella" (20th) and "Jiggs, Maggie Out West" (Mono), also Aladdin, Webber. Fair $3,000. Last week, on reissues.

Vogue (Pike) (600; 60-74)—"Faust and Devil" (Indie). Big $3,500. Last week, "Flesh and Fantasy" (Indie) (2d wk), fine $2,500.

Webber (Fox) (750; 35-74)—"Stella" (20th) and "Jiggs, Maggie Out West" (Mono), also, Aladdin, Tabor. Fair $1,700. Last week, "Kiss Tomorrow Goodbye" (WB) and "Daniel Boone" (Mono), $3,000.

Mpls. Still Spotty But 'Tea' Tasty at $15,000; 'Petty' 10G, 'Legion' 8G

Minneapolis, Oct. 3.

A trio of formidable newcomers, "Tea For Two," "Petty Girl" and "Abbott and Costello in Foreign Legion" is putting some life into the boxoffice here this week but takings still continue under par. The most favorable showing is being made at Radio City. Holdovers are topped by "Broken Arrow." "Petty Girl" is only okay at Orpheum. Unseasonably warm, rainy weather, and the launching of coaxial cable TV, plentifully publicized and advertised are adverse factors.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Broken Arrow" (20th) (3d wk). Has made fine run. It's second week at this house after seven days at Radio City. Okay $5,000 after good $6,000 in preceding stanza.

Radio City (Par) (4,000; 50-70)—"Tea For Two" (WB). Well-liked pic opened nicely despite lack of cast names. Good $15,000. Last week, "Summer Stock" (M-G), $12,500.

RKO-Orpheum (RKO) (2,800; 35-70)—"Petty Girl" (Col). Strongly publicized but looks only okay $10,000. Last week, "Destination Moon" (EL), $8,500.

RKO-Pan (RKO) (1,800; 35-70)—"Hell Town" (Indie) and "Stampede" (Indie) (reissues). Trim $7,500. Last week, "Kiss Tomorrow Goodbye" (WB) (2d wk), $5,000.

State (Par) (2,300; 50-70)—A&C. in Foreign Legion" (U). Fair $8,000. Last week, "Pretty Baby" (WB), light $6,000.

World (Mann) (400; 50-85)—"Glass Mountain" (EL). Sad $1,800. Last week, "Louisa" (U) (3d wk), okay $2,200.

'SUNSET' VIVID 16G, PORT.; 'STOCK' $10,000

Portland, Ore., Oct. 3.

Biz looms good here this week as all first-run houses are showing strong products. "Sunset Boulevard" at Oriental and Paramount will hit biggest total. "Summer Stock" at United Artists is sock while "The Men" at Broadway also is big.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"The Men" (UA) and "Singing Guns" (Rep). Big $10,000. Last week, "Cactus Creek" (U) and "The Avengers" (Rep), okay $8,300.

Mayfair (Parker) (1,500; 50-85)—"Tea for Two" (WB) and "Side Show" (Mono) (m.o.). Fine $5,500. Last week, "Blue Heaven" (20th) and "Young Lovers" (EL) (m.o.), $6,500.

Oriental (Evergreen) (2,000; 50-85)—"Sunset Boulevard" (Par) and "Woman on Pier 13" (RKO), day-date with Paramount. Solid $5,500. Last week, "Destination Moon" (EL) and "Golden Gloves Story" (EL) $6,000.

Orpheum (Evergreen) (1,750; 50-85)—"Jackie Robinson Story"

(Continued on page 22)

Indpls. Blames TV For Biz Dip; 'Crown' $8,000

Indianapolis, Oct. 3.

Debut of live TV with Notre Dame-North Carolina football game plus return of summer over weekend combined to give biz at first-run situations here a setback this stanza. "Desert Hawk," at Indiana, is top grosser, but not big. "Stars in My Crown," at Loew's, is nice on 5-day run. "The Furies," at Circle, is tepid.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"The Furies" (Par) and "Isle of Samoa" (Indie). Mild $7,500. Last week, "Tea for Two" (WB) and "Young Lovers" (EL), fine $12,700.

Indiana (G-D) (3,200; 44-65)—"Desert Hawk" (U) and "The Showdown" (Rep). Thin $9,000. Last week, "Union Station" (Par) and "Big Timber" (Mono), $8,500.

Loew's (Loew's) (2,427; 44-65)—"Stars in Crown" (M-G) and "Happy Years" (M-G). Nice $8,000 in 5 days. Last week, "Life of Own" (M-G) and "Counterspy" (Col), fancy $11,000.

Lyric (G-D) (1,600; 44-65)—"Return of Jesse James" (Lip) and "Shot Billy Kid" (Lip). NSH $4,500. Last week, "Panic in Streets" (20th) and "Riders in Sky" (Col), $3,500.

'Petty' Portly $18,000, St. Loo

St. Louis, Oct. 3.

"Petty Girl," at Loew's State, helped by neat bally, is grabbing the top biz here this week, closely followed by "Breaking Point" at Ambassador. Latter copped okays from crix. Upsurge in temperature over the weekend, and the Velled Prophet parade tomorrow night (Wed.) are rated unfavorable factors.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Breaking Point" (WB) and "Eye Witness" (EL). Nice $15,000. Last week, "Blue Heaven" (20th) and "The Avengers" (Rep), $14,000.

Fox (F&M) (5,000; 60-70)—"Desert Hawk" (U) and "Sierra" (U). Opened today (Tues.). Last week, "The Furies" (Par) and "Bunco Squad" (RKO), okay $15,000.

Loew's (Loew) (3,172; 50-75)—"Petty Girl" (Col) and "When Smiling" (Col). Trim $18,000. Last week, "Life of Own" (M-G) and "On Isle of Samoa" (Col), $17,000.

Missouri (F&M) (3,500; 60-75)—"Blue Heaven" (20th) and "Tea for Two" (WB), (m.o.'s). Fancy $14,500. Last week, "Tea for Two" (WB) and "Black Rose" (20th) (2d wk) $10,000.

Shubert (Ind) (1,500; 60-75)—"Bombardier" (Par) and "China Sky" (Par) (reissues). Only $4,500. Last week, "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues), $4,000.

Frisco Way Off; 'Petty' Okay $13,000, 'Born Bad' Same, 'Point' NG $12,500

San Francisco, Oct. 3.

Biz has bogged down here this stanza, with balmy weather and start of gridiron season furnishing too stiff competition. "Petty Girl" is passable at the Orpheum while "Born to Be Bad" looms okay at Golden Gate. "Devil's Doorway" also is not startling in the Warfield while "Breaking Point" is lightweight at the Fox. "Return of Jesse James" shapes fair at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 60-85)—"Born To Be Bad" (RKO) and "Rider From Tucson" (RKO). Okay $13,000. Last week, "Once A Thief" (UA) and "Red Desert" (Lip), thin $10,000.

Fox (FWC) (4,651; 60-95)—"Breaking Point" (WB) and "Young Daniel Boone" (Mono). Lean $12,500. Last week, "Blue Heaven" (20th) and "Lonely Heart Bandits" (Rep), $16,500.

Warfield (Loew's) (2,656; 60-85)—"Devil's Doorway" (M-G). Mild $15,000 or near. Last week, "Summer Stock" (M-G) (2d wk), $12,000.

Paramount (Par) (2,646; 60-85)—"Tea For Two" (WB) and "Train To Tombstone" (Lip) (2d wk). Off to $12,500. Last week, husky $20,000.

St. Francis (Par) (1,400; 60-85)—"Three Secrets" (WB) (2d wk). Mild $8,000. Last week, $12,000.

Orpheum (No. Coast) (2,472; 55-85)—"Petty Girl" (Col) and "Hills

(Continued on page 22)

Baseball Fever Bops N.Y.; 'Menagerie' Classy 136G; '880'-Haymes Big $90,000, 'N. O.' Sock 33G; 'City'-Pastor 47G, 2d

Return of warm weather plus interest in baseball, the Louis-Charles fight and launching of grid season in earnest will result in a spotty Broadway first-run picture this week. Both radio and TV coverage of Joe Louis' attempt to win back the heavyweight title last Wednesday (27) cut deeply into deluxe theatre trade that night but was negligible compared to the beating taken by neighborhood houses. Decisive two-game Dodgers-Phillies' series kept thousands tuned in last Saturday-Sunday, with Sunday having the added handicap of having ideal Indian summer weather.

The Music Hall is pacing Broadway with "Glass Menagerie" and stageshow. It is winding up first week with a strong $136,000, good crix appraisal being a real help since admittedly a tough pic to sell.

The Roxy also is coming through with a big session with "Mister 880" and stageshow headed by Dick Haymes and new iceshow. It likely will hit $90,000 or close on initial week, and holds.

The State also is enjoying prosperity with "Toast of New Orleans," which is heading for a sock $33,000 in first stanza ending tomorrow (Thurs.) night. The combo of "Born to Be Bad" and Phil Spitalny all-girl band onstage is very disappointing with only about $37,000 at the Capitol.

"Between Midnight and Dawn" is not getting far at the Criterion with lightweight $13,000 or under on first frame. Second week of "Sleeping City" with Tony Pastor band, Five De Marco Sisters, Myron Cohen topping stage-show shapes good $47,000 at the Paramount, week being cut to less than 6½ days since only the early matinee (one stage show) was given yesterday (Tues.). Par flagship was being readied for Sister Kenny benefit special showing last night of "Union Station" which opens its regular run there today (Wed.).

"The Cheat," French import, is getting a minor $5,500 this week at the Rialto. Nearly all holdovers and longruns are down sharply this season, with a flock of new pictures due in shortly.

Estimates for This Week

Astor (City Inv.) (1,300; 60-$1.50)—"Edge of Doom" (RKO) (9th wk). Looks to sag below $5,000 this round after lean $6,000 last week.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (102d wk). Holding well with $5,500 after $6,200 last week. Stays until November, according to present plans.

Capitol (Loew's) (4,820; 55-$1.50)—"Born to Be Bad" (RKO) plus Phil Spitalny all-girl orch onstage. Disappointing with less than $37,000 probable. Last week, "Summer Stock" (M-G) with Rosita Serrano, Noro Morales orch, Phil Foster, Hal Le Roy onstage (4th wk), $33,000 but below hopes.

Criterion (Moss) (1,700; 50-$1.75)—"Between Midnight and Dawn" (Col). Not getting far with lightweight $13,000 probable. In ahead, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (3d wk-4 days), $6,000 after big $18,000 for second week.

Globe (Brandt) (1,500; 50-$1.20)—"Good Time Girl" (EL) (2d-final wk). Sagging to $5,500 after mild $10,000 opening session. "Surrender" (Rep) opens Saturday (7).

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (8th wk). Seventh stanza ended Monday (2) night was okay $10,000 after sturdy $14,000 in sixth week. Continues with "Louisa" (U) coming in Oct. 24.

Palace (RKO) (1,700; 55-$1.20)—"Hunchback of Notre Dame" (RKO) (reissue) with vaude. Not buying this combo, with thin $15,500 likely. Last week, "Cactus Creek" (U) and vaude, picked up with remainder of newcomers to hit hefty $25,000, way over hopes.

Paramount (Par) (3,664; 55-$1.50)—"Union Station" (Par) with Duke Ellington orch, Sarah Vaughan topping stageshow. Opens today (Wed.), following Sister Kenny upped scale benefit preview show last night. Last week, "Sleeping City" (U) plus Tony Pastor orch, 5 De Marco Sisters, Myron Cohen heading stage bill (2d wk), good $47,000 in 6½ days since only early matinee with one stageshow given yesterday. First week was solid $76,000.

Park Avenue (U) (583; 90-$1.50)—"Madeleine" (U) (5th wk). Down to $3,500 this round after oke $4,000 for fourth. Continues but not much longer.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Glass Menagerie" (WB) and stageshow. Shaping to reach strong $136,000. Holds, natch! Last week, "Sunset Boulevard" (Par) with stageshow (7th wk), big $116,000 and over hopes, making $1,025,000 for seven weeks, sixth highest gross ever at the Hall.

Rialto (Mage) (594; 44-98)—"The Cheat" (Indie). Getting mild $5,500 or less. Last week, "Jungle Book" (Indie) and "Thief of Bagdad" (Indie) (reissues) (2d wk), $5,800.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"No Way Out" (20th) (8th wk). Seventh session ended last night (Tues.) continued nicely at $12,000 or less after $16,000 in sixth week. Stays on.

Roxy (20th) (5,886; 80-$1.75)—"Mister 880" (20th) plus Dick Haymes heading stageshow. Soaring to big $90,000 or near. Holds. Last week, "Blue Heaven" (20th) with Mindy Carson, Betty and Jane Kean, iceshow (2d wk), fast $64,000.

State (Loew's) (3,450; 55-$1.50)—"Toast of New Orleans" (M-G). Pushing up to socko $33,000 and looks in for a run. Last week, "Three Little Words" (M-G) (8th wk), only okay $14,500 in final 9 days but did excellently on run.

Strand (WB) (2,776; 55-$2)—"Pretty Baby" (WB) with Three Stooges, The Weavers, The Maxellos, Harvest Moon Ball winners onstage (2d-final wk). Down to lean $22,000 or less after mild $36,000 opening week. "Breaking Point" (WB) with Lisa Kirk, Borrah Minevitch Harmonica Rascals, Georgie Tapps topping stageshow opens Friday (6).

Sutton (R & B) (561; 90-$1.50)—"Winslow Boy" (EL) (18th wk). Off to $4,000 this week after okay $5,000 last session. "Trio" (Par) opens Oct. 10.

Trans-Lux 60th st. (T-L) (453; 74-$1.50)—"Kind Hearts, Coronets" (EL) (16th wk). Still sturdy at $6,500 after $7,700 last week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50)—"State Secret" (Col). Opens today (Wed.) In ahead, "Our Very Own" (RKO) (10th wk), finished highly successful longrun with $5,000 after okay $6,200 last week.

Notre Dame-NC Game On TV Ups 'Jima' Fat $8,000, Prov.; 'Moon' 10G

Providence, Oct. 3.

Majestic's "Three Secrets" is playing to hefty biz despite very hot weekend weather which had most patrons dreaming of beaches. Loew's State "Lady Without Passport" plus Jerry Colonna, Three Suns and Andy Russell onstage, also is hefty. RKO Albee still is good with "Our Very Own" in second week.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Our Very Own" (RKO) (2d wk). Still neat $11,500. First week was happy $17,000.

Fay's (Fay) (1,400; 44-65)—"Sands Iwo Jima" (Rep) and vaude onstage. Take also hypoed by intro of screen video of Notre Dame-North Carolina football game on Saturday (30). With usual scale, the house was jammed. Neat $8,000. Last week, "Savage Horde" (Rep) and vaude, good $6,800.

Majestic (Fay) (2,200; 44-65)—"Three Secrets" (WB) and "Shakedown" (U). Strong $14,000. Last week, "Blue Heaven" (20th) and "Prisoners Petticoats" (Rep), $15,000.

Metropolitan (Snider) (3,100; 44-65)—"Destination Moon" (EL) and "Leathernecks. Landed" (Rep). Will finish up with nice $10,000 or near. Last week, "Pretty Baby" (WB) and "Destination Murder" (Rep), so-so $7,000.

State (Loew) (3,200; 44-65)—"Lady Without Passport" (M-G) and Jerry Colonna, Andy Russell and Three Suns onstage. Sturdy $21,000. Last week, "The Men" (UA) and "Adam and Evalyn" (U), good $15,000.

Strand (Silverman) (2,200; 44-65)—"Union Station" (Par) and "Raiders Tomahawk Creek" (Col). Opened Monday (2). Last week, "Petty Girl" (Col) and "Chain Gang" (Col) (2d wk), slow $5,000.

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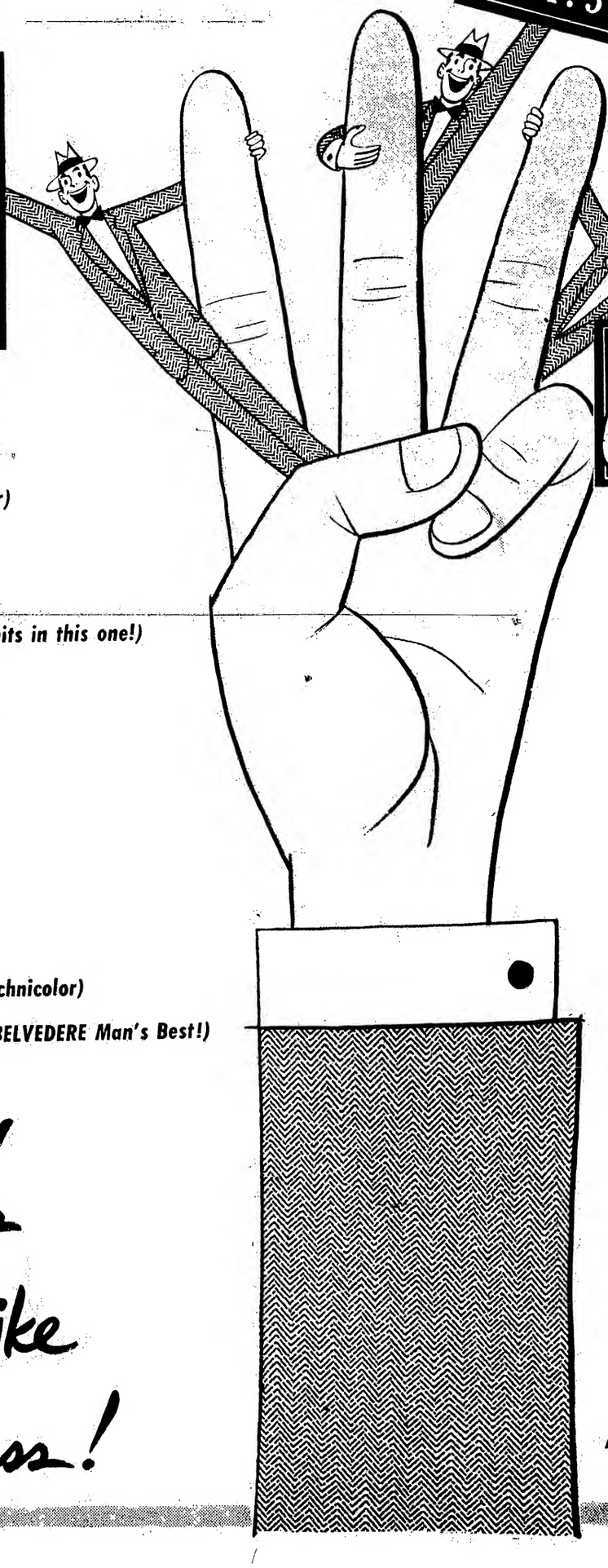

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ANDY SMITH WEEK
October 15–21

German Producers, Aided by Ex-Nazis, Try to Sneak Through Import Curb

Frankfurt, Sept. 26.

German film producers, backed and inspired by former Nazis, have declared open war against the American picture industry with an ultimate aim of running them out of the country. However, the U. S. High Commission has made it clear that such plans will never be consumated.

The German offensive is along two lines. Firstly, via a vicious press campaign that is so overnationalistic and so antagonistic that it resembles the Goebbels and Streicher methods. It has been under way about four weeks.

Secondly, it resulted in a plan to put a motion before the federal parliament for immediate introduction of curtailment of foreign film imports. For all practical purposes this was aimed almost exclusively at U. S. pix. That was when High Commission decided to call a halt to the whole program.

The publicity was aimed at the Motion Picture Assn. of America (MPAA) in general and its representative, Marc Spiegel, in particular. Spiegel is to be credited with fighting off these attacks, which endangered the position of not only eight majors inside MPAA, but also the indies.

See the Hand of UFA

Spiegel says former Nazi film men and industrialites who, under the Nazis led the huge UFA monopoly, are behind the campaign. UFA is to be auctioned now by the Allies.

Kuntze-Just, an ex-Nazi, now runs the new German newsreel company, Neue Deutsche Wochenschau, which aims to monopolize the newsreel market. It is backed by the same ex-UFA people. Spiegel said that despite the lesson the producers have learned during Nazi times, the trend of their attacks is towards installing state controls, monopolies, import curbs and contingents.

In the back of all this stands Alfred Hugenberg, the man who

(Continued on page 15)

Argentina, Mexican Pix Top Buenos Aires B.O.; Comedy Runs 7 Weeks

Buenos Aires, Sept. 26.

Top grossing film here continues to be AAA's comedy, "Esposa Ultimo Modelo," now in its seventh week at the Gran Rex. In the first four weeks pic grossed $51,700. Inter-Americana's Mexican-made "El Embajador," passed the three-month mark at the Ambassador, having grossed around $42,300 in the first five weeks. "Fabiola," French-made, distributed by Ital-Sud, has been held over at the Ocean theatre for six weeks, having raked in $41,300 in first three weeks.

"La Balandra Isavel Llego Esta Tarde" (Bolivar Films-Villareal), which ran four weeks at the Opera, was a relatively poor grosser, having taken in $30,200 during that period. "Captura Recomendada" (Villareal), at the small Premier, has been held over for a seventh week. Pic grossed $30,200 on five weeks. "La Muerte esta Mintiendo," at the Monumental, was held over for five weeks. Emelco has now released the picture in second run at the Florida, where it continues to do sock business.

'Champion' Scores Hit

Of the United Artists product recently imported under an individual deal made with the Argentine government, the best grosser is "Champion," held a fourth week at the Opera. This holdover constituted an infraction of the new protectionist decree issued by the Argentine government, which stipulates better holdover terms for Argentine-made pix. As a penalty the Opera was shuttered for one weekend.

"D.O.A." (UA) at the Metropolitan has beaten the record for grosses there, and was held for a third week, which seems the maximum holdover permissible for a foreign pic under the protectionist decree.

Metro again has reissued "Gone With Wind" at the tiny Radar this week, and it seems probable that this picture may duplicate its second-run success of last year, when it held for 44 weeks. "Marie Antoinette" has also been reissued by Metro at the Luxor.

London Film Net Loss For '48-49 Over $357,000

London, Sept. 26.

A loss of more than $357,000 is shown by London Film Productions for the year ended Aug. 31, 1949. In the previous year, the company showed a net profit of $564,000.

Debit balance as of Aug. 31 last year amounted to $1,542,800, an advance of $168,000 since the 1947-48 period.

Dividents on the 6% cumulative preference shares have been in arrears since 1934. Unpaid dividends amounted to $764,400. Bank overdraft has been cut by $420,000 and now stands at just over $305,000. Debt to an associated company has been lowered from $1,400,000 to $1,092,000.

Cinecolor Plant In England Near

London, Oct. 3.

Three color processing by Cinecolor (Great Britain), Ltd., will be in full swing by next March and the company expects to be in a position to process three color production within the year. This was stated by Alan Gundlefinger at a luncheon held last Friday (29) at which Sir Sidney Clift, chairman of new outfit, presided. Official cooperation of Radiant Films as the focal point of the Cinecolor processing, was announced by Arthur Taylor, who has been managing director of the company and will occupy a like position with the new outfit.

Sir Sidney Clift stated that within two years Cinecolor will be in a position to process, on a three color basis, between 30 to 50 films annually. He revealed that negotiations with the Bank of England, the treasury and the Board of Trade had been protracted, but confirmed that they had received the greatest assistance from the latter government department.

The present plant at Slough, in Buckinghamshire, is being extended and new equipment installed. The British factory will have exclusive use of the Cinecolor process in Europe and will supply prints to all the world except North and South America.

30% TAX ON URUGUAY FILM HOUSE GROSSES

Montevideo, Sept. 26.

The Uruguayan president recently signed and made law the bill passed through by both houses of parliament providing increases in salaries to most government officials. This has been financed by increased taxation, which among other things affects the film industry since it provides a 30% tax on all film theatre gross receipts.

New tax goes into force Oct. 1. Even this financing is not held sufficient to meet the increased outlay of the government. Consequently it will not be surprising if further increased taxation will not be needed after Nov. 1 with the film industry again asked to help foot the bill.

Maugham's 'Home' Looms Okay on West End Date

London, Oct. 3.

Within a month of its opening at the Arts theatre, Somerset Maugham's "Home and Beauty" has been transferred to a West End house. Presented by the Sherek Players, it opened at the St. Martin's last Wednesday (27) with the entire cast from the recent production.

A comedy of matrimonial entanglements following World War I, the play is directed as a nearfarce by Roy Rich. Hugh Burden, Anthony Marlowe and Brenda Bruce play the leads with charm, the latter particularly scoring a personal triumph. Barbara Leake contributes a fine performance as a professional co-respondent.

Canada's '49 B.O. Up

Montreal, Oct. 3.

Bureau of statistics in Ottawa reveals that Canadian film patrons contributed $78,566,789 to the industry last year. This is an all-time high and nearly $9,000,000 over the returns for 1948, which were $69,619,047.

Paid admissions totalled 238,414,963 compared with 222,307,140 in '48, and amusement tax collected amounted to $12,616,788. The number of pic houses increased from 1,917 to 2,201.

British Govt.'s Film Bank Puts Brakes on Coin

London, Sept. 26.

Since there are enough British films either completed or already in production to satisfy the 30% quota, the National Film Finance Corp. in the future will adopt a more selective policy before backing new pix ventures. Three safeguards have been laid down by James Lawrie, managing director of the Films Bank. Before loans are made, the NFFC will insist on either a distribution contract that virtually insures circuit release; a budget so low that circuit release is not necessary; or they must be satisfied that the finished film will be of such quality that circuits will want to show it even though they have already met their quota obligations.

Official announcement on the tightening up of finance for indie producers confirms the analysis made in VARIETY on Sept. 20. The go-slow policy on finance is not restricted to the government organization, but is also reflected in the attitude of commercial banking houses.

First result of the new financial policy may be a return to peak depression in the studios. Unemployment figures which had been dropping steadily during the summer now are expected to take an upward swing. NFFC policy has been dictated partly by the lessen-

(Continued on page 15)

Mexico Pix Bank Prexy Cracks Down; Tougher Rules for Film Prods.

Mexico City, Oct. 3.

Spiking reports that all official and semi-official banks here are to suspend credits for pic production, Andres Serra Rojas, prexy of the film trade's bank, the semi-official Banco Nacional Cinematographico, explained that his bank has decided to limit coin-granting to producers of films that are of undoubted national interest, high quality and good boxoffice.

Serra Rojas said the bank is a watchdog to prevent production of pictures that disparage Mexico in any way. Also that its coin, besides being for makers of such pix, is only for producers of proven ability, who also have really fine stories for the screen. He indicated the other banks that furnish producers coin are to follow that policy.

Facelifting Old Paris Houses to 1st-Run Slot

Paris, Oct. 3.

Though there is no Paris first-run theatre building activity, the need for houses for new fare is inducing owners to remodel several spots. Jacques Haik's Le Francais, on the Boulevard near the Paramount, has been given such a fine facelifting it looks like a new house.

The Gaumont circuit, seeking a deluxe outlet on the Champs Elysees to supplement the Boulevard Madeleine and Gaumont Palace Montmartre have renovated the Colisee, opposite the Paris so well this 700-seater now is one of the finest here.

Jean Cocteau's "Orphee" opened to mixed comments Sept. 29.

Other Foreign News
On Page 15

Glut of Yank Product Plus Dualing Of Top Fare by Odeon, G-B Curtail U. S. Profit in Brit.; See Quota Helping

London, Oct. 3.

The glut of Hollywood product in Britain is being capitalized on by the two Rank circuits, Odeon and Gaumont-British, at the expense of major American distributors. Dualing of top pix is being developed as a new policy trend by the group, with a consequent reduction of the earning capacity of each particular film distributor.

Normal booking procedure on these two circuits is on a sliding scale method of rental, starting at 35% and rising to a maximum of 50% on reaching a certain break figure. Comparatively few programs hit the jackpot for 50%, but a reasonable number wind up at around 40%. If the double-feature program has been booked through one distrib, the 40% is allocated between the company's two pictures. Occasionally, however, the proceeds have to be shared between two producers, usually on a 50-50 split.

Net result of this setup has been, in the words of one major U. S. distrib, to cut the earnings of many A pictures from $280,000 to $168,000, a drop of 40%.

Despite the less advantageous terms being offered, many of the majors are still angling for circuit bookings. With the present surfeit of product, caused initially by the 1947-48 embargo, it is still regarded as the easiest and surest way of getting quick returns.

Lesser Grade Films Suffer

While the top six squeezed from the circuits can still be booked into some 2,000 independent situations, the lesser grade product has a hard struggle to get enough playdates. Exhibs in solo situations, with the widest possible scope in booking, are also cashing in on their invulnerable position.

There is a hopeful feeling among Yank distribs that the lowering of the British quota as of Oct. 1 to 30% and the consequential exten-

(Continued on page 15)

New Korngold Musical To Get European Preem

Zurich, Sept. 19.

Paul Gordon, U. S. stage and screen producer, on a visit here said that he holds rights to the world preem of a new musical play by Erich Wolfgang Korngold. Presently titled, "Quiet Serenade," it is a story of Italy in 1700. Libretto was written by Raoul Auernheimer, Rudolf Lothar and Victor Clement.

Korngold recently reputedly turned down the offer of a N. Y. producer to stage "Quiet Serenade" as a starring vehicle for Deanna Durbin. He is reported to be considering opening the show here.

Brit. Greater Pix Season Swinging

London, Sept. 26.

With the appointment of Ralph S. Bromhead as administrative chief, the British film industry's united better biz campaign is now in full swing. Bromhead took over his new duties yesterday (25).

Next stage will be the appointment of a full time publicist to work under Bromhead, and who will co-ordinate the activities of the Film Industry Publicity Circle. The job will be for at least one year.

Already more than 2,300 British theatres have agreed to show the "Movies Are Better Than Ever" shorts. Total covers more than half of the picture houses in Great Britain.

Press advertising throughout Britain is now incorporating the "Let's Go To the Pictures" slogan and a widespread campaign is being planned. Talks are proceeding favorably with TV chiefs on the trade's proposal for an all-embracing trailer, comprising excerpts from West End shows and new London releases. They would be aired every week. This would reach more than one million people weekly in the London and Birmingham areas.

HUNGARY BANS SAMBA FROM ALL DANCE SPOTS

Budapest, Sept. 26.

The Samba has been banned on Hungarian dance floors in a move to stem the spread of westernism here. The Latino dance, rated just one aspect of the "American way of life," which has manifested itself in Hungary, has been a favorite among the younger set. This group follows an odd style of dress, originated by their American counterparts and have been tabbed by Isvan Koch, a member of the Hungarian Federation for Working Youths, as an example of the sinister penetration of America's "barbaric culture" in Hungary.

Koch, who obviously spotted this display of dress and dance at the People's dance halls and other terp spots, in a letter to the Szabad Nep, Communist Party organ, asked for a vigorous house-cleaning with regard to the zoot-suiters, "Samba fever" and "woogie-boogies."

Dancing is done here mostly in the major hotels and People's dancehall with practically no niteries in operation in Hungary. The more sophisticated entertainment is supplied by several Espressos, which turn intime in the evening with a pianist, interspersing dance tunes with off-color ditties.

Limon Troupe Sock in Mexico

Mexico City, Oct. 3.

Ace of the current longhair season here is Jose Limon's Modern Ballet at National theatre, with $1.72 top. Troupe features Pauline Koner and stars Lucas Hoving, Betty Jones, Ruth Currier and Leticia Ide, with Beatriz Aguirre guesting.

National symphonic orch accompanies ballet, with Simon Sadoff guest conducting.

Fewer Quota Defaults In Britain Last Year; Legit House Fined $70

London, Oct. 3.

Reliefs and exemptions granted by the Board of Trade to exhibitors on the 30% quota, which came into operation last Sunday (1), will reduce the overall level to a maximum of 25%. Altogether, 203 theatres are exempted from the obligation of showing British films. More than 2,200 applications for relief and exemption were received at the Board, and 689 were rejected outright. Relief was granted in varying degree in 1,379 cases. The three major circuits are expected to fulfill the full quota and are not eligible to seek relief.

There were 500 fewer applications for relief because of defaults than in the previous year and the number of exemptions has dropped by 20. There are also 120 fewer reliefs for current year and approximately 200 less rejections.

Meantime, the Board of Trade legal division is readying prosecutions against exhibs who defaulted in the 45% quota year of 1948-49. First batch of cases will affect about 50 theatres. Others will follow as evidence is collated. First of these prosecutions came before the magistrates last Friday (29) when the Prince of Wales was summoned on default. Theatre was fined $70 plus $30 in costs. This house showed "Secret Life of Walter Mitty" for a three-month season, sandwiched in between the closing of "Caribbean Rhapsody" and the opening of "Harvey," legit shows.

The only way in which the theatre would have been able to comply with quota in view of the "Harvey" commitment, would have been to have withdrawn the play at the height of its success. Even if that had been done, however, there was no guarantee that a British picture would have been available for an exclusive West End run at this house. Aside from offerings of dubious appeal, the management had little choice beyond some oldies.

Mario Lanza on the way to big-time stardom is a brawny riverman who loves a society singer, played by gorgeous song-bird Kathryn Grayson.

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Mexico's Theatre Trade 30% Better Than '49; Native Films in Upbeat

Theatre attendance in Mexico is around 30% better this year than in 1949, according to Carlos Niebla, Metro's Mexico City rep, now in N. Y. for homeoffice confabs. He ascribed the rise in patronage as principally due to the public's interest in native product. Domestic pix, he said, are not more popular than Hollywood films but are liked more by those who can't read Spanish titles fast enough. In the long run, he feels that American product will benefit from development of the new audiences which are continually springing up.

Another factor in Mexico's rising attendance is the expanding economy of the country. More money is in circulation, which has helped the boxoffice of Yank films, he pointed out. These are mopping up heavily in urban areas while nationwide U. S. pix are about 10% ahead of last year.

Touching on other industry conditions, Niebla disclosed that the Mexican theatre building boom is over. Mexico City has reached the saturation stage, and the government is now advising banks to invest in manufacturing and industrial projects rather than put their coin into theatres.

Principal change in the exhibition field, he said, is the move of ex-President Gen. A. Rodriguez in challenging the long-standing theatre monopoly of William Jenkins. Jenkins, in association with two partners, controls some 220 houses throughout the country. Rodriguez is now invading Jenkins' closed situations. Already, he is operating 15 theatres in Mexico City and has about 50 more outside the capital. Prior to turning to exhibition, Rodriguez was active in production.

Product Glut

Continued from page 13

sion of playing time for Hollywood product will go a long way towards absorbing much of the surplus.

Although dualing is also practised on the Associated British circuit, there has been a less blatant drive to secure two top-liners on a program. Local industry people attribute this mainly to the influence and interest which Warner Bros. have in the corporation. This apparent policy of self-protection by WB has benefited other Hollywood companies, notably Metro, with the bulk of its product being released via this chain.

One Menace Killed 2 Years Ago

One menace of double-featuring was stamped out two years ago by the introduction of the unit plan. This put an end to the booking of a top Hollywood product as the bottom half of a bill in which precedence, and with it the best monetary terms, often was given to inferior British pix. Now the policy has been amended in a way which allows films like "Peggy" to play a dual bill with "Winchester .73"; "My Friend Irma" to share a program with "The Furies"; and "Ellen" and "Three Husbands" to be jointly featured. These three examples from the Odeon circuit are taken from recent week bookings. Similar examples are to be found on the Gaumont-British circuits, where recently a program comprised "Nancy Goes to Rio" and "Right Cross" while "Rogues of Sherwood Forest" was billed with "Cargo to Capetown."

Some distribs believe that, taking a long view, the present policy will prove harmful to the industry. Already rising production costs point to a reduced lineup of product, and when the present product glut is over, the public will have to be sold again on the single feature bill. But after years of having two for the price of one, they may not take readily to the idea, with a drop in boxoffice receipts a possible result.

Piccadilly Theatre 40% Melon

London, Oct. 3.

For the second year in succession, the Piccadilly theatre is paying a dividend of 40%. Accounts for the year ended last July 31 show a profit of $13,000, an increase of about $300 over the previous year. There is $1,400 being carried forward to reserve as against $3,600 in 1949.

3d Hungarian Film NSG

Budapest, Sept. 26.

Stacked up against "Ludas Matyi," this country's first color film, and "Uri Muri," commentary on life in the provinces, Hungary's third film production of the year comes off rather badly. It is "Life Is Beautiful If You Sing," a story of factory life, dealing with the pessimistic versus the new in song.

While there is a spirit of optimism and humor in the film, the action is not forceful. There are too many heroes and too many episodes.

German Producers

Continued from page 13

created the UFA, Dr. Max Winkler, former Reich film commissioner and right-hand man for propaganda minister Joseph Goebels. Also figuring high in the anti-American campaign is Walter Koppel, manager of Western Germany's biggest production outfit, Real-Film, of Hamburg.

See Germany Newsreel As Typical

Along the state control plans, the Neue Deutsche Wochenschau newsreel is a fairly good example of what kind of an industry the producers would favor. Newsreel is produced, financed by the Hamburg Senate, the Federal government and Ruhr industrial circles (Hugenberg clique, again). It is regarded as the "new cell" in this national propaganda drive. An example of its activities is that it recently protested the sale of exclusive newsreel rights for public events such as this summer's Jersey Joe Walcott-Hein ten Hoff bout.

The proposed imports control law campaign went even further. For one thing, it was submitted to Bonn while MPAA and SPIO negotiations on the 1950-51 self-limited U. S. pix imports were still under way. It also happened while Eberhard Klagemann, prexy of the producers' association was in Italy. Klagemann, friendly towards MPAA efforts of free competition without flooding the market, is one of two top German pix industry reps that MPAA plans to send to the U. S. to join the Motion Picture Advisory Council.

Proposed Imports Control Plan

The imports control plan made these four provisions:

1. Sixty licenses to be issued to German distribs, with authorization to import one foreign film for each German pic they distribute. Since distribs don't have enough money for imports anyway, about 75% of the licenses would be wasted because not negotiable.

2. Sixty licenses to foreign companies who have their own distribution agencies in Germany. This would include Metro, 20th-Fox, Paramount, Warners, Universal, RKO, Columbia, as well as Eagle Lion, IFA (French) plus other foreign firms. It would boil down to about four to five licenses each per year. It would automatically exclude United Artists, Republic and Monogram, as well as Goldwyn, Selznick and other indies.

3. Sixty licenses for German producers, one for each film they sell abroad. These licenses are negotiable, similarly to be principle now working in Spain. It means, in effect, that German producers would be able to offer the licenses to U. S. companies for unlimited prices which might run into thousands of marks.

4. Sixty licenses for an exchange scheme, export of one German film against each imported foreign product.

Odeon Annual Meet Routine

London, Oct. 3.

Business at annual meeting of Odeon Theatres was concluded last Thursday (28) in less than three minutes. There were no questions from stockholders, and the report and accounts were unanimously adopted.

Responding to a vote of thanks from a stockholder, J. Arthur Rank said he and his colleagues on the board were encouraged by the confidence expressed.

'3d Man' Big in Mex City

Mexico City, Oct. 3.

Strongest current film here is "Third Man" (SRO), which is playing day-date at the first-run Cine Orfeon and Cine Chapultepec, with 46c scale at both houses. Pic is on its way to establishing a new high gross for a foreign pic here in recent weeks.

Intensive bally and playing of the theme tune in many spots with disks and in top nightclubs helped sell the pic.

U. S. Films Still Sock in Sweden

Stockholm, Sept. 26.

Of the 29 new films shown at the first-run houses here during August, 22 were from the U. S., two from Britain, two from Sweden and one each from France, Brazil and Poland. Best business was done by "Francis" (U), at the Folkan, "All King's Men" (Col) at the Grand and "Big Lift" (20th) at the Rigoletto.

The Brazilian film, believed to be the first from that country ever shown in Sweden, was a documentary dealing with the football world-championship contest held in Rio de Janeiro during June and July. Pic was dubbed in Swedish for its showing here.

Of 47 feature films brought before the censors during August, none was banned. Included in the lot getting the greenlight was "Stromboli" (RKO), which is slated to open here early in October.

"Black Rose" (20th) was also screened for the censors and passed for adults only.

London Film Notes

London, Oct. 3.

Ralph Richardson is quitting his starring role in "Home At Seven," the Wyndham's theatre hit, early in November, for six weeks, to star in **Carol Reed's** Malaya picture for **Alexander Korda.** His role in the play will be taken by **Edward Chapman . . . George Brown's** "Hotel Sahara" picture which stars **Peter Ustinov, Albert Lieven** and **Adam Tomlinson,** will be directed by **Ken Annakin.** Goes on the floor at Pinewood early next month. Pic will be given a **J. Arthur Rank** circuit release . . . French producer **M. Darbon** and director **Pierre Billon** dickering with **Moira Lister** to costar in French film with **Francois Perrier** which will be made in Paris in November through Films de France, a French film subsidiary company controlled by **Korda. . . . Bonar Colleano** off to South Africa for month of hunting.

Hans May to write the music for "Hell's Sold Out," picture based on a **Maurice Dekobra** yarn, which **Raymond Stross** is producing with **Mae Zetterling** and **Herbert Lom** starred. Shooting starts this month . . . **Lisa Daniely,** who has become film name with first starring role in Monarch Productions' "Lilli Marlene," off on month's vacation in Paris and turning down all film offers . . . **Leslie Arliss** bidding for film rights of **Phillip King's** "On Monday Next" . . . **Margaret Lockwood** to have the **Wendy Hiller** role in the filmization of "Ann Veronica" which Two-Cities Films is skedded to make early next year.

Current London Shows

(Figures show weeks of run)

London, Oct. 3.

"**Accolade,**" Aldrich (4).
"**Ace of Clubs.**" Cambride (13).
"**Brigadoon,**" Majesty's (75).
"**Capt. Carvallo,**" St. Jas. (8).
"**Carousel,**" Drury Lane (17).
"**Cocktail Party,**" New (22).
"**Dish Ran Away,**" Vaude (14).
"**Folies Bergere,**" Hipp. (52).
"**Golden City,**" Adelphia (16).
"**His Excellency,**" Princess (19).
"**Holly and Ivy,**" Duchess (21).
"**Home & Beauty,**" St. Mart. (1).
"**Home at Seven,**" Wyndh'm (30)
"**King Rhapsody,**" Palace (54)
"**Knight's Madn'ss,**" Vic. Pal. (29).
"**Latin Quarter,**" Casino (29).
"**Little Hut,**" Lyric 16).
"**Mister Roberts,**" Coliseum (11).
"**Oklahoma,**" Stoll (174).
"**Reluctant Heroes.**" W'tehall (3).
"**Ring Around Moon,**" Gl'be (36).
"**Seagulls Sorrento,**" Apollo (16)
"**2d Tanqueray,**" Haymarket (5).
"**Touch & Go,**" Wales (19).
"**Will Any Gent,**" Strand (4).
"**Worm's View,**" Comedy (180).

CLOSED LAST WEEK

"**Rosmersholm,**" St. Mart (6).

GU, Hoyts Battle U. S. Distribs Over Rentals for Old Indie Spots

Sydney, Sept 26.

A real battle looms between the eight major U. S. distributors and the two big circuits, Hoyts and Greater Union, over film rentals to be charged for product booked into independent theatres and indie circuits taken over by Hoyts and GU. Big row results from the fact that Hoyts and Greater Union have been taking over indie operations in great batches, it now appearing to be a race between the two chains to see which can grab up the greatest number of prize independent houses.

Fight on pix rentals stems from the fact that American distribs claim the old rental terms paid by the different indie theatres should continue, while the two Aussie circuits maintain that the general terms set by distributing companies for Hoyts and Greater Union should apply. In other words, distribs contend there should be no change in rental fees simply because the house has been taken over by the two biggest circuits in Aussie. And there is a threat to not supply product if these circuits do not agree to such a setup.

On the other hand, the two circuits maintain that distributors for years have been getting high rentals from independent accounts, and that when they take over an indie house it entails added capital outlay in new seating, renovations and new equipment. They further contend that high rentals is one of the reasons that indie theatres have sold out to the bigger circuits. The attitude of distributors is reported to be that improvements at any indie house taken over is strictly up to Greater Union and Hoyts, and should not figure in film rentals.

The two big circuits claim that it would be impossible to operate successfully if the same rentals formerly charged the indie house were made to apply to a full circuit running about 150 theatres. The two circuits set a figure with major distribs that covered first-release, subsequent-runs in second-release houses and in nabe and country zones. Many of the indie theatres going over to the Hoyts and Greater Union are neighborhood operations.

Further huddles are scheduled on the rental headache, but the two circuits here aver they will bitterly contest any threat to halt pix being supplied former indie theatres.

Abbeyites Want to Prove It

Dublin, Oct. 3.

So many players claim to be former members of Abbey Theatre Co. that regular Abbeyites are seeking to establish a ruling that only actors who have performed with the company for five years should be entitled to call themselves Abbey Players.

They want the theatre's directorate to issue certificates to the "real Abbeyites" and then circulate the official list to managements, producers and agents throughout the world.

Dublin Gate Theatre's New Season Opens With A MacLiammoir Comedy

Dublin, Oct. 3.

After an absence of 18 months from the Irish stage, while filming "Othello" with Orson Welles and recently on his European tour, Hilton Edwards and Micheal MacLiammoir are readying their Dublin Gate Theatre Co. for a new season opening Dec. 26. Company will displace Longford Productions from Gate theatre for about eight weeks, and then transfer to larger Gaiety.

Opening play will be a new comedy by MacLiammoir, "Home for Christmas," with music, and set in the 1880's in Ireland and on the Continent. Company will follow with the production by Edwards of Shakespeare's "Richard II" and a new play by novelist L. A. G. Strong, "The Director."

After the moveover to the Gaiety, productions contemplated are "Death of a Salesman," an adaptation of Franz Kafka's "The Trial," an untitled play by Irish novelist Maura Laverty, and an adaptation by John Coulter of Ivan Gontcharov's "Oblomov."

While Edwards and MacLiammoir are at Gate, Longford Productions will make short tour.

Brit. Film Bank

Continued from page 13

ing of demand for British pictures and partly by the inadequate amount of coin at their disposal. When the initial 5,000,000 pounds ($14,000,000) was exhausted, Parliament voted a further 1,000,000 pounds ($2,800,000). Latter sum will be absorbed soon, and repayments are inevitably slow.

More than half of the first $14,000,000 was devoted to urgently-needed finance for the British Lion Film Corp. It is nearly two years since the first advance of over $1,000,000 pounds was made, but repayments are not yet due. Some of the smaller loans made since that time have however, been fully repaid.

Current Backlog of 28 Pix

As the 40% quota year ends, there is a backlog of 28 pix yet to be screened. A further 29 is now either in production or in the cutting stage. This total of 57 is more than sufficient to meet the quota needs of the three circuits in the current 30% year. British films in excess of this total, therefore, can only hope for a circuit release if the major groups are prepared to play more than their required percentage. In any event, it is apparent that the sufficiency of British-made pix will make the financing of new ventures a greater gamble than hitherto.

In the last three months, the Finance Corp. has given loans to assist nine independent productions. They are now working on plans for group production which might link a smaller number of units under one banner and thus achieve greater economy.

The first challenge to this more cautious film financing policy, when ACT Films will ask for a further 100% advance to finance their second co-operative venture. It's doubtful whether it will be able to fulfill any of the three stipulated conditions. Distribution of its first film was not negotiated until it was in an advanced stage of production.

Cuevas Bounces Guests Prior to B'way Debut

Paris, Oct. 3.

Marquis George de Cuevas' Grand Ballet, set to leave this month for its first visit to America, where it opens at the Century, N. Y., Oct. 30, is in a slight stew. The Marquis has a roster of American dancers for his leads, in Marjorie Tallchief, Rosella Hightower, George Skibine, Andre Eglevsky, Ethery Pagava, etc.

But to bolster his troupe for the forthcoming N. Y. visit, the Marquis at the end of August signed Jean Babilee and Natalie Philippart, stars of Ballets des Champs Elysees, as guest dancers. Babilee brought in a new crew with him, including an artistic administrator, Raymond Massiet, to replace Alexis Tcherkassky, who had been with the troupe four years.

Now, less than a month before the American preem, Massiet has been fired, and the two Elysees guest stars also have been let go. It's reported here that programs and stars for the N. Y. engagement have been announced there. This leaves matters somewhat muddled, with the trade wondering what the Marquis' next move will be.

The Grand Ballet scored a smash success in opening yesterday (Mon.) at the Theatre des Champs Elysees. Marjorie Tallchief and George Skibine drew ovations, while Rosella Hightower and Andre Eglevsky were also showstoppers.

Company is making a two-week stand here. Booking will wind up Oct. 16 when the unit heads for New York where it's due to open Oct. 29.

Film Companies Continue Adamant Vs. Giving Pix for Phonevision Test

With Zenith Radio having postponed for a month its scheduled Phonevision tests in Chicago in the hopes of finally being able to get major company product, the film companies this week, at least on the surface, continued adamant against opening up their films for the trial run. It's known, however, that several company prexies have put their staffs to work to determine exactly how vociferous have been exhibitor complaints in the past against such a move.

Action by the company chiefs was taken following a suggestion forwarded them last week by United Paramount prez Leonard Goldenson that their films be made available. Goldenson made it clear in his letters to the majors that he doubted the worth of Phonevision to the film industry, but expressed the hope that enough pictures would be provided for the test "so that all who are interested in the matter will have the results for proper appraisal and evaluation."

While the majors might still refuse to do business with Phonevision, consequently, it's believed they might go ahead with Goldenson's suggestion if only to prove that the proposed "pay-as-you-see" system will not work. They still are wary, however, of arousing the antagonism of their exhib customers and so must make certain first that exhibs understand their reasons for making the product available. That's the reason for the homeoffice research into the situation now underway.

The Chicago test slated to begin Sunday (1) has been postponed to Nov. 1, Zenith prexy, Commander Eugene McDonald, announced. That is, providing the FCC will okay another delay.

According to the Zenith topper, the test was put off because of lack of enough good pictures for a proper sampling of the 300 participating families' willingness to lay out the $1 subscription fee for the films. Also, he cited "an abrupt change in the situation" resulting from the statement made last week by Goldenson in a letter to 20th-Fox topper Spyros Skouras and other major producers.

Seeing in the Goldenson statement a possibility that the major producers may possibly relent in their refusal to date to supply top-ranking product for the pay-as-you-see experiment, McDonald said he is going to resume negotiations with top film companies.

"Refusal by most major motion picture producers to rent us film for this test has deprived us of the type and variety of features we need to make it truly representative," McDonald said.

He made it obvious that he intends to use the Goldenson letter suggesting that Phonevision be given a fair trial as a strong part of his pitch to the producers for topflight features. He pointed out that the opposition to Phonevision from exhibs was a major factor in the producers' refusal to supply product for the test.

Sneak Previews

Continued from page 7

have been known to find necessary a switch in copy after numerous insertions when they found the original ideas on reaching the public weren't paying off, he points out. He added the two test campaigns will be in moderate-sized towns where the experiment will be not too costly, yet will provide sufficient experience from which conclusions can be drawn.

Rubine contends the lavish blurbs in film copy through the years have caused the public to take a misty view of the advertiser. He holds that in the mind of the reader extravagant boasts only suggest recklessness on the part of the ad's sponsor. The "modern design" ad, he figures, stands a better chance of drawing the attention of the "adult" reader who long since has been annoyed rather than "reached" by the claim copy.

3 New Texas Ozoners Opened

Sweetwater, Texas.

New 400-car capacity Rocket Drive-In opened here by Robb & Rowley Circuit one mile east of city limits. Henry Rogers is manager.

'O'Malley' Sequel

Hollywood, Oct. 3.

Metro is planning lensing early next year of sequel to "Mrs. O'Malley and Mr. Malone." Marjorie Main and James Whitmore are again earmarked for top spots, with William Bowers reporting to studio later this month to begin scripting.

William H. Wright will again produce.

Zanuck Scores

Continued from page 4

ered the films now being lensed by his company in various parts of Europe, said 20th will continue to produce abroad. As in the past, however, such production will not be undertaken primarily to utilize frozen currency. Rather, he said, foreign locales will be used only where the story calls for them and where it is impossible to duplicate an authentic background at the studio. In England, Zanuck added, 20th wants to continue having one film in production at all times, which would mean about three films a year will be turned out there.

He declared that the censorship hassle arising over "No Way Out," which deals with anti-Negro discrimination, will not deter 20th from making similar films. "We are in this business primarily to provide entertainment," he declared, "but in doing so we won't dodge the issue if we can also provide enlightenment." He asserted that the musical, because it's "limited by so many set patterns and formulas," is the most difficult type of film to produce now. Twentieth, he added, has turned down three stories so far for its projected all-Negro musical to be produced by George Jessel and won't do the film until it finds the right property.

Zanuck detailed the production activities on "Legion of the Damned," which is being filmed in Munich as the first American film to be made in Germany since the war on a strictly civilian basis. Cameras started to roll on the picture Friday (29), with Anatole Litvak producing. Zanuck described the studio being used as "fine," even though it's poorly-equipped. He said he had seen some excellent German films during his stay in that country and predicted that the films being turned out by Germans within two years will represent some of Hollywood's stiffest competition in the German-language countries.

Production chief hailed the "scheduled performances" plan of exhibition lined up for the upcoming "All About Eve" by 20th's homeoffice distribution execs as "courageous." He predicted it would be profitable and said it could have a deep influence on future production. "If we know in advance at the studio," he said, "that people won't be walking in on the middle of the picture, then we can eliminate that factor from our stories."

Zanuck returned to N. Y. from Europe Wednesday (27) and planed out to the Coast Friday.

Rodgers Invites

Continued from page 7

such bids and to take such action as we consider necessary to protect such errant participants from themselves."

To prove Metro is fair in its conduct of bidding, Rodgers furnished a group of figures, pointing out the number of situations in which bidding is now in force. Where bidding ensued between indie exhibitors and affiliated, or formerly affiliated houses, he said, on 10,522 films 5,396 of the pix went to the indies, 4,431 went to the affiliated houses and 695 were not sold. Of 147 situations where 6,251 films were offered for bidding between indie circuits and individual indie theatres, he said, 3,016 went to the individual, 2,716 to the circuit and 519 were not sold. In 94 situations where two individual indie theatre operators bid against each other on 3,803 films, 1,902 went to one bidder while 1,746 went to another. Remaining 155 were unsold.

Picture Costs

Continued from page 3

a salutary effect in other fields. Example was given in the birth of radio, which was supposed to kill the phonograph business; today platter music is more popular than ever.

MLPF & B also sees possibilities in theatre television and various other ways of adapting the new industry, including its use as an advertising medium for motion pictures.

Firm states it agrees with Paramount president Barney Balaban, who said analysis failed to show any direct relationship between the rise of TV and the decline in grosses. Films don't compete with video in Canada, it was pointed out, yet Dominion receipts were down just as much as they were in the U. S.

Autry Case

Continued from page 5

film houses and fact that he himself, Bob Hope and Bing Crosby were all products of radio. He promised that tele would similarly develop stars that will make money for theatres.

Never Paid Much For His Pix

Autry also brought up a couple old sores. He pointed out that exhibs had never paid high terms for his pix and have demonstrated they'd rather book old reissues (he owns no financial interest in 60 films made for Republic) than new and better product at higher prices. He likewise declared that in many large cities his pix still can't get dates, and "many kids don't even know who Gene Autry is except through radio."

Stressing "television is here, and the quicker we learn to capitalize on it, the better off we'll be," Autry slapped exhibs' wrist for failing to study radio and tele and figuring ways it can help them. He asserted for instance, that although he paid $10,000 for rights to "Mule Train" song and it sold 5,000,000 records, theatremen made no effort to capitalize on it, and his pic of that title wasn't booked in Los Angeles until a year after the tune hit its peak.

Autry further indicated he didn't think he owed too much to the exhibs. When he came back after 4½ years in the Army and made his first pic independently, he couldn't get an extra $2.50 out of any theatremen to help him, he said.

Vocalizing cowboy got unexpected support from the floor when Larry Woodin, former Republic studio publicity man and now operator of Arcadia theatre, Wellsboro, Pa., popped to the microphone to declare he played Autry pic last Saturday, and for first time in history of the house it beat Roy Rogers' B. O. Woodin added the comment that minor use to which exhibs and distribs put TV and radio as advertising medium is a "disgrace and shame."

Col. H. A. Cole, vet Dallas showman, queried Autry on whether he didn't fear "your face and personality will become too familiar?" Star pointed to Boyd's every-week appearance on TV and his own 52 weeks a year for Wrigley on radio, as against 26 half-hour TV films he's doing. "I can't answer. I don't know," Autry replied to Cole, "but we have complete control of the films, and if we find too frequent appearances are hurting, we'll do something about it."

Boyd as 'B.O. Poison'

Elmer Huhnke, Omaha exhib, rejoined that he had already had experience in that direction. He said Boyd's overabundance on TV and in theatres had "turned him into boxoffice poison."

On another TV front, Allied put stations, networks and sponsors "on notice" that the film industry is not going to stand "for humor at our expense." Reference by Allied board member Wilbur Snaper, New Jersey exhib, was to recent Martin-Lewis TV show and numerous cracks from disk jockeys and others knockin. films.

"We don't want to censor television, just as we don't want anyone to censor us, but we've been under attack from varied sources and this is warning we're going to battle," Snaper declared. Countering suggestions from some other board members, Snaper said he didn't believe video attacks on pix were "a plot," but "just stupidity." He asked exhibs to report to Allied headquarters any cases of industry abuse.

Film Budget Breakdown

"Typical" budget for an "A" production is broken down to the last penny by Wall Streeters Merrill Lynch, Pierce, Fenner & Beane in the brokerage firm's appraisal of the pix industry. Negative cost of the hypothetical film is $1,343,175.24, comprised of expenditures on 38 items as follows:

Fixed Charges—Story rights and expense, $10,000; scenario, $108,762.26; music, $30,000; director, $50,000; producer and assistants, $52,000; cast, $305,000; production department service, $255,843; administrative overhead, $127,921. Total, $939,526.26.

Fixed Psysical Costs—Art, $12,337.11; set cost, $78,000; light platforms, $6,000; strike labor, $12,000; re-recording, $11,000; titles, inserts and fades, $7,875; projectionists, $2,700; talent tests, $2,350; editorial, $6,174; insurance and tax, $31,897.73. Total, $170,333.84.

Variable Psysical Costs—Producer's and director's secretaries, $3,098.92; staff, $11,485.94; extras, $15,300; operating labor and material, $19,251.19; camera, $13,626.08; sound, $10,508.55; electrical, $23,193; machinery effects and snow dressing, $1,150; set dressing, $22,500; animal and action devices, $4,250; women's wardrobe, $9,150; men's wardrobe, $6,700; makeup and hairdressing, $6,974.70; process, $8,520.46; special effects and scenic art, $7,100; production film, $19,960.05; stills, $2,738; transportation, $25,375.68; location expense, $3,260.60; miscellaneous, $19,171.97. Total variable physical assets, $233,315.14.

Grand Total: $1,343,175.24.

COMPO to Keep Hands Off Labor Controversies; Brushes SEG Snarl

That the Council of Motion Picture Organizations will adopt a hands-off policy with regard to intra-industry labor disputes was indicated in N. Y. this week. No official decisions were made when the issue arose but the unanimous thought of various industryites familiar with COMPO operations was that each company's dealings with unions were private affairs which do not fall into the COMPO policy range.

Looking to the all-industry group for support was the Screen Employees Guild, which protested the dismissal of Paul Kellogg, accountant at the RKO homeoffice. The union sent its complaint to Ned E. Depinet as president of COMPO, not as RKO chief, along with the suggestion that COMPO, in such instances, could contribute to industry harmony. No formal reply was made by Depinet but he reportedly rejected the idea in informal telephone conversations with union representatives. He then turned the Kellogg matter over to one of his executive aides for handling. Indications are that the accountant will not be reinstated.

The Guild's charge was that Kellogg was released because of his union activities and despite his "21 years of loyal service." RKO replied that other employess are engaged in union work and are secure in their positions for the reason they are competent workers. The company added it split its internal auditing department recently and found Kellogg's continued employment unnecessary. Although he was given a month's notice, the union has yet to file a formal grievance, it was stated.

Sues Al Rogell

Los Angeles, Oct. 3.

Manning Post filed suit for $25,000 in superior court against Al Rogell and Gibraltar Pictures, demanding an accounting on a note for $20,000, with interest since January, 1949.

Plaintiff declares he invested his coin in Gibraltar, a holding company for Parliament Productions, United Canadian Productions and Roxbury Productions, and has received no returns.

Exhibs Balk

Continued from page 5

agenda for final axe at the powwow is projected plan by COMPO for large-scale exhib questionnaire on which it could base favorable public relations yarns.

Sullivan put initial dagger into that idea some weeks ago, and Abram F. Myers, Allied's board chairman and general counsel, subsequently administered considerably more gentle but equally effective coup de grace that determined Mayer to shelve the plan. Myers' caution that COMPO may be moving too fast won Mayer over.

Meantime, Allied board, meeting here Sunday (1), gave anticipated approval to organization's participation in COMPO for another year. While directors discussed at length the question of Allied's continued adherence, it was learned there was no serious dissension. Principal safeguards sought, in addition to numerous ones Allied received when it first joined last year, was that local COMPO organizations in the exchange areas would be set up according to recommendations of the national body for representation of all 10 constituent COMPO groups. Heat arose on this point as a result of incident embarrassing Benny Berger, North Central Allied head in Minneapolis, where a meeting was called by another exhib leader to establish the local COMPO organization without consulting him.

Mayer Hints Snag

Hint by Mayer that all was not serene between COMPO and TOA on coin came in a speech here, when he stated: "Frankly, I don't know what the circuits will do in financial support of COMPO, but I know Allied will not let us down." Mayer admitted in subsequent questioning by newsmen that he suspects difficulty with some TOA members may be encountered.

"Although we are the alltime experts in selling our product, we are the all-time low in selling ourselves," Mayer told exhibs in a pep talk on COMPO. He deplored publicly airing intra-industry troubles, declaring "no industry can prosper if it deliberately destroys the public's faith in its skill or solvency."

Asserting he was not panic-stricken by the b.o. decline or TV threat, he added: "It is, however, high time we ceased to devote all our attention to quarreling about how the gross should be divided between us and paid more attention to increasing that gross." He said internal splits had hurt industry in Washington, among other places.

Co-op Distrib

Continued from page 3

well as other business but so far they have received little or no information on the company's future course of operations. Harry Popkin, David Loew, I. G. Goldsmith are current visitors with others due shortly, including Carl Leserman and Stanley Kramer.

So far as the top echelon at UA is concerned, there have been a few meetings but nothing officially known to be set regarding lining up new product or establishing credit. Charles Chaplin will return to the Coast on Friday (6) after huddles with UA board chairman Paul V. McNutt at the latter's law office. Mary Pickford has established residence in N. Y., and will be remaining but so far has maintained silence with regard to her activities with the company. There were some reports in the trade that Miss Pickford has been expressing dissatisfaction with the apparent inability of the new regime to raise new capital.

UA's product supply is steadily weakening with no commitments for delivery of new pictures set beyond next February. No help at all was Kramer's decision to roadshow "Cyrano," which means a 10% distribution take for UA instead of the 27½% which would be due under general release.

Bruce Cabot's bride, **Francheska de Seaffra**, makes her screen bow in "On the Riviera."

THE U. S. MARINES ARE LANDING FOR THEIR FIRST ENGAGEMENTS IN "TRIPOLI"...

Paramount Time-Table

TIL THEY OCCUPY BOXOFFICES FROM COAST-TO-COAST ON ARMISTICE DAY!

World Premiere, Oct. 11

— in Philadelphia with members of the U. S. Marine Corps as guests at a gala performance.

4-Branch Premiere, Oct. 19-20

—Pittsburgh, Detroit, Cleveland, Cincinnati — with personal appearances by star John Payne in these and other neighboring cities.

Area-Saturation Bookings, Oct. 15-31

— in 180 spots with typical Paramount barrage preselling. Watch these dates, all prior to

NATIONAL RELEASE—NOV. 11

MAUREEN O'HARA · JOHN PAYNE

in

TRIPOLI

also starring

HOWARD da SILVA

with

PHILIP REED · GRANT WITHERS · Directed by WILL PRICE · Written for the screen by Winston Miller · Produced by William H. Pine and William C. Thomas

Color by TECHNICOLOR

Varied Films Keynote to Good B.O., Pacific Coast Exhib Group Stresses

San Francisco, Oct. 3.

Claiming that variety in filmfare is one of the keynotes of good business today, the Pacific Coast Conference of Independent Theatre Owners last week urged that some agency be established within the industry to police releasing schedules of the various companies, Indie exhibs, meeting at Lake Tahoe, on the California-Nevada border, urged also that experimental pictures should be turned out on small budgets so that they won't deter other producers from experimenting if they should flop. Group, in addition, urged "fewer bad titles" and "less crime, murder and psychos" in films.

PCCITO prefaced the recommendations with a note to producers that "we are their best friends." Exhibs may be critical frequently of Hollywood film-makers "but only as a brother is critical of a brother who is inclined at times to be wayward," the organization said. It noted, moreover, that the likes and dislikes expressed were those of the "majority of our patrons." Exhibs added: "We feel as though we are closer than anyone to movie patrons. Our information can be of inestimable value to Hollywood. We urge that some producers could gain tremendous knowledge by polling exhibitors regularly asking for pertinent comments."

As for the policing of releases, PCCITO suggested that perhaps the Council of Motion Picture Organizations or the Motion Picture Assn. of America could handle the job. "This last summer," the org said, "we have seen many superwesterns dissipated because our audiences have been surfeited with too many of this kind. If such an authority is not workable, then we suggest each company make sure its own release schedule is in good balance with variety." It noted that Metro was issuing three top musicals together, "Three Little Words," "Summer Stock" and "Duchess of Idaho," adding "such product is too valuable to waste in this manner."

PCCITO listed a number of recent film titles it considered bad, including such as "Crisis," "Suspense," "Asphalt Jungle," "Cry Murder," "Deadly Is the Female," "No Sad Songs for Me," "Ticket to Tomahawk" and others. It commended what it said were "good" titles, such as "Rocketship XM," "Father Was a Fullback," "Fancy Pants," "I Was a Male War Bride," etc. It also criticized long complicated story plots, urging that "stories and scripts should be kept tight and simple," and condemned "remakes" of pictures within a period of seven or eight years "which were originally no great hits to begin with."

As for the so-called experimental pictures, the indie exhibs declared: "As exhibitors, we realize the importance of encouraging experimental pictures such as 'Snake Pit,' 'Johnny Belinda' and 'Next Voice You Hear.' But we urge that production experiments, such as these, have small budgets. Huge budgets for pictures that have doubtful boxoffice qualities are hazardous and when they fail financially, other producers point to such experimentation as a failure.

"It is also true that large budgets make for greater demands by sales departments. A financially unsuccessful picture of an experimental nature can always be liquidated by us because top playing time will not be expected. We cannot afford to ruin preferred playing time at a loss."

U-I TO START 10 PIX BY YEAR END

Hollywood, Oct. 3.

Ten pictures will get the go signal on the Universal-International lot during the last three months of this year. Four of them will be in Technicolor, making a total of 14 tinters for 1950.

First October starter is "Abbott and Costello Meet the Invisible Man.' It will be followed by "Air Cadet," "Don Renegade," "Bonaventure," "Cattle Drive," "Little Egypt," "Son of Ali Baba," "Fiddler's Green," "Iron Man" and "The White Sheep."

'Kiss' Banned in Ohio

Columbus, Oct. 3.

Because it tells how to commit a crime, "Kiss Tomorrow Goodbye" has been banned for showing in Ohio by the state film censorship division. Dr. Clyde Hissong, state education director, said the division acted Aug. 15 on the Warner pic but had not heard whether the producer intends to appeal or accept the decision.

Dr. Hissong said pic was "noneducational and harmful in that it creates lack of confidence in law enforcement agents." He said that it is "a sordid, sadistic presentation of brutality and an extreme presentation of crime with explicit steps in commission."

COMPO-Wallis

Continued from page 3

office of Gov. James H. Duff to obtain the services of a film star to make the week's run through the state on a special "Pennsylvania Week" train. On it will be the governor and his wife, Hedda Hopper and Perry Como, both Pennsylvanians, and other names. Serving with Emanuel on the committee is Mrs. Edna Carroll, chairman of the State Board of Censors.

Emanuel claims to have received the okay of both Wallis and Paramount, which distributes the Wallis-Hazen unit's pix, to have Miss Scott make the tour. She is under contract to Wallis-Hazen and is a native of Scranton. Tremendous quantities of publicity had gone out through Pennsy and the nation heralding her as "Queen of Pennsylvania Week." State, incidentally, was picking up the entire tab.

With everything set for the start of the tour Oct. 15, Miss Scott sent a wire to the Governor she would not be available because of "contract commitments." Wallis had previously made a loanout deal with Columbia for the actress's services in a picture (at $60,000) and the latter studio notified him that it wanted her Oct. 9.

Gov. Duff, Mrs. Carroll and other state biggies sizzled. Emanuel, highly "embarrassed," burned the wires with calls to Par, Col and Wallis, but was unable to obtain agreement for setting back the Col commitment.

Bad taste regarding Hollywood left in the mouth of the governor and his official family as a result of the incident has given rise to Emanuel's decision to make the COMPO protest. Particular importance is attached to the affair since Duff at the moment appears to be the leading Republican candidate for nomination for the presidency in 1952.

Emanuel has been able to save the day in part, at least, through cooperation of Universal. It is making Alexis Smith available for the tour. Since she is a native of Canada, arrangements are being made to have her appointed a special ambassador from that country to Pennsylvania for the week and she is being billed as "the gift of the Dominion to Pennsylvania."

Plans for Miss Scott, which now will be fulfilled by Miss Smith, call for her arrival in City Hall Plaza in Philly via a helicopter. She'll be greeted by the mayor, governor and other figures. That will be followed by an appearance on a National Broadcasting Co. hookup from Philly. Same evening U. S. Steel will originate its "Theatre Guild on the Air" show from the Academy of Music in Philly as a salute to Pennsy. Miss Smith and the governor will appear on it as intermission guests.

Train, provided by the Pennsylvania Railroad, shoves off later in the evening on a tour of 36 cities. In each one, children will be dismissed from school to greet the celebs, there will be broadcasts, interviews, etc. In addition, exhibs throughout the state were planning bookings of Miss Scott's latest Wallis-Hazen pic, "Dark City." Efforts are being made now to switch bookings where possible to films in which Miss Smith appears.

Italian Snipes

Continued from page 5

siderable segment of the Yank industry favors it, while an equally large one does not. Deal to this effect was almost made, however, following confabs of John G. McCarthy, director of the International Division of the Motion Picture Assn. of America, in Rome some months ago. He made an agreement incorporating self-quota imposition and a loan to the Italian industry, in return for which Americans were to be permitted conversion to dollars of lire equal to 30% to 50% of the sum loaned.

By the time McCarthy presented the deal to the MPAA board, however, the Italians discovered they couldn't get it through their legislative body. As a result, recrimination has developed, with some Americans favoring self-limitation as the only way to avoid worse reprisals. Others oppose it on the grounds that it is best to get maximum pix in and coin out at once, and let the future take care of itself. Society of Independent Motion Picture Producers opposes it, on the other hand, as it does any self-limitation on the grounds that the U. S. government can do nothing on behalf of Hollywood in any country where the industry has voluntarily accepted restrictions.

Objection to joining ANICA comes principally from U. S. film company reps in Rome. They fear it is a trap, although McCarthy won an agreement that they could withdraw at any time.

McCarthy to Head Probe

Paris, Oct. 3.

Following a conclave held here yesterday (Mon.), continental reps of the majors voted to refer the Italian government's stand against the Yank film industry to company foreign managers. Latter are scheduled to meet with MPAA international chief John G. McCarthy in New York tomorrow (Wed.).

Session of continental reps was presided over by MPAA European manager Gerald Mayer. Those attending the meet urged that where necessary a policy should be adopted to counteract the Italian government's increasing toughness.

Goldwyn-'Own'

Continued from page 4

nabe, the Laurelhurst. It doesn't flit downtown until fourth-run, when it occupies the Blue Mouse. It will then go through the nabes in near normal fashion.

First-run combo was the Bagdad, Roseway, Egyptian and 20th Avenue. Although booking was for seven days, first two houses played "Own" 14 days and the other two 11 days.

Results have proved so startling that exhibs in the subsequent-runners have started on the prowl for other product on which they can make deals for a similar playoff. They were not only able to earn more coin by better b.o. on the earlier run, but upped prices and, with this incentive, did quite an exploitation job. Ordinarily there's a 28-day clearance after first-run closing and then a 42-day clearance before third-run.

F-WC has the Paramount, Orpheum and Oriental as first-runners in the town and operates the Mayfair jointly with Mrs. J. J. Parker. Mrs. Parker runs the Broadway on her own and operates the United Artists for the United Artists Theatre Circuit, rounding up the first-run situation.

Mulvey not only objected to being forced into the Mayfair (he wanted the Broadway), but at the terms offered. This was a sliding scale with a 25% minimum. As a result he followed the battling techniques he has used elsewhere when deals didn't suit him and Goldwyn.

Similar tussle may be waged in Harrisburg, Pa., where Mulvey has refused to accept the 25% terms offered by Jay Emanuel for his Senate theatre. Emanuel is the regular customer in the town of RKO, Goldwyn distrib.

Santa Barbara, Cal., Ozoner

Santa Barbara.

First drive-in in this sector will be built on Highway 101, seven miles north of this city, by Jay Sutton and Sherrill Corwin, operators of the Orpheum and Hawaii in Los Angeles.

Inside Stuff—Pictures

"Knights of the Round Table" is apparently a much more attractive picture title in prospect than in actuality. Classic tales of King Arthur's court appear to be Hollywood's most popular unproduced subject. Walt Disney, by staking claim to the "Knights of the Round Table" tag last month, took his place as ninth in line of those who have registered it with the Motion Picture Assn. of America in recent years, yet it has never been used on a picture.

Priority on the label is held by the William Goetz-Leo Spitz International unit, which has been merged into Universal-International. Other registrations in order of their priority are by David O. Selznick, Paramount, RKO, Metro, Edward Small, Jerry Fairbanks and Edward Alperson.

Reason Film Classics did not appeal the refusal of Atlanta's censors to okay "Lost Boundaries" was that it is no longer distributing the pic, the Supreme Court was told last week. The RD-DR Corp., owner of the picture, has asked the High Court to intervene and hear an appeal. In a recent reply, city of Atlanta alleged, among other things, that the appeal petition was invalid because Film Classics did not join the petition. Film Classics, claimed Atlanta, had the only genuine claim—if there was any—because of the money it would lose by inability to play Atlanta.

In the RD-DR reply memorandum, it was asserted that Film Classics "did not join the petition since its distribution rights have been terminated." What's more, added RD-DR, they are now the losers of the money not made through the loss of Atlanta playing time.

Metro's ad-publicity department cooked up some novel advance ballyhoo for "Quo Vadis," now in production in Rome. About 100,000 picture postcards showing a scene from the picture in full color were printed, and through a tiein with an Italian company, have been distributed to every vendor in Rome. They've reportedly become best-sellers, especially among American visitors. Card shows Roman soldiers parading before Nero's palace, with a large camera crane and the cast and technicians visible in the foreground. Message portion of the card credits Metro and Technicolor.

September B.O.

Continued from page 4

playdates. It nosed out "The Men" (UA), which came along better than it had in previous weeks, to finish ninth.

"Broken Arrow" (20th), in sixth place in August, continued to be a sturdy moneymaker for 20th-Fox and placed 10th last month. "Sleeping City" (U) landed with 11th position, mainly on its sock showing the final week in September. "Three Little Words" (M-G), which was second in August, rounded out the month's Golden Dozen.

Runnerups for the month were numerous and closely grouped, with little to choose between them. "Louisa" (U), fifth in August, headed this category, with "Born to Be Bad" (RKO), "Saddle Tramp" (U), "Treasure Island" (RKO) (third in August) and "Union Station" (Par) next in that order.

Of the new entires, "Blue Heaven" and "Sleeping City" promise to be heard from additionally in October. "Toast of New Orleans" (M-G) started out big in N. Y. and Philadelphia, and shapes up as a winning musical. "Fireball" (20th) showed enough on several initial dates to hint future potentialities.

"Devil's Doorway" (M-G), another new entry, did nice to great on some of its first engagements. "Breaking Point" (WB) so far has been inclined to be uneven. "Three Secrets" (WB), also new, did well enough to take a spot among the top 12 one week, but otherwise was spotty. "High Lonesome" (EL) thus far has been disappointing. "No Way Out" (20th), just getting started as the month closed, did enough in final week of month to take 11th place.

"Kiss Tomorrow Goodbye" (WB), which wound up in the money two weeks during September, added some substantial coin. It was eighth in August. "Destination Moon" (EL), a runnerup one week, was in a like category, further enriching the distrib's coffers. "Abbott & Costello in Foreign Legion" (U), runnerup once and 11th-place winner another week, also collected some nice coin.

"So Young, So Bad" (UA), which was 10th one session, continued a substantial moneymaker. "Petty Girl" (Col), fairly new last month, took 10th spot one week, but was inclined to be uneven. "Lady Without Passport" (M-G) still lagged during the month, seldom getting a big nice week.

"Flame and Arrow" (WB), in the top 12 for August, cashed in on several winning dates. "All Quiet on Western Front" (Indie) still stood out as one of the top reissues now around. "In Lonely Place" (Col) added several fine to big sessions during the month.

"Panic in Streets" (20th) continued to fail in measuring up to high hopes. "The Furies" (Par) also still remained on the disappointing side.

New 600-car Kilgore Drive-In at Kilgore opened by East Texas Theatres, Inc., and L. N. Crim.

Meggers Join PCC Drive for $1,345,000

Hollywood, Oct. 3.

Screen Directors Guild appointed eight studio captains to promote collections in that category for the 1951 Permanent Charities Committee drive, which opens Oct. 9 with Dore Schary as general chairman and the goal set at $1,345,000.

Captains are Allan Dwan, Republic; David Butler, Warners; Charles Barton, UI; Frank Capra, Paramount; Richard Sale, 20th-Fox; George Sidney, Metro; Jules White, Columbia, and Al Werker, RKO.

Boxoffice Spurt

Continued from page 3

their money for movies. As far as folks in Hodginsville would just rather stay home and twiddle with the "new fangled" did. Anderson is about ready to get out of the theatre business in some of his towns. He opines that the economically "fringe" house is approaching doomsday.

William Ainsworth, of Fon du Lac, Wis., is experiencing another kind of phenomenon—grosses going up instead of down in resort towns in which he operates. Bad weather all summer murdered him. And now, when resort houses should ordinarily be readying cocoons for winter, biz has suddenly shown a pleasant spurt, he says.

Ainsworth is in agreement with other exhibs in attributing whatever b.o. hike there's been to "better pictures." What is a better picture, of course, remains open to question. To wit, "Sunset Boulevard" (Par).

Herman L. Stahl, operator of houses in Oil City and Sharon, Pa., credits the Gloria Swanson-starrer with less than half normal biz. So do a lot of other small-towners. Ainsworth, on the other hand, did great with "Sunset." Hinterland exhibs on the whole, however, look back with much greater fondness on Universal's "Francis" and "Ma and Pa Kettle." They'll take more like that.

Col. H. A. Cole, vet Texas showman, puts his finger right on reason for poor b.o. in his territory—crop failure. Pressing him further also reveals he's allergic to new gimmick of the drive-ins—admitting kids for free. He has support of lots of other indoor theatre ops in feeling ozoners are draining off plenty trade with this new form of giveaway.

Most exhibs are much less definite than Cole in assessing reason for their reported sour biz. They admit a good pic will still draw, but not like it used to. Why it does or doesn't, they don't know. The feeling vaguely is that public has lost considerable of its interest in pictures.

One of the most encouraging things about big-city hike experienced this summer has been signs that public interest has started to rekindle as result of improved product and whatever intangibles affect film goers.

THE MOST Beautiful Girls IN HOLLYWOOD ARE A SENSATION FROM COAST TO COAST!

youth
love
laughter
music
dancing
excitement

color by TECHNICOLOR

COLUMBIA PICTURES
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The Petty Girl

starring
ROBERT CUMMINGS · JOAN CAULFIELD
with
Elsa Lanchester · Melville Cooper
and introducing THE 12 GLAMOROUS PETTY GIRLS

Screen Play by Nat Perrin · Music by Harold Arlen · Lyrics by John Mercer
Produced by NAT PERRIN · Directed by HENRY LEVIN

Clips from Film Row

NEW YORK

Belmont theatre, N. Y., former Spanish film showcase, will reopen next Monday (18) with the premiere of "Ignace," French import starring Fernandel. House now is under the management of Rex Pictures.

MINNEAPOLIS

Twin City Theatre Corp., which recently acquired downtown St. Paul Strand and Tower from Paramount circuit, appointed Ray Chappie and Wayne Shoop, respectively as managers. They formerly managed St. Paul independent neighborhood houses.

Joe Blaufox and George Atkinson, Columbia homeoffice exploiteers, here beating drums for "Petty Girl" and "Faust and Devil." Latter goes into RKO-Pan here.

Walter Hoffman, long 20th-Fox exploiteer here and now serving Paramount in same capacity in Seattle, recovering from pneumonia.

W. R. Frank, local circuit owner and Hollywood producer, screened his newest pic, "Cry Danger," starring Dick Powell, for friends here. Frank also announced he signed Victor Jory to play the lead in his forthcoming picture, "Sitting Bull."

"Skating Vanities," underlined for St. Paul Auditorium, holding talent tryouts in both Twin Cities.

Pat Halloran, Universal city salesman, vacationing in Denver.

Ralph Green, circuit owner, joining ranks of those seeking earlier clearance for their Twin City neighborhood and suburban houses. He wants 28-day availability for his St. Paul Mounds.

In rejecting a motion of Volk Brothers, independent circuit owners, to compel Metro to grant their Nile, local nabe, 35-day availability, pending a trial of suit to obtain such clearance, Judge G. H. Nordbye ruled in the defendant's favor, holding no court should take any action that might disrupt the entire present film distribution system.

ST. LOUIS

Jules V. Serkowich of Columbia in town grabbing cuffo space for "Petty Girl" skedded for Loew's State.

W. R. Elliott has sold the Melba, Houston, Mo., to R. D. Fischer who also operates the Star, Willow Springs, Mo.

Dave Kramer, southeast Missouri salesman for RKO, resigned to move to the Coast.

Fourteen nabes in St. Louis and St. Louis county resumed the Youth Cinema Clubs, sponsored by Better Films Council of Greater St. Louis.

The Zoe, new 500-seater, Pittsfield, Ill., owned by Armenthrout Circuit has been lighted.

William Cain, formerly of Lockport, Ill., made manager of the Elmo. Elmo, Ill., recently purchased by Charles Beninati, Carlyle, Ill., from M. J. Dickson of St. Elmo.

Edward B. Arthur, general manager of Fanchon & Marco's local interests, earmarked $2,150 to be dished out to managers of the three big houses and the St. Louis Amus. Co's string of nabes in a 13-week biz getter and showmanship contest. All managers are on their own and a percentage basis will be used in determining the winner.

PITTSBURGH

Dixie and Grand theatres in Carnegie, Pa., operated under lease for many years by the late Dr. C. E. Herman and his estate, transferred to Howard Benson, a newcomer in exhibition. Both houses are to be modernized, with Dixie closed now for complete renovation.

Frank Weitzel, Pathe booker here 15 years ago, who has been in booking-buying and the central shipping field in Cincinnati for some time, rejoined Walter B. Urling circuit as booker-buyer for a dozen of Urling's West Virginia houses formerly represented by Cooperative.

Allan Shaw, one-time Cooperative booker, is now doing the same thing for Allied and Ohio Drive-In theatres. A Pittsburgh ozoner on Route 22 is one of his houses.

Joel Golden, who came here for Eagle Lion Classics as a salesman from Cincinnati when John Zomnir left to go with James Hendel, division manager in West Virginia for ELC, returned to the Ohio city with Irving Frankel's addition to local exchange. Frankel formerly was with RKO as city salesman and is in the same post now for ELC.

George Wain, of Republic staff, who was in the national guard, called up by the Navy.

Max Shabason, salesman in Metro's Pittsburgh exchange, upped to assistant branch manager. He joined Metro as an assistant shipper in 1928.

CHICAGO

Jim Booth, who took over as general manager of Schoenstadt circuit, resigned after four months.

E. T. (Peck) Gomersall, former assistant general sales manager of Universal, assumed operatorship of the Grove theatre in Elgin, and the Luna, Kankakee. Both houses were former Great States circuit theatres.

Jones, Linick and Schaefer, Chi theatre chain operating McVickers, Homewood, Essex and the 400 theatres, celebrating 45th anni this week.

New Chi suburb, Park Forest, is planning celebration on Oct. 14 for opening of suburb's newly constructed theatre, the Holiday. H. and E. Balaban Corp., which owns it, is turning over first day's receipts to Park Forest treasury.

Ambrose Conroy has taken over as manager of Balaban and Katz nabe, the Tower, replacing Lawrence Whitaker, who takes reins at the Maryland.

DALLAS

Jack Arthur is new owner of the Tower and Starlite ozoners near Stephanville.

Ropes theatre at Ropesville is being rebuilt after being damaged in a windstorm recently.

Employees of the Interstate Circuit going into the Armed Forces will receive going-away gifts equal of two to four weeks pay, based on the length of service with the circuit. Service men also will receive the annual Christmas bonus and will be guaranteed their jobs when they return.

The Village Drive-In, built several months ago by Robert Rogers at Ennis, purchased from Rogers by T. I. Richey. L. O. May has been named manager.

R. S. Starling sold his Starlite and Twilight Drive-Ins at San Angelo to the Robb & Rowley-Concho Theatres, giving that circuit control over all except three theatres there. Starling will continue to manage the drive-ins for the circuit. Purchase of these two ozoners by R&R-Concho Theatres is the start of an expansion move to establish a circuit of outdoor theatres in western part of state.

BOSTON

Charles Kurtzman, Northeastern division manager of Loew's Inc., named Robert Newhook as publicity director in the Hub area; replaces James Sullivan, resigned because of ill health. Charles Wilson has been recalled from his managerial post at Loew's Strand, Syracuse, N. Y. to assist Newhook.

Fred Foss appointed manager of E. M. Loew's newly-constructed Kingston Drive-In at Kingston, Mass.; formerly managed the Falmouth, a summer situation in Falmouth, Mass.

Richard Dobbyn, Sr., treasurer of Maine and New Hampshire Theatres, recuperating from an operation at Palmer Memorial Hospital.

Leanord Barrack made city manager for Richmond & Stern's Lynn Theatres.

Latchis circuit added two more theatres to chain, the Ideal and Avon Theatres, Springfield Vermont. Houses were formerly operated by Joe Mathieu.

KANSAS CITY

Outlook for television, with the coming of co-ax cable to this area, and the COMPO program drew major attention at Kansas-Missouri Theatre Assn. convention at the President Hotel here last week. As an affiliate of Theatre Owners of America, KMTA favors the COMPO program, but actual financial support in this territory will be on a voluntary basis. Dale Danielson was reelected president. Other officers reelected: C. E. Cook, vice president; Leo Hayob, secretary; Fred Meyn, treasurer.

PHILADELPHIA

Sanford Gottlieb named manager of Eagle Lion Classics branch here, succeeding Saul J. Krugman, resigned. Gottlieb moves in from Cleveland exchange where he was city salesman.

Larry Graver, manager of the Mastbaum, is new head of Warner Club. Ben Blumberg, manager of nabe Uptown, was named vice president.

Lizabeth Scott, who comes from Scranton, will be proclaimed "Queen of Pennsylvania Week" on Oct. 15. She will be picked up by helicopter at Philadelphia's Airport and flown to City Hall Plaza, where Gov. James H. Duff, Mayor Bernard Samuel and Theodore Roosevelt, 3d, will take part in the ceremonies. Miss Scott will make a Pennsylvania Week broadcast, and then go on a six-day tour of the state. She will be accompanied by three other noted Pennsylvanians, Perry Como, Hedda Hopper and Ham Fisher.

ST. JOHN

Annual convention of the Maritime Motion Picture Exhibitors Assn. held at Amherst, N. S., heard J. J. Fitzgibbons, head of Famous Players Canadian Corp., tell exhibs not to blame all their boxoffice ills on Hollywood but to look at home for faults in theatre operations not alone the pix available. He said TV hurt biz only in the first half of the year.

GREENSBORO, N. C.

R. Norris Hadaway, 41-year-old Greensboro theatre manager, to new post in Alabama as manager of two houses of Wilby-Kincey in Birmingham; will be succeeded here as head of Carolina, Center and National by Kermit High.

ROCHESTER

Jerome Baker, formerly manager of RKO Coliseum, N. Y., named RKO Theatres' city manager here, replacing Francis S. Anderson who resigned to enter another business.

DENVER

Dan Wagner, formerly booker and salesman with RKO, joined Realart office here in a similar capacity.

Mounting Costs

Continued from page 5

forums gave the indie exhibs plenty of opportunity to blow off steam. Aim of clinics is to enable theatremen to profit by each other's mistakes, ingenuity and experience in dealing with distribs.

Sessions proved a popular convention feature and were heavily attended this morning. Clinic for small towns (under 3,500) was chairmanned by Charles Niles and Harry A. Cole; large towns and subsequent-runs by Sidney Samuelson, Arthur Rush and Wilbur Snaper; big cities by Nathan Yamins, Benjamin Berger and Martin Smith.

Plan for setting up co-op buying organization was presented today by Stanley Kane, exec counsel to North-Central Allied, headquartered in Minneapolis, center for a great many co-ops in all fields. Kane pointed out some organizations even go into co-op manufacturing, admittedly a move for which Allied is not yet ready.

Method of setting up buying group, Kane said, would be to form corporation in which any indie exhib could subscribe to nominal amount of stock. No exhib would have to hold stock to buy from co-op but then he would not share in yearly distribution of profits, which is actually most of the saving between retail and wholesale price, according to Kane. Stock itself would pay off at low fixed rate of return. Co-ops are exempt from state and federal income taxes, thus also saving coin.

Approval of a resolution authorizing the board to delve into the plan for cooperative buying came only after a charge from the floor by O. F. Sullivan of Wichita, Kan., president of Kansas-Missouri Allied, who termed the idea "un-American." He asserted further that the plan is just a reverse of free competition, which is a basic principle of Allied's, and also holds out to exhibitors false hopes of savings which might not materialize.

Sidney E. Samuelson, general manager of Allied of Eastern Pennsylvania, replied he did not understand the meaning of Sullivan's "un-American" crack. He declared cooperatives are as "American as America" as proved by the fact that every state has a cooperative law. Samuelson thereupon asked Sullivan if he were opposed to the co-ops to the extent that he would resign from the film buying co-op to which he belongs.

Following other pros (Jack Kirsch, Chicago) and cons (Ray Branch, Michigan), a resolution was adopted by a heavy preponderance of those present asking that "the board investigate cooperative buying of equipment, supplies, candies, etc., and if feasible, develop a plan to provide such activity in those units which want to avail themselves of it."

Kane pointed out that the co-ops eliminate the middleman, adding "there's room for lot of argument on desirability of eliminating the middleman anywhere. Exhibitor, too, is a middleman, a middleman of entertainment between the distributor and theatre patron. I certainly don't want him eliminated . . . Some middlemen, however, have earned the right to be eliminated, and the manufacturer-dealer monopoly in theatre equipment and supplies is that kind of middleman. If a co-op of the kind proposed here is established, today's dealers will probably survive, but they'll be lots nicer guys to do business with."

At least part of Allied's pique versus equipment dealers, it is understood, is traceable to latter's recent policy of refusing to take exhibition space at exhib conventions. Instead, Theatre Equipment Supply Manufacturers Assn. will hold its own convention and exhibit in Chicago later in month.

20th's Blanket Deal

Continued from page 7

exhib, he said, and individual contracts for each picture will still be available. Twentieth branch managers have already been asked to furnish the homeoffice with a list of theatres each thinks should qualify for the service.

As for rentals on the films, 20th plans to establish with each customer terms to be paid for different classifications of films. Under three different classifications, one is to be made up, wholly or in part, of percentage films, while the others will have a stipulated rental arrangement for each picture in its category. Smith noted there must be "a very limited number of percentage pictures" for the kind of theatres to be serviced under such an arrangement. Agreement mutually arrived at is to be written, with a stipulated number of films falling into each category, Smith said, but he added that the pictures will not be designated by title.

Allied, meantime, moved in another direction on the problems of distribution confronting exhibs by thrusting at competitive bidding along lines previously explored by its board chairman and general counsel Abram F. Myers. At a board meet Sunday (1), it was voted to have Myers carry on his attack. He holds that major distribs are wrongfully interpreting industry anti-trust decree to their own advantage in calling for bidding in certain situations.

Directors instructed Myers to carry on his attack and assigned a five-man committee, representing various sizes and types of theatres, as an advisory group. They will take up disputed interpretation of the decree with company attorneys in an effort to get involuntary withdrawal of bidding in questioned situations. Attempt will be made to frame a formula which will be acceptable to distribs, Allied and specific exhibs involved. If that fails, Myers was authorized to carry fight to the Dept. of Justice.

Disputed portion of Feb. 8, 1950, decree in section II, paragraph 8, reads in essence: "Hereafter pictures shall not be distributed in any other manner than by offering them theatre by theatre, solely on their merits, without discrimination in favor of affiliated theatres, circuits or others."

Majors' interpretation of that final "or others" is what Allied questions. Myers maintains the "or others" does not mean indie houses, since they were not party to the suit. Therefore, he says, there's nothing in the decree that requires setting up of bidding where two indies are involved in a race for product.

Distribs, according to Myers, have right to choose their own customers, particularly where there's an established buyer-seller relationship between distrib and one of indies. Imposing bidding in such situation, Allied charges, is merely an effort to hike prices by setting exhibs against each other.

Named to Myers' advisory committee were Col. H. A. Cole, Nathan Yamins, Ray Branch, Jack Kirsch and Sidney E. Samuelson.

Kramer Irons Out Differences With UA on Ad Billing

New differences between producer Stanley Kramer and United Artists have been ironed out, with the former agreeing to identify the releasing company in advertising copy for "Cyrano." Kramer had contended that in the initial roadshow bookings of the picture UA actually wasn't functioning as a distributor and wasn't entitled to the credit listing. He also sought to eliminate the UA credit on the print itself.

The distributor's argument was that Kramer's releasing pact called for the "Released by United Artists" billing. Additionally, UA reportedly has advanced Kramer about $30,000 for ads and field promotion. The first ad, aimed to lure mail orders for tickets for "Cyrano" at the Bijou theatre, N.Y., was placed in the N.Y. Times and Herald Tribune last Sunday (1).

Meanwhile, Kramer himself is on the Coast supervising cutting of the picture, print of which he will bring to N. Y. about Oct. 20. The Bijou opening is set for Nov. 16, with two performances daily scheduled at a scale of $2.40, $1.80 and $1.20 for evenings and $1.80, $1.50 and $1.20 for matinees. Extra performances will be held Saturdays, Sundays and holidays at 5:30 p.m., with an additional late show Saturdays. Prices for these extra performances will be the same as the evening scale during the week.

Promotion for the picture includes a tour by Jose Ferrer, who has the title role. He was in New Orleans last Saturday (30) when he received the "Award for Latin Genius." This was given by the Louisiana Historical Society in recognition of his interpretation of various characters in Latin literature. Other dates for Ferrer include an appearance at the Bijou next Saturday (7) to deliver the first of 10 informal talks on stage and screen.

RKO TO PAY 750G FOR READE'S 25%

RKO and Walter Reade finally have agreed on terms of divorce after an unhappy association which lasted 28 years. Ready for signing is a deal under which RKO pays an estimated $750,000 for Reade's 25% interest in Trenton-New Brunswick Theatres, N. J., circuit of 12 houses, giving the major 75% of the ownership. Balance is held by the Frank V. Storrs estate. Under its consent decree in the industry anti-trust suit, RKO is required to divest one of the Trenton houses.

Finalization of the purchase of Reade's stock means the end of the RKO court action to force dissolution of the partnership operation. The two have been at odds over the years on management of the circuit, with the feudin' and fussin' having taken the form of legal contests on several occasions. The jointly-owned company was formed in 1922 by the late Frank V. Storrs, Reade and the late B. F. Keith.

Agreement on terms of the separation was reached by Reade, Walter Reade, Jr., RKO vice-president J. Miller Walker and Sol A. Schwartz, RKO Theatres chief. Effective date of the deal probably will be Nov. 1.

Binyon's New 20th Pact Permits Outside Pix

Hollywood, Oct. 3.

Claude Binyon's new writer-director contract with 20th-Fox calls for one picture annually, with six months off, and the right to make one outside film a year.

First of the outside jobs will probably be for the Perlberg-Seaton unit at Paramount.

Ev Riskin Guides 'Rage'

Hollywood, Oct. 3.

First assignment for Everett Riskin under his new producer contract at Paramount is "The Rage of the Vulture," with Alan Ladd starring and Charles Vidor directing.

Story was originally assigned to Robert Fellows, who will produce "Casey Jones" instead.

SURRENDER

SURRENDER starring **VERA RALSTON · JOHN CARROLL · WALTER BRENNAN**

with **FRANCIS LEDERER · WILLIAM CHING · MARIA PALMER** · and JANE DARWELL · ROY BARCROFT · PAUL FIX

Screen Play by James Edward Grant and Sloan Nibley · Story by James Edward Grant · Directed by Allan Dwan

A REPUBLIC PICTURE REPUBLIC PICTURES CORPORATION
HERBERT J. YATES, PRESIDENT

Film Reviews

Continued from page 6

Holiday Rhythm

Street, Mary Beth Hughes and Wally Vernon are the junketeers who encounter Chinese jugglers, Hawaiian singers and sword dancers, Irish jigs, an iceshow, apache dancers, western crooners and a number of standard vaude turns during their travels.

Street and Miss Hughes sing the title tune, written by Lee Wainer, as well as "I'll Think It Over," by Jack Scholl and M. K. Jerome, and "Lost in a Dream," by Paul Herrick and Bert Shefter. Tex Ritter wraps up "Old Chisholm Trail" while Cass County Boys do "Pass the Biscuits, Mirandy." Chuy Reyes orchestra helps to sell "Concussion Mambo." Tom Noonan and Peter Marshall spot their funny "Doctor" skit in the footage and there's a rhythmic drum dance by Regina Day. Other specialties are acceptable.

Jack Scholl's direction is capable in setting up the multiple acts and songs used in the Jack Leewood production. Benjamin Kline gives the performers okay lensing.

Brog.

Arizona Territory

Monogram release of Vincent M. Fennelly production. Stars Whip Wilson; features Andy Clyde. Directed by Wallace W. Fox. Screenplay, Adele Buffington; camera, Harry Neumann; editor, Richard Heermance. At New York theatre, N. Y., dualer week of Sept. 26, '50. Running time, **56 MINS.**

Jeff	Whip Wilson
Luke	Andy Clyde
Doris	Nancy Saunders
Lance	Dennis Moore
Reborn	John Merton
Steve	Carl Mathews
Joe	Carol Henry
Stableman	Bud Osborne
Assayer	Frank Austin

"Arizona Territory" rates as a lesser entry among the low-budget oaters. Galloper falls short in action and is hampered by unconvincing script. Also, Whip Wilson's proficiency with a whip, isn't demonstrated in the three or four times the lash is put to use.

Tracking down of a counterfeiter, responsible for transporting bogus bills from the west to the east, makes up pic's theme. Wilson, a prospector, and his friend, Andy Clyde, a U. S. marshal, work together in getting the goods on the culprit.

Cast performs routinely, with John Merton and Dennis Moore working in cahoots as the counterfeiter and his accomplice, respectively. As pic's only femme, Nancy Saunders does okay. Wallace W. Fox's direction, Vincent M. Fennelly's production and Harry Neumann's lensing are all standard.

Gros.

Cage of Gold

(BRITISH)

London, Sept. 19.

GFD release of Ealing Studios-Michael Balcon production. Stars Jean Simmons, David Farrar, James Donald. Directed by Basil Dearden. Screenplay, Jack Whittingham; editor, Peter Tanner; camera, Douglas Slocombe. At Odeon, London. Running time, **83 MINS.**

Judith	Jean Simmons
Bill	David Farrar
Alan	James Donald
Marie	Madeleine Lebeau
Antoinette	Maria Mauban
Ruhman	Herbert Lom
Inspector Grey	Bernard Lee
Dupont	Gregoire Aslan
Waddy	Gladys Henson
Dr. Kearns	Harcourt Williams
Victor	Leo Ferre

After a succession of sophisticated hits, it is too bad to find Ealing Studios wasting their talents and a big cast on this obvious story. Despite its limitations, there is little doubt that boxoffice-wise in Britain, the star names will help insure success. It has, however, little fresh for American audiences, and cannot be regarded as more than a mild attraction for the U. S.

Almost every obvious twist has been used in this yarn of a girl deserted the morning after her marriage, the reported death of her husband, her re-marriage, and husband number one's re-appearance as a blackmailer. There is also the inevitable shooting and the understanding cops who help to establish the innocence of the girl and her husband.

Title of the film is taken from that of a Paris nightclub, but it plays only a minor part in the story.

Technical qualities of the production are up to the high Ealing standard, but the story is an unsatisfactory vehicle. Nevertheless, Jean Simmons gives a moving study as the girl who was carried away by a man whom she had loved from her youth. It is a tender performance. David Farrar takes the part of the no-good husband in his stride but it does not show him up to best advantage. James Donald does a good enough job as husband No. 2. Herbert Lom, one of Britain's best character actors, is wasted in a minor role as the head man of a smuggling ring. Madeleine Lebeau is a disappointment as the French nightclub songstress.

Basil Dearden's direction suffers from the limitations imposed by Jack Whittingham's script. Jim Morahan's London - Parisian settings are very good and Douglas Slocombe's lensing is efficient.

Myro.

The First Forty Days

(DOCUMENTARY)

Washington, Oct. 2.

"The First Forty Days," official U. S. Army documentary of the period of hold and retreat in Korea, was preemed tonight (2) at the National Press Club, in advance of general release slated for Wednesday (4). Picture is a compilation of official footage, showing the hard-fighting and drab job of the infantrymen who were flown into Korea almost immediately after the Communist invasion and who fought through the retreat, step by step, to the outsize beachhead where the United Nations forces finally held firm.

This picture is made without theatrics and is beautifully narrated. It portrays the deadly job of fighting a war, up to the time when the U. S. finally got enough supplies and troops to turn the tide.

Chief weakness is that it concentrates entirely upon the American foot soldier. It kisses off briefly the job done by the air force to prevent our infantry from being overrun by the larger and better-gunned enemy. It also makes no mention of the part played by the South Korean troops. It is however, the first film to give some sort of connected picture of what it was like in Korea in the early part of the war.

The Army Signal Corps is shooting for quick, saturation distribution on this one. The picture is being released for television Wednesday night. At the same time, 35m prints will be offered to theatres, and 300 16m prints are being made for non-theatrical distribution, through clubs, churches, veteran's posts, etc. Whoever takes the film must use it without cuts.

Lowe.

Ballerina

(FRENCH)

Venice, Sept. 26.

Lux release of Memnon production. Stars Violette Verday. Directed and written by Ludwig Berger. Camera, Robert Le Febre; editor, Jacques Poitrenaud. Previewed in Venice. Running time, **90 MINS.**

Nicole	Violette Verday
Aunt	Gabrielle Dorziat
Jeweler	Henri Guisol
Director	Romney Brent
Loulou	Nicolas Orloff
Dancer	Jean Mercure

Made with finesse and taste, film should do well because of recent public interest in ballet. A series of dreams by a young ballerina gives ample opportunity for imaginative dance sequences. Good bally might make this pay off in some U. S. arty situations.

The young ballerina in this story has four men in her life. A dashing youthful, petty thief, a fumbling jeweler, an aging producer and a young dancer. She dreams about her life with each. The little ballerina, after finding her one love to be false, devotes herself to the dance.

Though the story is slight, Ludwig Berger's tasteful direction gives the film charm. There is a fine understanding of the ballet in this film, numbers never being static. Lensing is slick and editing fine. Violette Verday is excellent in both the dance and thesping departments. Remainder of the cast is adequate with Gabrielle Dorziat standout as the understanding aunt. Reported that title may be changed if and when distributed in the U. S. since another film of same tag already has been released there.

Mosk.

Taxi di Notte

(ITALIAN)

(Musical)

Rome, Sept. 19.

Cinefilm release of Gallone production. Stars Beniamino Gigli. Directed by Carmine Gallone. Screenplay, Aldo de Benedetti based on story by Bruno D'Agostino; camera, Aldo Giordani. Previewed in Rome, Italy. Running time, **100 MINS.**

Nello Spadoni	Beniamino Gigli
Laura Morani	Danielle Godet
Alberto Franchi	Philippe LeMaire
Luisa Forenti	Virgina Belmont
Forenti l'Industriale	Carlo Ninchi
Mr. William Simon	William C. Tubbs
Signora Forenti	Ione Morino
Conte Tattini	Aroldo Tiere
Major Domo	Giuseppe Varni

"Night Taxi" is a light musical with a gay background and with operatic tenor Beniamino Gigli at his vocal best in a comedy role. Able cast and good music plus interesting Roman backgrounds, never seen in the more morbid Italian films, should make this a fairly good foreign pic if heavily plugged.

Gigli sings several tunes and is better than ever in a comical character.

Story is a supposed true-life story of a cab driver who sings. Gigli is the cabbie who warbles opera for his patrons for extra tips. Whole story transpires in 48 hours, beginning with a birthday party being given for him by his friends. Offered an opera contract to sing in the U.S., Gigli thinks it is a gag. A series of mis-adventures leads to Gigli finally agreeing to start his operatic career in America. Before the deal is completed, he loses his big chance.

Gigli puts real flavor into his cabbie role. Danielle Godet, an attractive ingenue from France, and Philippe LeMaire please as the young lovers. William C. Tubbs, as the impresario speaking Italian with a N. Y. accent, garners some laughs. Direction by Carmine Gallone keeps film going at an easy pace.

Tubb.

ELC-RKO

Continued from page 7

such a decision (the high court's) the law would be respected, but such has not been the case in metropolitan N. Y. Contrary to repeated promises of reform, Loew's and RKO have by their persistent collusive practices continued to virtually exclude independently-produced pictures from the N. Y. market."

Alleged exclusion of ELC from the prior-run market damaged the plaintiff in the amount of approximately $5,000,000, the complaint asserts, with this sum automatically trebled under the anti-trust laws. The conspiracy to monopolize the trade, ELC alleges, goes back to "sometime prior to 1944" and has continued to the present.

RKO and Loew's circuits are charged with refusing to engage in competition with each other for the product of any distributor for prior-run houses. Additionally, the distrib defendants are charged with agreeing with each other and with the two chains on a non-competitive division of their films in the area, pursuant to which RKO prior-run theatres take only the product of RKO, 20th-Fox, Warners and half of U, with Loew's getting the films of Loew's, Paramount UA, Columbia and the other half of U.

As a means of preserving the alleged monopoly, ELC states, the two circuits give the defendant distribs' product substantial playing time on preferential run and clearance terms with the result that most of the pictures of the independent distributors are completely excluded from all access to the prior-run theatres. Pooling arrangements with otherwise independent exhibs also contributed to the restricted competition, the complaint declares.

ELC's battery of lawyers in the case includes William L. McGovern, of Washington, former assistant attorney general in charge of the anti-trust division, Department of Justice; Seymour Krieger, McGovern's associate, and Robert L. Augenblick of N. Y.

Also listed as plaintiffs are Eagle Lion Studios, Eagle Lion Films, PRC Productions and Pathe Industries.

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Picture Grosses

SAN FRANCISCO

(Continued from page 11)

of Oklahoma" (Rep). Passable $13,000 or near. Last week, "Sleeping City" (U) and "Blazing Gunfire" (Lip), $12,500.

United Artists (No. Coast) (1,208; 55-85) — "Return Jesse James" (Lip). Fair $8,000 or less. Last week, "Admiral Was A Lady" (UA), $7,000.

Stagedoor (Ackerman - Rosener) (370; 85-$1)—"Woman Of Dolwyn" (Indie). Moderate $3,000. Last week, "Faust And Devil" (Indie) (2d wk), $2,000.

Clay (Rosener) (400; 65-85) — "Bond Street" (Indie) (2d wk). Holding near $2,500. Last week, $2,800.

Larkin (Rosener) (400; 65-85)— "Mons. Vincent" (Indie) (reissue). NSH $2,300. Last week, "Bond Street" (Indie), $2,400.

United Nations (1,150; 85-$1)— "No Way Out" (20th) (2d wk). Down to $5,500. Last week, okay $10,000.

'ROSE' HUGE $26,000, MONT'L; 'FURIES' 15G

Montreal, Oct. 3.

Big news here this session is "Black Rose," huge at Loew's. "The Furies" also is great at the Capitol. "Cariboo Trail," also new, is very strong at Imperial.

Estimates for This Week

Palace (C. T.) (2,625; 34-60) — "White Tower" (RKO) (2d wk). Down to $8,000 following big first at $16,000.

Capitol (C.T.) (2,412; 34-60) — "Furies" (Par). Great $15,000. Last week, "Broken Arrow" (20th) (2d wk), $14,000.

Princess (C.T.) (2,131; 34-60) — "Forbidden Journey" (UA) (2d wk). Fair $8,000 after sock $14,000 opener.

Loew's (C. T.) (2.855; 40-65) — "Black Rose" (20th). Smash $26,000. Last week, "Three Little Words" (M-G) (3d wk), $16,000.

Imperial (C. T.) (1,839; (34-60)— "Cariboo Trail" (20th) and "Bunco Squad" (20th). Lofty $10,000. Last week, "Eagle and Hawk" (Par) and "Flying With Music" (Par), $7,500.

'Copper' Bright $13,000, Buff; 'Tea' Solid 17G

Buffalo, Oct. 3.

Biz is perking at many first-runs here this stanza. "Copper Canyon" shapes big at the Center. "Tea for Two" is hot at Paramount while "Life of Own" is okay at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)— "Life of Own" (M-G). Good enough $13,500 in 8 days. Last week, "The Men" (UA) and "Big Timber" (Mono), $16,000.

Paramount (Par) (3,000; 40-70)— "Tea for Two" (WB). Tasty $17,000. Last week, "Cariboo Trail" (20th) plus Martin & Lewis show onstage, smash $28,000.

Center (Par) (2,100; 40-70)— "Copper Canyon" (Par). Big $13,000 or near. Last week, "Three Secrets" (WB), fair $9,000.

Lafayette (Basil) (3,000; 40-70) —"Convicted" (Col) and "When Smiling" (Col). Good $10,000. Last week, "Saddle Tramp" (U) and "The Avengers" (Rep), same.

Century (20th Cent.) (3,000; 40-70)—"Underworld Story" (UA) and "Triple Trouble" (Mono). Modest $9,000. Last week, "Woman on Pier 13" (RKO) and "Rock Island Trail" (Rep), $10,000.

PORTLAND, ORE.

(Continued from page 11)

(EL) and "Federal Man" (EL). Oke $6,000. Last week, "Destination Moon" (EL) and "Golden Gloves Story" (EL), nifty $9,000.

Paramount (Evergreen) (3,400; 50-85)—"Sunset Boulevard" (Par) and "Woman Pier 13" (RKO), also Oriental. Fancy $10,500 or near. Last week, "Tea for Two" (WB) and "Side Show" (Mono), $9,500.

United Artists (Parker) (890; 50-85)—"Summer Stock" (M-G). Sock $10,000 or over. Last week, "Lady Without Passport" (M-G), slim $4,500.

Named Col. Title Mgr.

Minerva Weisel is new manager of Columbia Pictures' title department, replacing Mrs. Natalie Comden. Latter resigned last week to wed James Shapiro of Boston.

Previously Miss Weisel was assistant to Mrs. Comden.

D.C. Dull But 'Doorway' Plus Vaude High $20,000; 'City' 9G, 'Heaven' 12G

Washington, Oct. 3.

Main stem biz continues dull for second consecutive week. Mid-town exhibs were hurt by the Louis-Charles fight and rainy spell last week. Current round looks even bleaker, despite balmy weather. "Devil's Doorway" plus vaude, at Loew's Capitol shapes as best bet. "My Blue Heaven" at Loew's Palace is only okay. "Sleeping City" at Keith's, is rated fair.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)— "Devil's Doorway" (M-G) plus vaude. Lively $20,000 but not up to hopes. Last week, "Foreign Legion" (U) plus vaude, $16,000.

Keith's (RKO) (1,939; 44-74) — "Sleeping City" (U). Fair $9,000. Last week, "So Young, So Bad" (UA), same.

Metropolitan (Warner) (1,163; 44-74)—"San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Poor $4,000 even for oldies. Last week, "David Harding" (Col) and "Isle of Samoa" (Col), sickly $4,000 for brace of first-runs.

Palace (Loew's) (2,370; 44-74)— "Blue Heaven" (20th). Okay $15,000. Last week, "The Men" (UA), disappointing $14,000.

Playhouse (Lopert) (485; 50-85) —"No Way Out" (20th) (3d wk). Pleasant $5,000 after less than expected $6,000 last week.

Warner (WB) (2,164; 44-74) — "Three Secrets" (WB). Sluggish $12,000, with critical pans hurting. Last Week, "Petty Girl" (WB), $13,000.

Trans-Lux (T-L) (654; 44-80)— "Destination Moon" (EL) (7th-final wk). Petering out to $4,000 after $4,500 last week.

Selznick-Korda

Continued from page 3

bitration in New York. When a feud developed over the decision of the arbitrator, Robert P. Patterson, the disputants were finally ordered by the federal court to settle.

They settled part of the affair with release of the escrow coin here to Korda and by the latter's turning over a print of "Earth" to Selznick in the U. S. Now Korda is claiming that large additional sums are due him, which Selznick denies and refuses to pay.

Alan Young as 'Clarence'

Hollywood, Oct. 3.

Booth Tarkington's "Clarence" has been picked by Paramount to star Alan Young as his first picture on that lot. It will be produced by Robert Welch.

This will be the third time the Tarkington story has been filmed by Paramount. It was a silent picture in 1922 and discovered its voice in 1937.

New York Theatres

Paramount presents
UNION STATION
starring
WILLIAM HOLDEN
Jacqueline Olson
Barry Fitzgerald
In person DUKE ELLINGTON and his orchestra
TIMMIE ROGERS
TEDDY HALE
SARAH VAUGHAN
PARAMOUNT
Midnight Feature Nightly

RADIO CITY MUSIC HALL
Rockefeller Center
Jane WYMAN • Kirk DOUGLAS
Gertrude Lawrence • Arthur Kennedy
'THE GLASS MENAGERIE'
Distributed by Warner Bros.
Spectacular Stage Presentation

ROXY
Burt LANCASTER
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mister 880
ON STAGE DICK HAYMES
plus BRILLIANT NEW Ice REVUE!
DOORS OPEN 10:15 A.M.
20th Century-Fox

ADVERTISERS SITTING IT OUT

Four Network Billings

FOR AUGUST
(Estimated)

CBS	$4,629,600	+16.5
NBC	4,566,200	—1.0
ABC	2,264,580	—11.0
Mutual	1,093,200	—2.4
	$12,553,580	+3.2

FOR FIRST EIGHT MONTHS
(Estimated)

CBS	$45,217,100	+9.5
NBC	41,931,740	—1.1
ABC	24,054,723	—16.5
Mutual	10,643,850	—15.1
	$121,847,413	—2.4

CBS Racks Up $45,217,000 Biz in Eight Months; August Shows Biggest Gain

CBS, with $45,217,100 in gross time sales racked up for the first eight months of 1950, is 9.5% ahead of the corresponding period of '49. It's the only network among the major four webs to register a gain for the year In contrast, ABC, with $24,054,723, is 16.5% under the eight-months' billings for '49, while Mutual, with $10,643,850, is 15.1% below last year's mark. NBC's $41,931,740 represents a slight drop—1.1%.

The Columbia gain is regarded as unusual in view of the practical stalemate attending AM network sales in recent months, with the web chieftains bemoaning the virtual lack of any radio sales activities these days.

CBS had its most impressive gain of the year during August, with the month's gross sales of $4,629,600 representing a 16.5% hike over the previous August. NBC was 1.0% under for the month; ABC had a decline of 11.0%, and Mutual was off 2.4%.

On Both Cheeks, Yet

The French government has granted the Legion of Honor to Ted Cott, general manager of WNBC, N. Y., and chairman of the consultant committee of the French Broadcasting System in North America.

Kudo was made for his contribution to friendly relations between the U. S. and France through the International Goodwill Network.

Symph Switches Okayed by Toscy

Arturo Toscanini sailed from Italy last week and is scheduled to arrive in New York Oct. 10. He's finally given his blessing on the reshuffled NBC Symphony semester for the upcoming season (he takes over the last week in October), with the program shifting from Saturday 6:30 to 7:30 to the Monday night 10-11 period, and originating from the Manhattan Center, N. Y. Toscy, however, doesn't want a studio audience.

The famed maestro is still mulling a contract for another projected tour of the country next spring under RCA auspices, similar to last season, but covering 22 cities not previously visited. If Toscy assents, it pose a question who will handle the tour. Last season John West, RCA public relations veepee, was in charge, but West has been named as the new Coast topper for NBC to succeed Sidney Strotz.

WINS, N.Y., Picketing Resumed in Musicians Firing as Court Assents

Picketing of WINS, N. Y., by the American Federation of Musicians has resumed after N. Y. supreme court Justice Aron J. Steuer tossed out an injunction restraining the AFL union from picketing the Crosley Broadcasting indie.

Dispute had developed last April when WINS, at the termination of its contract with the windjammers union, decided to use records exclusively and not to employ any musicians.

Judge Steuer's decision reversing the ruling of a lower court, held that there was a labor dispute involved, saying that a labor dispute exists whenever a union in the entertainment field is fighting against labor-saving devices which

(Continued on page 38)

NBC's 'Tandem' Spurts With 2/3 Sponsors Set

It's now two down and one to go as NBC's "Operation Tandem" project got a new lease on life just as the web was preparing to give it the heave. Two sponsors are now willing to take the fling — American Home Products and Mars Candy — in the web's new sales-programming concept, whereby participating sponsors (at $400,000 each for 13 weeks) will get a spot ride on five nights of multiple programming. Toni may come in as a third.

NBC won't inaugurate "Tandem" without a third sponsor and even then it will only be an abbreviated version of the original concept, to embrace a half-hour of nightly programming instead of the contemplated full hour. If the web succeeds in snaring another (it's shooting for an Oct. 15 deadline), the one-wheeled "Tandem" will get a teeoff on Sunday, Oct. 29, the same night that the network preems its long-heralded "Dream Show."

Under the three-sponsorship arrangement, it will involve a half-hour of the 90-minute Sunday "Dream Show"; a half-hour of the Monday night NBC Symphony Orchestra concerts; 30 minutes of "Screen Directors Guild" Thursday night; either the Phil Harris-Alice Faye show or "Duffy's Tavern" on Friday night, and a mysterioso program Saturday night.

CBS PACTS LUDEN'S AS 2D SINATRA SPONSOR

CBS last week wrapped up a second sponsor for the new Frank Sinatra Sunday afternoon (5 to 6) disk jockey show, with Luden's pacting a deal to pick up a 15-minute segment. Program tees off this Sunday (8), the day after Sinatra preems his hour-long TV stanza on the same web.

Luden's bankrolling commences Nov. 26. Previously, CBS had signed Tintair, Martin Straus' new hair preperation company, to sponsor a quarter-hour of the Sunday radio show. Latter client moves in the third week in October.

WEBS ALARMED AT OPEN TIME

Network executives have been alarmed over the "hidden factors" underlying the scarcity of radio clients these days. The quietus that has had the network sales staffs in a vise over the past couple of months has been almost unprecedented, particularly coming at the start of a new season that invariably finds considerable jockeying among program bankrollers.

Some of the network brass take the position that the advertisers are deliberately boycotting the webs in retaliation over the refusal of the webs to accede to demands of the Assn. of National Advertisers to shave rate costs. The fact that the expected rate controversy failed to materialize at last week's ANA meet in Chicago is regarded as the convincer that the strategy of the advertisers to "lay low" had been evolved many weeks back.

The network chieftains are disturbed over their inability to close the wide-open sustaining gaps, a situation that in some instances has induced the networks to set individual bargain-counter deals (rather than acquiesce to a blanket reduction in rates for all comers).

And because the "era of deals" has set in, the advertisers are biding their time, deciding that they'd rather sit it out for a spell longer until the right deal for the right show comes along.

It's the reason that NBC has been unable to get off the hook with its expensive Phil Harris-Alice Faye show (with the web obligated to fork over $18,500 a week to the duo, currently playing "sustaining time"), or with "Duffy's Tavern." Both are being offered at bargain prices, Phil Harris reportedly on a "make us an offer" basis, and Ed Gardner at $10,000, but there are no takers. In any previous year clients would jump at these offers.

There's another factor which has an undeniable effect on radio bankrolling. It has to do with the "panic buying" currently existing in television. It's a known fact that TV is harboring many clients (with bankrolls more adaptable to lower-cost radio programming) who have no business in video. Whether or not it's the desire to get in on the ground floor is problematical. A lot of them will get their feet burned and it's anticipated that there will be a wholesale exodus within coming months when ratings are matched against time-program costs. This, in turn, it's hoped, will invite a return to the AM kilocycles. In fact, the radio execs are banking on it.

Godfrey Will Emcee CBS One-Shot 'Freedom' Show With Eisenhower Guest

CBS has preempted the Friday night 9:30 to 10 time, originally assigned to "Broadway Is My Beat," for a special one-shot "Crusade for Freedom" show this Friday (6). Arthur Godfrey will emcee and Gen. Dwight Eisenhower is scheduled as one of the speakers.

Show will be semi-documentary, with Irv Tunick scripting. "Freedom" will dramatize the crusade to get millions of churchgoers to affix their signatures to the "freedom scroll" next Sunday (8). This scroll will accompany the 20-ton bell which will be shipped to Berlin for the ceremonies on Oct. 24 within the shadows of the Iron Curtain, reaffirming America's leadership in the quest for world peace and universal freedom.

The Oct. 24 ceremonies will be shortwaved by CBS

Rickey as CBS Gabber

Branch Rickey, prexy of the Brooklyn Dodgers, has been inked by CBS to report the World Series.

He'll spiel as a guest on Ed Murrow's CBS newscasts, cross-the-board at 7:45 p.m., starting tonight (Wed.).

How to Resolve Plight of FM Has B'casters Going Around in Circles

Washington, Oct. 3.

It seems that everybody has a different solution for the problems of FM. The broadcasters say it's pretty much a muatter of sets. In some quarters, it's suggested that the most effective thing that can be done for FM is for FCC to set a termination date for the use of the AM band (chairman Wayne Coy has proposed that television stations in the present VHF band be required to move into the UHF band with a reasonable time given to amortize their investments).

The Muzak Corp. recently told the Commission that the answer to FM is Subscription Radio, which would provide listeners program service minus commercials for a monthly fee. And last week, Multiplex Development Corp. of New York told the agency its system of simultaneously transmitting two or more programs on a single channel "may well prove to be the solution to the current economic plight of the great majority of FM broadcasters throughout the United States."

Citing the use of the "beep" technique which various FM'ers are using to provide subscription music services, Multiplex asserts that with its system a station can both broadcast with its main channel and send out subsidiary programs. In effect, it explains, "the same station becomes two, three, or perhaps four sub-stations, each serving the special needs of a segment of the total population of the area in a more effective manner than has heretofore been possible. Once a sound financial basis has been created for the FM broadcaster through added revenue derived from multiple services, he will have the means to provide a better public service on the main channel, which will remain unaffected by the additional multiplex facilities."

Multiplex doesn't like the "pig-

(Continued on page 38)

Baseball Knowhow

Mel Allen came up with a rare bit of radio showmanship, on his WINS, N. Y., Yankees coverage, immediately following the Yanks-Philadelphia game at Philly's Shibe Park, on Thursday ('28).

Because the Yankee pennant was so dependent on the outcome of the St. Louis-Detroit game, Allen had a direct wire to the St. Louis Park, picking up the game from the Shibe Park shower rooms. As Allen called the plays, the commentaries of the entire Yank crew that surrounded him could be heard distinctly as they were hootin' it up for Detroit's opponents.

$1,500 Guarantee, Endorsements In Mrs. FDR's Pact

Under terms of the five-year contract signed by WNBC, the key NBC flagship station in New York, for her five-times-a-week commentary show, Mrs. Eleanor Roosevelt is guaranteed $1,500 a week, with graduated income based on number of participating sponsors. Since show will also be syndicated to the web's other o.&o. stations, she'll also share in that aspect of the sponsorship.

Another unusual deal engineered by Ted Cott, WNBC general manager, gives the sponsors a "personal endorsement" supplementary tie-in, permitting them to use Mrs. Roosevelt's picture and plug in their other advertising media.

Mrs. Roosevelt tees off in the 12:30 to 1:15 p.m. slot, Monday-through-Friday, on Oct. 11. That's her 66th birthday and for the occasion, station plans to air celebration festivities. (That 66 on the dial (station number) provides station with some added promotion fodder).

Mrs. Roosevelt will not do the commercials on her show, which replaces the Mary Margaret McBride program, which switches over to WJZ, N. Y., taking along her 19 clients with approximate billing of $450,000. Plugs, instead, will be handled by her "packager," son Elliott Roosevelt, who also packages his mother's Sunday afternoon TV show on NBC.

RCA PUBLIC RELATIONS CHOICE DOWN TO TWO

Frank Folsom, RCA prexy, reportedly has the field narrowed down to two on the successor to John West as the new RCA public relations chief. However, identity of the two is being kept under wraps.

West is getting the nod as the Coast NBC chief as successor to Sidney Strotz, who is resigning. At present an RCA veepee, he'll get his NBC v.p. stripes at the October meeting of the web's board of directors.

Switch Mitch Benson

In its constantly expanding video operation, NBC is moving Mitchell Benson over from AM into the managership of TV talent and program procurement.

Benson has been business manager of the program department for the past 18 months, joining the web at the same time as Leslie Harris, eastern program director.

NBC's 10G Hoopla For Network Meet

NBC has appropriated a $10,000 budget to whoop up a three-night entertainment parlay at the upcoming network convention in White Sulphur Springs, W. Va., beginning Oct. 18. The 10G is exclusive of the top array of NBC-exclusive stars who are expected to trek down to Greenbriar to entertain the delegates on a cuffo basis.

Norman Blackburn was brought in from the Coast last week to whip the productions into shape. Opening night show will have a nightclub atmosphere, second night will be a hoedown frolic and the third night a bangup star production. For the first night, the Copacabana, N. Y., nitery line of girls will be flown down, with Phil Silvers emceeing.

NBC's premise: "There's nothing too good for the affiliates."

MacQuarrie Says CBS' 'Word' Is 750G Copy Of His 'Noah Webster'

Hollywood, Oct. 3.

Charging that they took his word too literally, Haven MacQuarrie tossed $750,000 suit against CBS, William Paley and a half dozen John Does, charging pirating of his idea and format of "Noah Webster Says." In his complaint, MacQuarrie alleged that Columbia's "We Take Their Word" is a clear carbon of "Noah."

MacQuarrie charges that he submitted his word quizzer to CBS here but drew a pink slip. Damages asked represent impairment to his future earnings from the property. Dropped last season by his seven-year sponsor, MacQuarrie brings it back to NBC Oct. 14 as a sustainer.

AFRA, Four Webs Open Negotiations, Announcer Demands Threaten Snag

National negotiations opening today (Wed.) between the American Federation of Radio Actors and the four networks—ABC, CBS, MBS and NBC—may hit a snag on demands for staff announcers. Bargaining for the latter has already been taking place on the local level.

The national negotiations will also cover the commercial, sustaining and transcription codes. However, because the staff announcers contracts have previously always been considered last, this year it was decided to strengthen the staffers' bargaining power by opening talks on their pacts first.

In the local bargaining, AFRA reports that little progress has been made. In New York, staffers are getting a basic minimum starting rate of $78 and $82 after a year in the present pact, which was inked four years ago. The union, which says network staffers are getting less than the indies', has been demanding a $135 minimum, but the webs are offering a $3.25-$3.75 hike.

A N. Y. membership meeting Thursday (28), at which the possibility of a strike was discussed, gave the staff announcers full support and passed a resolution advising the webs that the freelance agreements won't be settled apart from the announcers' demands. AFRA is thus asking for a four-network, four-city (N. Y., Chi, L. A. and 'Frisco) package.

Significant point is that although wages and working conditions for staffers at present vary considerably in the four cities, AFRA is presenting uniform demands and is trying to standardize terms. In Chi, for example, staffers have a base of $115, but get no commercial fees for the first 12 quarter-hours of sponsored shows. Removal of the clause is being sought. In all cities the union is trying to get rid of the exclusivity clause which bars staffers from working live on other stations.

Because of the impasse which has been reached in the staffers bargaining, AFRA has requested that the nets bring to Gotham their reps from the other cities. The staffer talks will run concurrently with the national negotiations on the commercial, sustaining and transcription codes and there is a possibility that all may be merged.

Nielsen Denied Change in Venue

Philadelphia, Oct. 3.

The A. C. Nielsen Co. must stand trial here in Albert Sindlinger's $2,500,000 suit against Nielsen and the C. E. Hooper organization. U. S. district court Judge Guy Bard has tossed out Sindlinger's attempt to sue Nielsen and his veepee, Henry A. Rahmel, as individuals, but rejected Nielsen's move to have the case dismissed or transferred to Chicago.

The decision followed the pattern under which the district court had previously tossed out Sindlinger's suit against Hooper individually, while holding the corporation subject to Philadelphia jurisdiction. Sindlinger's attorney said that both Hooper and Nielsen would be unable to avoid appearing in Philadelphia court, but that Nielsen would "undoubtedly try other tactics to delay the proceedings."

Suit was incepted in March by Sindlinger and the Electronic Radox Corp. It alleges that Nielsen and Hooper conspired to "create a monopoly" in the field of audience measurement and that Nielsen made "improper use" of the patent office to block the Radox patent and also disuaded potential investors and clients from supporting Sindlinger.

Tom Stewart's New Post

Nashville, Oct. 3.

Tom Stewart, publicity-promotion director of WSM here, has resigned to take over direction of programming at WSIX, in this city. He'll also handle publicity and promotion.

Toni's Twin (AM-TV) Coin

Chicago, Oct. 3.

Tatham-Laird is building media plans, expected to include extensive radio-TV budgets, for new Toni products which the agency takes over the first of the year.

Foote, Cone & Belding will continue to handle the Toni home permanent advertising and other Toni products currently on the market.

Godfrey Gets a Rival Station Cincy Pickup In McCarthy Time Snag

Cincinnati, Oct. 3.

Beginning next week, Arthur Godfrey's CBS morning show will be divided for airing by WKRC, the web's affiliate, and WSAI, ABC outlet, in the Cincy area.

WKEC will carry the first 45 minutes and follow with Tom McCarthy's 11 a.m. newscast, a permanent feature for 10 years. Then WSAI will take over for the last half hour of the Godfrey program, requiring dial switches for its followers.

Previously WKRC transcribed the latter part of Godfrey's show and played it back at 4 p.m. When the station joined CBS five years ago, the understanding was that McCarthy's established 11 a.m. spot would not be interrupted.

This year Godfrey's sponsors deemed that his show run live for the full time and the switchover to WSAI was readily arranged with its manager, Robert M. Sampson.

Framer Pattern Strikes It Rich at Expositions

Boston, Oct. 3.

CBS' "Strike It Rich," which this week is originating from the New England Food Exposition here, points up the new field which audience participation stanzas are finding at fairs and expositions. Johnny Olsen's "Luncheon Club" on ABC has frequently been toured and John Reed King, who emcees a brace of CBS giveaways, makes appearances with a troupe at conventions and similar affairs.

Walt Framer Productions, which packages "Strike It Rich," is also having the crew stage non-broadcast editions of Framer's "Have You Got It?," which has been angled for TV. Idea is to pre-test a program idea for video by playing it before large audiences. "Got It" may eventually be syndicated to local stations, with the latter provided with script and prizes.

WNYC's Art Festival

WNYC, New York's municipal station, is prepping an Art Festival, similar to its annual Music Festival, during which it will air 100 programs on various phases of art.

Festival, headed by Seymour Siegel, will include gallery tours, discussions, quizzes, talks and interviews with artists.

Stein Song

Ithaca, N. Y., Oct. 3.

WHCU, Cornell University-owned station here, has ditched a long-standing taboo and will now accept commercials for beer.

Policy switch was given okay by university's board of trustees.

KSTP Strike May Get D.C. Airing

Minneapolis, Oct. 3.

The long, drawn-out KSTP strike here may get a Congressional airing when the nation's lawmakers resume work Nov. 27 in Washington.

Representative Wier (D., Minn.) said last week that he expects the House interstate and foreign commerce committee to hold hearings then on a joint resolution introduced by him to cancel the KSTP television license and give it to another operator.

At present, television permits here, as elsewhere, have been frozen by the FCC. There are two applications on file, however. One is by WLOL, the Atlass Mutual station, and the other by Beck Studios, operators of the Twin City Television Lab, a school for AM and TV personnel.

The count on which KSTP hearings may be initiated is the law specifing that licenses are to be granted only as long as the public interest and convenience is served. Rep. Wier's resolution charges that KSTP, which was struck last spring by the AFL Radio Technicians union, has "consistently failed to operate in accordance with the required standards."

The resolution therefore would direct the Federal Communications Commission to revoke the license and grant the permit to another station.

According to some sources, the action for Congressional hearing of the KSTP case was taken by the Minneapolis Central Labor Union.

ABC'S GRID SPLIT FOR BRACE OF SPONSORS

Unusual split-network arrangement has been worked out for the Saturday afternoon college gridcasts on ABC. Starting Saturday (7), the U. S. Air Force will take over as bankroller on selected stations, while Sylvania Electric is backing the series in television markets.

Details were worked out by Grant agency for the USAF and Kenyon & Eckhardt, for Sylvania.

'Interviews' With Past Names Prepped by WNEW

In line with its expansion of unusual news shows, WNEW, N. Y., is prepping a stanza in which great names of the past will be "interviewed" on current problems, with their actual words being applied to present-day events. Indie is looking for actors who have played the historical figures, such as Raymond Massey reading Lincoln quotes, etc.

Titled "If They Were Here," the show will also point up the American heritage of the fight for freedom.

Radio Premieres

(OCT. 4-14)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the four major networks during the next 10 days:

OCT. 4

Groucho Marx Show. NBC, 9 p. m. DeSoto-Plymouth Dealers, through BBD&O.

Bing Crosby Show. CBS, 9:30 p.m. Chesterfield cigarets, via Cunningham & Walsh.

Dollar a Minute. CBS, 10 p.m. Sustaining.

OCT. 6

Life of Riley. NBC, 10 p.m. Pabst Beer, through Warwick & Legler.

OCT. 7

Refreshment Time (Morton Downey). CBS, 10:30 a.m. Coca-Cola, via D'Arcy.

Dennis Day, NBC, 9:30 p.m., Colgate, through Bates.

Judy Canova Show. NBC, 10 p.m. Colgate, through Ted Bates.

OCT. 8

Edgar Bergen Show. CBS, 8 p.m. Coca-Cola, through D'Arcy.

OCT. 10

Fanny Brice Show. NBC, 8:30 p.m. Tums, via Dancer, Fitzgerald & Sample.

From the Production Centres

IN NEW YORK CITY

Hubbell Robinson, Jr., CBS program veepee, to Washington over weekend for huddles with Columbia newsmen....**Art Hayes,** CBS' Frisco veepee (KCBS), and **Howard Meighan,** web's L.A. top administrator, back to Coast after week in New York headquarters....**George Crandall** (CBS press chief) to his upstate New York farm for a two-week vacation....A few weeks ago **Sammy Kaye** heard **Lola Fisher** on **Ted Mack's** "Original Amateur Hour." On Oct. 2 she joins Kaye's orch as singer, starting a series of one-nighters at Cheswick, Pa.....**Al Durante,** J. Walter Thompson's radio-TV drumbeater, off this week on his annual coast-to-coast trek.

ABC flack **Henry Lewis** has shifted to CBS....District of Columbia Medical Society tonight (Wed.) presents kudos to CBS' "Dr. Christian" **Jean Hersholt**....**Phil Bernstein** replaces **Bill Berns** as WJZ promotion director, with latter moving over to Kenyon & Eckhardt....**Bob Heller,** CBS program director, back in town Monday (2) after four weeks at Martha's Vineyard....Current Satevepost has a piece saluting ABC gabber **Robert Montgomery's** drive vs. racketeering....Thesper **Ed Begley** again in Gotham after working in six Hollywood films....CBS' "Strike It Rich" originating in Boston Garden this week in conjunction with New England Food Exposition....Community Chests will give an award to **Johnny Olsen** on his Philip Morris show today (Wed.)....**James C. Resor,** formerly McCann-Erickson time-buyer, has joined Emil Reinhardt agency in Oakland, Cal.....**Craig McDonnell** joins "Backstage Wife"....**Peggy Stanley** and **Al Hodge** new to "Young Widder Brown"....**Richard Newton** added to "Front Page Farrell"....Radio Executives Club shifts from the Hotel Roosevelt to the Waldorf-Astoria, for its new chicken-and-chatter lunch season. **Gen. Lucius Clay** tees off at the opener tomorrow (Thurs.)....**Claire Wirth** has been upped to ass't to **Mike Roshkind,** ABC special events director....**Nila Mack,** creator of CBS' "Let's Pretend," addresses Long Beach parent-teachers group Monday (9)....**Mary Margaret McBride** and **Dick Kollmar** guested on WMGM's "Books on Trial" last night (Tues.).

Herald Tribune critic **John Crosby** has penned a novel about a midwest police reporter who moves into the cafe society set....Broadcast Advertising Bureau today (Wed.) wins the Direct Mail Ad Assn. "best of industry" prize for its mail material....**Joyce Gordon** has been selected for femme lead on MBS' "Mark Trail"....**Martin Starr,** WINS film critic, has revived his series commenting on legit....**Donald D. Axt** has been appointed northeast sales rep for RCA Thesaurus, replacing **Addison Amor** (who has joined WCMB, LeMoyne, Pa.)....**Rosalie Krause,** of WMGM continuity, leaving Loew's after 20 years. She marries **Samuel L. Epstein** next month....**Gene Kirby,** who has been doing some of Mutual's "Game of the Day" broadcasts, has been appointed WINS sports director.

MBS sports director **Paul Jonas** narrowly escaped death when the private plane in which he was returning from a grid game cracked up outside Columbus, O., Saturday (30). Pilot was killed, but Jonas' injuries were slight....Abraham & Straus dept. store has bought a news strip on WHLI to plug its Garden City branch....**William E. Berchtold,** exec veepee of Foote, Cone & Belding, will chair the businessmen's committee for the N. Y. Boy Scout drive....**Charles Frederick** Paul, AM-TV conductor, leaves this month to guest-baton three major European symphs....Lee Motors will back **Bert Knapp's** weekly sports summaries Saturdays on WMCA....**Julie Bennett** into MBS' "Nick Carter" Sunday (8) and a featured role on ABC-TV's **Chico Marx** show Monday (9)....Thesper **Jim Lipton** back from seven months in Europe with wife **Shirley Blanc,** who was over for three months....**Ed Downes,** director of the Johnny Olson program, back at work after a hospital siege due to jaundice and gallstones. He's due for an operation soon for the latter complication.

Al Stetson, former night operations supervisor at NBC, is now director at WNBC....**Tom Flanagan,** director of the National Assn. of Radio Station Reps, recuping from his siege of pleurisy....**Ed Begley** and **Peggy Lobbin** featured on "Armstrong Theatre" Saturday (7)....**Claude McCue,** L. A. exec secretary of AFRA, in town for the big web negotiations....A girl, their third child, born to the **Sandy** ("Young Dr. Malone") **Beckers** Friday (29)....Comic **Tim Herbert's** son Dickie making his air debut on WOR's "Junior Celebrities" Sunday (8).

Peggy Brown, WOV publicity assistant, and **Joe Petralia,** station's music librarian, are copyrighting their new tune, "Never Tell Your Love"....WINS will broadcast the World Series under a ruling by Baseball Commissioner A. B. "Happy" Chandler which permits station broadcasting the season games of a pennant winner to air the series....**Sidney N. Wagner,** formerly director of research for Broadcast Music, Inc., has formed a new research outfit, Professional Marketing Services, providing market counseling and statistical analysis aid.

IN HOLLYWOOD

NBC couldn't kindle any sponsor interest in **Charles Boyer** so they're moving him out for a cheaper show. His price is too steep for a matinee strip so that talk petered out, too....Alexander Botts, the Earthworm Tractor man of Satevepost fame, is being brought to life by **Robert Cummings.** NBC is cutting an audition record....**George Fisher,** who has been gabbing about Hollywood for 15 years, has been made motion picture editor of CBS. What's that?....**Bart Marshall** will be adventuring again in "Man Called X" on NBC....Camp shows are coming over the wires again. On the "Fighting 40th Revue" from Camp Cooke are **Andre Previn,** Metro pianist-composer; **Tom Brown,** former film star now a captain, and **Burt Wenland,** son of King Adolph, the giveaway king....**Paul Franklin** took leave of "Red Ryder," which he writes and produces, to meet with executive council of Radio Writers Guild in New York. He's the national prexy....**Cal Smith,** manager of KFAC, the music station, holds that politicals don't soothe, so he's turning away all office-seekers and incidental revenue....NBC's traffic supervisor, **Bill Loudon,** received his greetings from Uncle Sam....Entire "Luigi" troupe goes east to take aboard **Frank Sinatra** in return for **J. Carroll Naish** doing a bit on his TV show....It's party time at the Wheelock agency. **Diana Bourbon** was given a retirement wassail and **Walter O'Keefe** rated a fete for his 20 years in radio and 10 at the helm of "Double or Nothing".

IN CHICAGO

WMAQ, Chi NBC key, is spotting 2,600 car cards plugging local and net shows as part of a three-month promotion drive under ad-promotion manager **John Keys**....Gabber **George Watson** starts his 15th year at WBBM this month....**Winslow Uebel,** formerly with Tatham-Laird and Buchen ad agencies joins NBC's ad-promotion staff, replacing **William Connolly,** who has resigned to join WMBM, Miami, Fla., sales staff....**Ed Kobak** in town for ANA confab last week....**Jack Farnell** takes over direction reins on NBC's "Quiz Kids" for Wade agency, filling slot vacated by **Hunter Reynolds,** who has ankled agency....Return show of **Lawrence Welk's** "High Life Review" for Miller Brewing Co., aired on ABC from Milwaukee tonight....**John Hurley,** Don Lee guest relations chief, and wife, here on biz....**Joseph Strader** moves up from traffic dept., at WBBM to take over continuity editor post, replacing **Bob Hartman,** who is moving to Coast....**Ray Jones,** Chi AFRA exec secretary, missing first week of network code parleys while hospitalized here with a penicillin reaction....NBC board chairman **Niles Trammell** in town for huddles with Chi NBC execs.

NEW-FOUND RESPECT FOR NAB

Radio-TV Top 15 for N. Y. Area

With a number of new or returning radio and television shows yet to bow in this season, the top 15 shows in the N. Y. Hooperatings for August and September reveal many of last year's leaders again topping the parade. Radio ratings in the metropolitan N. Y. area were based on a random sample of all homes, while the TV ratings were based on homes with video sets. Following are Hooper's top 15 in both media for the two-month period:

RADIO		TELEVISION	
My Friend Irma	8	Toast of Town	31.3
Lux Radio Theatre	7.8	Saturday Night Revue	29.6
Godfrey's Talent Scouts	7.7	Ford Star Revue	18.7
Bob Hawk	7.6	Studio One	18.1
Richard Diamond	7.5	Mama	17.9
Suspense	6.7	Break the Bank	16.3
Stop the Music	6.3	Original Amateur Hour	15.4
Theatre Guild	6.5	Lone Ranger	13.6
FBI Peace and War	6.5	Leave It to Girls	13.3
Big Story	5.7	Hopalong Cassidy	13.2
Louella Parsons	5.4	Candid Camera	12.6
Dragnet	5.4	Kraft Theatre	12.3
This Is Your FBI	5.4	Stop the Music	12.3
Hallmark Playhouse	5.3	Star Time	11.9
Mr. and Mrs. North	5.3	Believe It Or Not	11.3

Plenty of Newcomers in Market For Radio Stations, Despite TV's Upbeat

Washington, Oct. 3.

If television is discouraging people from going into the radio broadcast business, it's hard to find any evidence of it. The FCC is still grinding out authorizations for new sound stations and applications are still coming in. The wonder of it is that engineers find available frequencies in the densely congested AM band which now holds over 2,300 stations.

However they have to operate whether only on a daytime basis or through use of directional antenna to prevent interference with other stations on the same frequency, newcomers are going into the business. Nor does the fact that it may require some time to get permits make much difference. Applicants seem as willing as ever to go into hearings to compete for desired frequencies, which means a wait of at least a year before the contest is decided.

Indicative of the continuing interest in radio was last week's broadcast actions by the Commission. The agency granted two permits for new AM stations (both daytimers), two for FM outlets (both metropolitan class), and

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Lew Weiss Begins 'Relaxing' Friday

Hollywood, Oct. 3.

Lewis Allen Weiss ends his 20-year association with the Don Lee network Friday (6) when the public administrator and attorneys for the Thomas Lee estate are expected to accept his resignation tendered last July. He is retiring from the company, of which he is board chairman, to clear the way for the new owners, who will be announced Friday when the highest bid for the radio and television properties is determined. (See separate story).

Weiss started with the Don Lee network in 1930 after a career in newspaper advertising. Except for the years he was general manager of WJR, Detroit, Weiss devoted all his energies to building up the network after its CBS affiliation

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PABST'S $750,000 SPLURGE FOR BOUTS

Pabst Beer, which is backing Wednesday night fights on CBS-TV, has added an AM spread on CBS. Brewer signed after seeing the radio ratings on the Joe Louis-Ezzard Charles bout last Wednesday (27).

International Boxing Club matches will be aired Wednesdays at 10 p.m., and will originate from various cities. Pact, bringing CBS about $750,000 in AM and TV billings, is via Warwick & Legler agency.

Falstaff's 'Big T' Buy

Falstaff Brewing has bought a half-hour weekly musical jamboree stanza, "Big T," for airing on 52 southern stations of Liberty Broadcasting System. Show will be aired Saturdays at 8 p.m., preceding play-byplay of the Louisiana State U. grid games. Series starts Saturday (7).

A five-minute sports summary will also be backed by Falstaff, following the LSU broadcasts.

Paley-Pauley Tug For Don Lee Setup Settled on Friday

Hollywood, Oct. 3.

This Friday (6) is Der Tag in the Bill Paley vs. Ed Pauley blue chips bidding for the Don Lee enterprises which will probably go to the winner for a figure in excess of $10,000,000. For it's on Friday that the bids will be opened, with expectations that CBS will emerge as the winner, giving the network its long-sought-for Coast video setup.

Involved in the Don Lee "package," in addition to the television station and its $3,000,000 Vine street plant, are the Don Lee radio network, the Lee mansion, and its accompanying 1,500 acres of land (which, however, is scheduled to be sold to the city as a rehabilitation center for Skid Row "patients;" a passenger plane, some small water craft, etc.

CBS is primarily interested in acquiring the video outlet and plans to take over the recently-constructed TV studios as an adjunct to its own properties. The AM network will likely continue with its Mutual affiliation.

Evangelist Buys 418G Radio Time on ABC Net; Nixing All Film Offers

Minneapolis, Oct. 3.

The Rev. Billy Graham, young evangelist attracting huge crowds at his revival meeting campaign and landing much front page newspaper attention daily here, has bought $418,000 of radio time from ABC. At the same time last week he rejected an offer by Astor Film Corp. to play the lead in a picture to be called "The Billy Sunday Story." Previously, he says, he had refused two other pix offers and declared that "under no circumstances" will he make a picture.

On Nov. 5, the 31-year-old revival preacher says he'll begin a coast-to-

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MANY STATIONS BACK INTO FOLD

National Assn. of Broadcasters, which last year saw its membership rolls dip sharply, is beginning to sign up more members.

NAB attributes it to an anticipated better financial situation for the industry in the wake of a Korean victory, but it would appear, too, that the heat is off in regards to the longtime feeling of many broadcasters vs. NAB. The industry association has done much in the past few months to re-cement relations, with the new general manager, William B. Ryan, aiding immeasurably.

According to Ryan, last year's decline was due to tough business conditions which impelled some members to drop out. Now with the anticipated general uptrend after Korea, plus the need to fight rate-cutting pressure from the Assn. of National Advertisers, additional stations are signing up. In the past few weeks some 40 broadcasters have joined, against a half-dozen exiting, with the additions including some influential outlets such as WAVE, Louisville; WFAA, Dallas, and KABC, San Antonio.

Ryan will make a two-week swing of New York City and midwest stations starting next week. Gotham is considered an important concentration point inasmuch as several key indies, such as WNEW, WQXR and WOV, bowed out last year.

Although Ryan is taking to the trail, keynote of the membership campaign is based on present members, through a "one cal club" in which each NAB-er will make at least one visit to a non-member. The stations will use a booklet, "NAB and You." A slide-film presentation of the same material is being given at district meetings of the organization by public affairs director Robert K. Richards and government relations director Ralph W. Hardy.

The aim is to convince not only those outside the trade group, but also those within it, of the importance of its work. Presentation points up the value of NAB's setting up Broadcast Music, Inc., helping curb the American Federation of Musicians with the Lea Act, pigeon-holing the White Bill, shelving the FCC Blue Book, cutting overtime pay for talent, furthering uniform audience measurements through BMB and winning the right to editorialize.

NAB also is plugging the need for its publications and research in aiding management with employee relations, cost-control, government relations, legal aid, engineering, etc. Value of Broadcast help is also underlined.

Industry May Seek to Get Off Bias Hook by Accenting Americanism; Name Committee to Set Up Agenda

Radio-television industry, from all reports, is still floundering this week on what action it can take to combat political blacklisting, despite the projected establishment of an industry-wide committee to seek out some solution to the problem. Out of the present conflict, however, may come some attempt by the networks, agencies and sponsors to get themselves off any kind of hook with the public and the Government by "accentuating the positive," or stressing Americanism and the American way of life in all future programming.

Setting up of the committee was voted unanimously Monday (2) by representatives of various groups within the industry, who were convened at the Hotel Astor, N. Y., at the suggestion of the American Federation of Radio Artists. While doubt was expressed in some quarters that the committee actually would ever start functioning because of basic dissension on how it should handle the situation, other members of the group meeting at the Astor expressed conviction that some progressive measures would result. In setting up the committee, the group noted that it "is of paramount importance to avoid enabling Communists or Communist sympathizers to control or influence any of the processes of mass communication," but also stressed the need of a fair hearing for any performer charged with Red sympathies.

Delegates, while passing the resolution unanimously, were actually of accord only on the need to keep Communists out of the industry. Considerable discussion arose, particularly within the ranks of AFRA members attending, on the second point, report-

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CBS Seeking Ommerle Sub In Net Sales Under Karol

CBS has on the agenda the appointment of a successor to Harry Ommerle in network sales operating under John Karol. Web is currently on the prowl for a replacement.

Ommerle has been moved into the directorship of the TV program department, succeeding Charles Underhill, who becomes general manager of the department.

FCC Okays 495G WDAS Deal, 350G Maizlish L.A. Buy

Washington, Oct. 3.

Two major radio stations changed hands last week when the FCC gave approval to transfer plans. The William Goldman Theatres, Inc., relinquished ownership of WDAS in Philadelphia to Max M. Leon. Deal involved an outlay of $495,000. Leon is a candy manufacturer and a director and conductor of the Philadelphia Pops Orchestra Corp.

Station KFWB in Los Angeles passed from the control of Warner Bros. to the KFWB Broadcasting Corp., owned 51% by Harry Maizlish and 49% by the Lansing Foundation. Sales price was $350,000.

The Schine theatre of Albany, N.Y., was originally a party to the KFWB purchase but withdrew in favor of the Lansing group which arranged the financing through a loan from the First National Bank. The Foundation is a non-profit, tax exempt New York philanthropic organization, headed by David G. Baird, a Wall Street broker with directorships in various companies.

Commission also okayed a merger plan by which the stockholders of WLOL in Minneapolis take over the ownership of KIOA in Des Moines. The deal involves an outlay of $100,000 and transfer of stock.

Station Owner's Anti-Union Rap

Washington, Oct. 3.

A radio station owner was charged by the National Labor Relations Board last week with arousing her staff of announcers in opposition to union organization activities of the engineers. A trial examiner's report cited a loyalty pledge, addressed to Christina M. Jacobson, owner of KVEC in San Luis Obispo, Calif., in which the announcers said that a union of technicians would consist of combination men (engineer-announcers), thereby eliminating straight staff announcers. The station's manager and program director, the examiner said, helped arouse the announcers.

The report found that "by fomenting and participating in the preparation of the so-called loyalty pledge," the station interfered with the rights of employees to bargain collectively. It recommended that the station cease and desist from this and other interference and take affirmative action recognizing IBEW as the exclusive unit for the technicians.

WCOP's 'Community First' Concept Gives ABC Affiliate Own Identity

Boston, Oct. 3.

While indie stations have found fertile fields in competing with networks through specialization, web affiliates are faced with the tougher problem of keeping their own identification. More and more are learning it pays to underline local shows and community interest.

WOR, Mutual's New York outlet, does a big local news job and frequently bypasses MBS sustainers for its own stanzas. Another example is WCOP here, whose program director is Gene King, a WOR alumnus. King says that affiliates have to program after their own local pattern and not merely carbon-copy the network's format, which means that the affiliate must question many web airers to see whether they really fit into the local setup.

"Whereas some affiliates accept a program that the net suddenly gives a whambang plug on closed circuit and throw away their own show (which the program director tore his hair to build), WCOP records the first show as an auditioner, and decides later. If it turns out to be a clinker, WCOP doesn't want to get caught with it," King says.

In creating a character for WCOP, King carries as many as six hours of delayed broadcasts a week. When ABC decided to make Wednesday a mystery night and then had a change of heart, switching "Chandu" to Saturday, WCOP taped the show for Wednesday airing. Payoff was that eventually ABC reinstated the show in the Wednesday spot itself.

Outlet has found mood and block programming successful. A station-built strip, "Adventure at Seven," preceding "Counterspy" and "Lone Ranger," boosted ratings for those web airers. While the chain airs "Mr. President" on Sunday afternoons, WCOP skeds it on Saturday eves after its "Quizdown," getting a ready audience from school kids.

Affiliates' problems will be around for some time, King feels. Emphasis on national spot biz stresses the importance of creating strong local shows after dark as well as in daytime hours.

NBC GETS OK FOR TIME LOP ON ELECTION NEWS

To avoid any possible wrangling over rebates or cancellations, NBC last week made an agreement with its clients and agencies carrying programs on Election night where by the web would be in a position to lop off from three to five minutes of their shows for special election bulletins.

Generally in the past, if the networks' move-in on shows exceeded five minutes, the client was entitled to a full rebate on the half-hour.

Cable Allocations Still Likely To Change in Wake of DuMont, ABC Blasts

Channel allocations on the Bell System's coaxial cables are being operated this week according to the schedule set up by American Telephone & Telegraph but, with both DuMont and ABC having filed vehement protests against the allocations with the FCC, the schedule may still be changed. Since the previous contract expired Saturday (30), the two webs placed their time orders on the cables prior to the deadline the preceding Thursday but each specified they were doing so under protest. Thus, while the FCC turned down an original request by DuMont to arbitrate the intra-network squabble, it may be now forced to step in as arbiter.

Protests by the two webs were summed up by Commander Mortimer W. Loewi, director of the DuMont web, who claimed the inequitable allocations assigned by AT&T constitutes "delivery of TV to a two-network monopoly." He charged that the schedule as instituted by the phone company is "unduly and unreasonably preferential and advantageous to NBC and CBS," pointing out that they are customers of the phone company "in the same class" as DuMont. According to Loewi, the allocations "would put in the hands of 10 or a dozen great national firms—mostly prior customers on major AM networks—the most effective sales and advertising weapon business and industry has ever had."

Illustrating his charges of monopoly, Loewi pointed out that of 399 hours each week between 6 and 11 p. m. under consideration on 12 legs of the cable, the AT&T allocated 167 hours to NBC, 121½ to CBS, 53½ to ABC and 37 to DuMont. DuMont believes this allocation, he said, "is an open violation of the FCC tariff rule which

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DeMille Looks Set For 50G Series

Hollywood, Oct. 3.

Myron Kirk, radio-TV head of the Kudner agency, is here from N. Y. to wrap up the final details of the dramatic series for television to be produced by C. B. DeMille. Goodyear will sponsor, and production cost may approach $50,000 a show, which will be aired every other week. Series will be done live in N. Y. and network with best time available will land the plum.

DeMille will personally produce and narrate the telecasts and will be in the east most of the winter months on his filming of "The Greatest Show on Earth," an epic of the circus

NBC MULLING MORGAN FOR 'BELIEVE' SPOT SUB

With Ballantine dropping the Thursday night 8:30 "Believe It Or Not" show, NBC would like to slot Henry Morgan in the half-hour time period. Despite the fact that previous attempts to integrate Morgan into the video pattern failed to jell, the network is still convinced that, with the right formula, Morgan would be a TV natural.

"Believe It Or Not" is a J. Walter Thompson package, and if the agency or web can land a new client, it would, of course, have a priority on the Thursday time.

WPIX Using N.Y. Schools To Preview Juve Show

WPIX, N. Y., will use New York's public school system for a pre-tele preview of a juvenile show, "Van and the Genie," which starts on that station Oct. 8. Show headed by Rosamond Vance and Lorenzo Fuller, will tour schools in Brooklyn and Queens to test audience reaction.

Show will be sponsored by Asher Bros., candy outfit, and has been signed for 26 weeks through the Manhattan agency. Fuller is currently in the cast of "Kiss Me, Kate" and conducts a disk jockey show on WLIB, N. Y.

WDTV TRIMS GODFREY FOR DUQUESNE MUSICAL

Pittsburgh, Oct. 3.

First half-hour of Arthur Godfrey's TV network show Wednesday nights from 8-9 has been lopped off by WDTV here and sold to Duquesne Brewing Co., which plans to install its "Welcome Aboard" musical in that slot just as soon as Channel 3 gets its own studio and cameras in operation, probably in another month or six weeks. In meantime, local beer outfit is holding down the time with a kine revue, "Dixieland Show Boat."

"Welcome Aboard" goes back on the air Saturday (7) over KDKA and a regional network, including Cleveland and Wheeling, after a summer layoff, but won't be simulcast when video opens up here for the show. It'll be presented twice weekly then, Wednesday nights on television and Saturday nights on the air. Format has been changed somewhat, from show boat background to that of a night club, and George Young and Marilyn Somers, with Bernie Armstrong's band, heading the cast.

CBS' 'Playbacks' On Grid Games

CBS television plans to run an hour-long filmed version Sunday (8) of the Northwestern-Navy game being played the previous day, in what may be the first in a series of this type of coverage of college football games. Web has exclusive TV rights this season to all home games played by Army, Navy and Columbia, but will televise only the best of the three each week. Thus, if one of the other two teams has an important game the same weekend, CBS may run a film on it the day following.

This week, however, the World Series has prompted the web to film the game. CBS has scheduled the Penn State-Army game Saturday (7) but is committed to carrying the baseball game. As a result, sportscaster Red Barber and the CBS camera crew will stand by at West Point, coming on the air as soon as the Series game is completed.

Northwestern-Navy game is to be filmed by CBS cameramen, with Barber and Dr. Mal Stevens, former coach at Yale and New York Univ. and now assisting Barber on the football play-by-play, doing a live commentary. It's to be slotted in the 12:30 to 1:30 p.m. slot Sunday as a sustainer.

Not in the Script

NBC this week is considering turning to its many "private eye" radio and television characters to help solve a baffling mystery—who swiped an $1,100 silver coffee service set from the stage of Ben Grauer's Saturday night news roundup show?

Service was made especially for Savarin Coffee, which bankrolls the show via WNBT, the web's key N. Y. outlet, by Jensen's of Fifth avenue, N. Y. Savarin brought it to the studio for use in a commercial but, during the usual mixup attending a preem (it happened Sept. 23), somebody heisted the works.

TV Adjacencies Pose Headaches, Agency Squawks

Chicago, Oct. 3.

Advertising agencies buying adjacencies on non-interconnected TV stations are going to investigate more thoroughly on future buying, after discovering that a few of the stations have been delivering "adjacencies to adjacencies."

Some—certainly a small minority—of the non-cable stations have been sandwiching as many as five "adjacencies" between kinescopes of network programs. This throws the station off a clock-like schedule, but they're willing to put up with the inconvenience to get the extra coin.

Now, however, with a flock of video stations joining the interconnected web, the station reps are hard-pressed to explain why an advertiser must relinquish a desirable adjacency merely because the network shows are live. Naturally, the reps don't point out the number of "adjacencies" being inserted between two kine programs.

It was puzzling to the agency execs until they started listening to each other's troubles at the Wrigley Bar. After two time buyers discovered they'd both been kicked out of the same "adjacency," the widespread practice came to light. Now they're looking over the possibility of getting refunds from the stations involved.

Other problems confront some of the execs with New York home offices: 1) should I alert N. Y. to this practice to prevent them falling for it; or 2) should I keep quiet and not risk N. Y.'s displeasure for failing to discover it months ago?

Television Premieres

(Oct. 4-14)

Following is a list of shows, either new or returning after a summer hiatus, scheduled to preem on the major television networks during the next 10 days:

OCT. 4

Four Star Revue. NBC, 8 p.m. Motorola, via Ruthrauff & Ryan.

OCT. 5

Groucho Marx Show. NBC, 8 p.m. DeSoto-Plymouth Dealers, through BBD&O.

College of Musical Knowledge (Kay Kyser). NBC, 9 p.m. Ford Dealers, through J. Walter Thompson.

Big Town. CBS, 9:30 p.m. Lever Bros., via Ruthrauff & Ryan.

I Cover Times Square. ABC, 10 p.m. Air Wick, via Weintraub.

OCT. 6

Life With Linkletter. ABC, 7:30 p.m. Green Giant Co., via Leo Burnett.

Man Against Crime. CBS, 8:30 p.m. Camels, through Esty.

Pulitzer Prize Playhouse. ABC, 9 p.m. Schlitz Brewing, via Young & Rubicam.

OCT. 7

Chester the Pup. ABC, 12 noon. Mason Candy, through Turner, Leach & Co.

Ken Murray Show. CBS, 8 p.m. Anheuser-Busch, through D'Arcy.

Saturday Night Sports. DuMont, 8:30 p.m. DuMont Receivers, through Campbell-Ewald.

Frank Sinatra Show. CBS, 9 p.m. Sustaining.

Sing It Again. CBS, 10 p.m. Participating.

Songs For Sale. CBS, 11 p.m. (New time.) Sustaining.

OCT. 8

Paul Whiteman Goodyear Revue. ABC, 7 p.m. Goodyear, via Young & Rubicam.

OCT. 10

Prudential Family Playhouse. CBS, 8 p.m. Prudential, via Calkins & Holden, Carlock, McClinton & Smith.

Vaughn Monroe Show. CBS, 9 p.m. Camels, through Esty.

OCT. 12

Burns & Allen. CBS, 8 p.m. Carnation Milk, via Erwin Wasey.

New Worry for Exhibs as TV Now Eyes (Via WNBT) Sat. Moppet Trade

SHERMAN'S AFT. TV PREEM SET FOR OCT. 16

Chicago, Oct. 3.

Ransom Sherman moves into his regular afternoon slot on NBC-TV Oct. 16, taking over the 2:30 to 3 p.m. (CST) period. Cross-the-board strip will follow comedy and musical format developed during Sherman's eight-week sustaining ride this summer in the "Kukla, Fran and Ollie" spot.

The new Sherman series is getting full dress treatment with Chi NBC-TV topper Jules Herbuveaux personally taking over as producer. It was at Herbuveaux's behest that Sherman returned to Chicago for his tele entrance. Team had worked together back in the thirties when Sherman's "Club Matinee" was one of NBC's afternoon radio standbys.

Bob Graham has been signed to take over the male singing chores of the Chi-originated show, with Nancy Wright, carryover from the summer series, set as femme warbler. Art Van Damme quintet also stays on.

Doug Johnson continues as writer and idea man. Dave Brown will direct.

Dailies, Mags, TV Keeping Company

Another of television's spectres—the one looming as competition to newspaper and magazine advertising—has been gradually laid to rest during the last few weeks. Not only has TV failed to cut into newspaper ad revenue but the number of video shows taking display ads in the N. Y. dailies recently has made the radio-TV pages resemble the film-legit sections of the papers. And, to clinch the new era of cooperation between TV and the printed page, Curtis Publishing, one of the largest mag publishers in the country, this week turned to TV to promote its publications.

Curtis bought the Wednesday night segment of the Tex McCrary-Jinx Falkenburg "New York Close-Up," aired cross-the-board from 6:30 to 6:55 p.m. via WNBT, NBC web's N. Y. flagship. Outfit will use the show to plug its Saturday Evening Post, Ladies Home Journal and Holiday mags. While Curtis and other publishing houses have utilized radio spots in the past, it's believed to be the first to buy time on a regularly-scheduled TV show. Agency is N. W. Ayer.

(WNBT this week also sold the Thursday night edition of the Tex & Jinx show to General Baking Co., through BBD&O. Brooklyn Union Gas Co. has had the Monday night stanza since the show preemed).

Plethora of paid ads in the news-

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HUB'S HOCKEY GAMES GET TELEVISION NIX

Boston, Oct. 3.

Hub's National League hockey fans will either pay their way into Boston Garden to see the Bruins play or be satisfied with radio descriptions, with TV pickups nixed by the management for the forthcoming season.

Hub, normally a rabid hockey town, failed to support the Bruins last season as it has in the past, when every game pulled sellout houses, and although the team made a dismal showing in league standings, TV is considered the bogey man gatewise. Another factor in the decision against TV was the difficulty encountered in attempting to televise successfully a game as fast as hockey, with camera crews frequently unable to follow the action resulting in the viewer many times losing sight of what was happening in the arena.

AM pickups will be continued, however, with WHDH carrying the 35 home games of the club.

Taking another leaf from the film industry—and one which may hit the film biz where it hurts—WNBT, key outlet of the NBC-TV web in N. Y., is planning an all-film "Saturday Morning Matinee" show for kids. Show, which will be divided into separate departments of westerns, cartoons, newsreels, etc., to provide a balanced program, goes into the 9 to 12 a.m. period starting Oct. 21.

Number of filmeries, particularly the key city nabe situations, have for some time been programming such a show for their moppet audiences. Idea has been hailed as so necessary to groom future filmgoers that it has been consistently urged on exhibitors by the Motion Picture Assn. of America, Theatre Owners of America and other industry organizations. If other video stations now pick up the lead from WNBT, it's believed possible that video might successfully raid one of the last film industry strongholds among the small fry, thereby giving film execs another worry from TV.

WNBT show will comprise mostly new films, produced especially for TV. Thus, there will be a weekly series of half-hour films, titled "Jackson and Jill," and a series of westerns, also half-an-hour in length, titled "Cactus Jim." There's to be a "comedy theatre" spotlighting old two-reelers of Charles Chaplin and Buster Keaton, a 15-minute newsreel turned out especially for the youngsters, cartoons, fantasy films and an occasional cultural-type documentary, such as those produced by the United Nations. Another series will be titled "Doing Things with Uncle George" and there's also to be a "Men of Action" series, described as a "junior March of Time," which will include films made by N. Y. State, the U. S. Chamber of Commerce, etc.

Show will be presided over by a live emcee, either Tex Antoine or Henry Morgan. It's to be open, of course, for participating sponsors.

Video in Reach Of 65% of U.S. Homes

New progress report of the television industry, published this week by the Television Broadcasters Assn., reveals that TV service as of September was available to some 65% of the nation's homes, in 63 different markets. This represents, according to TBA, some 25,000,000 U. S. families, representing about two-thirds of the country's retail sales. In addition, with about 7,500,000 sets in circulation as of September, TBA anticipated TV will have reached 25% saturation of the total market by the end of the year.

By October this year, there were 107 TV stations in operation in 65 U. S. cities (63 markets) and 33 states. One more construction permit (for WJAX-TV, Jacksonville) is still outstanding, pending the lifting of the FCC freeze on new station grants. Latest financial statements, covering 1949 only, reveal the industry as a whole lost $24,300,000 on broadcast operations that year, based on income of $33,800,000 and expenses of $58,100,000.

Britannica's TV Plunge

Chicago, Oct. 3.

Encyclopaedia Britannica is taking its first crack at television with a 15-minute yarn-spinning show bowing on WNBQ, Sunday (8) at 4:45 p.m. Show is tagged "The Tales of Captain Brit," with Phillip Lord as the story telling sea captain. Yarns will be illustrated by clips from Britannica's extensive film library.

Series will be produced by Bill O'Brien.

Adler Shoes Sports TVer

Adler Shoes have bought a 15-minute show preceding the World Series ballcasts on WCBS-TV, N. Y., with Curt Gowdy and Connie Desmond featured.

Agency is Frederick-Clinton.

SEE COURT FIGHT IN TINT UKASE

New TV Wrinkle in Indie Producer Inking Talent to Longterm Exclusives

What may be the first instance of television talent being signed on exclusive longterm deals with an indie producer, same as indie film producers sign their talent, has been instituted by Martin Gosch, producer of ABC-TV's "College Bowl." Contracts, patterned after film pacts but adapted to the exigencies of TV, give Gosch's firm full loanout rights and complete control over the talent not only for TV but for all other phases of show biz, including nitery work, radio, films, etc.

Gosch auditioned over 400 people for the "Bowl" show, which preemed Monday night (2). Eleven selected for the permanent cast (not including star Chico Marx) were signed to Martin A. Gosch Productions on a longterm, pay-or-play basis with a guaranteed six-month minimum. Lowest salary being paid under the deal is $110 per week and Gosch is committed to paying them for the full six months, even though they may be dropped from the show before that time. In addition, unlike the practice in films where the producer controlling the talent gets all the profits from a loanout, Gosch is splitting any loanout surplus with the talent on a 50-50 basis.

Star System In TV

According to Gosch, it was the star system which gave the film industry its biggest push forward and the same will apply to TV "if the people who control the stars work it the right way." He pointed out, however, that whereas in films a player may be groomed for several years before being given a chance at the bigtime, in video the "investment in building a star is greater and quicker."

Contracts set by Gosch with his 11 performers include the usual escalator clauses and also guarantee them 44 weeks work each year,

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House Hunting B&A Problem

Decision of George Burns and Gracie Allen to originate their first three CBS video shows from New York poses a "housing" problem for the network. Studio space situation has become so acute that even one new major entry with a Gotham-origination has the programming department up a tree trying to find a suitable theatre.

Although show preems next Thursday (12), web execs were still trying early this week to resolve the situation. Show will be telecast on alternate Thursday nights and after the initial three will be kinescoped from the Coast.

MILWAUKEE'S WTMJ-TV UPS TO 80 HRS. WEEKLY

Milwaukee, Oct. 3.

With tele set circulation in the Milwaukee area hitting 150,000, the city's single TV station—WTMJ-TV—is hypoing its schedule to average more than 80 hours weekly. The Milwaukee Journal-owned outlet, taking programs from the four networks, will carry 49 hours of net shows weekly, with the balance of the schedule made up of local shows.

Weekday sign-on is being moved up 45 minutes earlier to 1 p.m. next month, with the schedule running through to midnight. The Saturday log jumps from the current 3 p.m. kickoff to 9:30 a.m. Sunday shows will begin two hours earlier at 12 noon, with Sunday a.m. shows in the offing for later in the fall.

The station plans to devote about half of its air time to live net shows, with an additional 13 hours weekly taken over by delayed kinnied web offerings.

Full of Surprises

NBC, it's reported, has another new TV program concept to spring on the affiliates at the web's forthcoming annual convention at White Sulphur Springs, W. Va., later this month.

In contrast to the "they-laughed-when-I-stood-up" reception accorded NBC's tele chief Pat Weaver at last year's convention, when he initially set forth the program-sales blueprint for the two-and-a-half-hour "Saturday Night Revue," Weaver will take the rostrum this time with a new assurance, in view of the lucrative payoff and boff success of the Saturday night pattern.

Just what Weaver intends to spring on the affiliates is being kept under wraps.

NBC-TV Patterns Production Setup A La Pix Studios

NBC television, with a number of high-budgeted comedy, variety and musical shows teeing off this season, has established a production supervisors setup that closely parallels the exec producer plan in work at one time or another at most of the major Hollywood studios. At present, six production supervisors are working the big new shows, and program manager Ernie Walling is rounding out the system to include every program, whether commercial or sustaining, on NBC's day-to-day log.

Six production supervisors include M. W. (Pete) Barnum, who handles the new Wednesday night "Four Star Revue;" George McGarrett, who works the "Saturday Night Revue;" Sam Fuller, for the "Colgate Comedy Hour" three Sundays a month; Barry Wood, for the daytime Kate Smith show; Douglas Coulter, for "Broadway Open House" and the new "Musical Comedy Time," and Robert W. Sarnoff, for the fourth Sunday at 8 period each month, which is sponsored by Frigidaire.

Under the plan, these six report directly to Walling and, through

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KTTV's Jeep Camera Quickly Detoured From Grid Lensing

Hollywood, Oct. 3.

It was a good idea while it lasted, but KTTV's plan to have its telecamera mounted on a jeep that patrolled the sidelines during a football game lasted exactly 10 minutes. Then the fire department stepped in and ruled that a permit was needed.

However, station grid-game director Bob Breckner feels that there's more to the situation than meets the lens. He points out that the mobile camera was used once before, during a charity game, without a permit and without a beef. He adds that he is sufficiently acquainted with fire department regulations to feel that some form of pressure was brought to bear.

Since the ruling came during the season opener between UCLA and Oregon at the Coliseum, KTTV feels that the Coliseum officials decided the jeep camera might provide such top coverage as to dent the gate receipts more severely than had been anticipated. Coliseum toppers previously had okayed the idea, the only proviso being that it would stop if there were any complaints from holders of box seats.

SET MAKERS TURN FCC PLAN DOWN

Washington, Oct. 3.

With the FCC stymied by television manufacturers on its proposal for bracket standard sets, it's expected here the agency will face a court fight should it carry out its announced intention to commercialize the CBS color system. The Commission will probably review the manufacturers' replies to its color decision at its regular meeting tomorrow (4). Action may be taken within a week.

In its Sept. 1 color report, the Commission unanimously agreed that "if assurances are not received from a sufficient number of manufacturers concerning their plans for incorporating bracket standards in their receivers, a final decision would be issued adopting the CBS color standards." FCC Chairman Wayne Coy reiterated this commitment in two speeches last week in Chicago, in which he said that if the agency doesn't get assurances that sets will be built with brackets it "will adopt the CBS color system now."

Out of the mass of replies which poured into the agency by deadline yesterday (2) on the bracket proposal, not a single manufacturer said he could meet the Commission's 70-day timetable for building in the flexible adaptors which would provide compatibility for CBS color and provide for changes in both color and black and white standards. Several said they might be able to put in the devices in four or five months, providing materials are available. Some indicated from six months to a year. A few regarded the proposal as either impractical or "impossible."

From three of the largest manufacturers—RCA, Philco and DuMont, there were indications that a final decision for CBS color would be followed by a court test. RCA's 67-page response to the Commission took sharp issue with the color decision, declaring: "Never before has an administra-

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Cincy TV Marathon Rolls Into High

Cincinnati, Oct. 3.

Cincy's TV marathon is in high gear.

WKRC-TV surged the programming splurge this week. Adding to CBS feeds with a flock of new local shows, in what Hulbert Taft, Jr., chief, calls the station's "new look," it passed the 100-hours-a-week schedule for the first time.

The Scripps-Howard WCPO-TV, linked with DuMont and ABC, has led in operating time for weeks with 140 or more hours and Crosley's WLW-T, NBC affiliate, is currently on the air 120 or more hours per week. On weekdays WCPO-TV kicks off at 6 a.m., WLW-T starts at 7:30 a.m. and WKRC-TV at 10 a.m. WCPO-TV goes around the clock on weekends by simulcasts of all-night disk jockey shows carried by its AM station.

For its fall expansion, WKRC-TV injected five participation programs, originated in enlarged studios and the Hotel Alms restaurant. For the eye-opener, Frazier Thomas and his wife, Ann, offer an hour of "Shoppers Special." Thomas is a local fave, having built up a following during long service on WLW, mainly in support of Ruth Lyons.

Lapue Exits MCA Tele

Maurice Lapue resigned from Music Corp. of America tele dept. to go into personal management. Lapue assisted Johnny Greenhut, head of the tele guest shot dept., and had formerly been in the agency's club date sector.

Before joining MCA, Lapue was a member of the ballroom team Maurice & Cordoba.

Cancelling of 'Conflict' May Spark Cause Celebre on Anti-Bias Issue

'Toast' Bounces Up

Ed Sullivan's "Toast of the Town" last Sunday (1) bounced back sharply via CBS-TV against the strong competition of NBC's "Comedy Hour." According to a 10-city survey taken by Trendex for CBS, the Sullivan show came up with a hefty 32.6, as against the 21.3 achieved by the Bobby Clark show on NBC.

NBC, meanwhile, claimed this week that it had not ordered a special rating taken by American Research Bureau, such as the four-city reports obtained for the first three "Comedy Hour" stanzas. According to the web the first three were taken at the request of Colgate, which sponsored them. Clark stanza, however, was sponsored by Frigidaire, which did not order the special rating.

TVing of Metop Preem Hits Snag As Clients Balk

ABC television wants to televise this year's opening of the Metropolitan Opera again from the Met Opera House, N. Y., but may be blocked by a group of its sponsors.

Opera season is scheduled to preem Nov. 6, which is a Monday night. As it did last year, ABC would scan the opening ceremonies, hoopla and the performance itself, under sponsorship of Texaco. (Latter also bankrolls the Saturday afternoon pickups from the Met on AM.) Claiming the show would fall within the category of public service programming, ABC wants to invoke its standard public service clause by pre-empting the time from the usual bankrollers on Monday nights.

These sponsors, however, including Dodge, for "Treasury Men in Action" and Pharma-Craft and American Safety Razor for Chico Marx's "College Bowl" show, have refused so far to give up the time, even though ABC is willing to give them a rebate. They claim the fact that Texaco will pick up the tab for the projected Met show takes it out of the public benefit listing and puts it in the "Texaco benefit" category. In addition, the Monday night in question happens to be one of the nights on which A. C. Nielsen takes his audience ratings. Situation to date has not been resolved.

Wynn's 'Double Duty' On NBC-TV Wed. 'Series' As Durante Delays Debut

Jimmy Durante has delayed his TV debut to Nov. 1. Fear that he'd be unable to get together a representative program has caused the delay from Oct. 18. Instead, Ed Wynn will do two shows during the first month of the NBC Wednesday night series. Wynn tees off the Wednesday night splurge tonight (4), and will do another show two weeks afterward.

The Schnoz, who arrived in New York earlier this week, was originally slated to come in earlier, but death of his longtime manager and former partner, Lou Clayton, Sept. 21, delayed his arrival.

Wynn program will tee off with Ben Wrigley, who's bow on this show marks the first time that a tele performer was specifically imported from England for a tele appearance exclusively. Wrigley, who appeared last season with Wynn, is slated for two displays and may become a permanent member of the Wynn troupe.

Torchlight Productions, which has packaged a video stanza titled "Conflict," last week held a conference with CBS board chairman William S. Paley to query the web on the cancellation of the show one day before Bymart, Inc., was to ink the contract to sponsor it. Bymart has since inked another show, "Teller of Tales," to go into the Wednesday 9 p.m. slot, starting Oct. 18.

Torchlight, which has an interracial casting policy under which qualified Negro performers will be used when they fit into a script, is raising the question as to whether anti-Negro prejudice figures in the cancellation. The non-profit organization, whose sponsors include Marian Anderson, UN delegate Ralph Bunche, Eleanor Roosevelt and former Virgin Islands Gov. William H. Hastie, had been informed that in view of the anticipated reaction from affiliated stations the stanza was dropped.

At the conference last Thursday (28), Paley told Torchlight prexy David Kapralik, production veepee Jane White and Walter White, head of the National Assn. for the Advancement of Colored People, and Miss White's father, that to his knowledge the affiliated stations hadn't been presented with the show and could not have turned it down.

Agent on "Conflict" is Ann Marlowe, in association with whom the stanza was to be produced. Miss Marlowe is also associated with John Gibbs in the packaging of "Teller." Torchlight is also

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Benny 45-Min. Yen Creates Time Snag

Jack Benny has told his agency, BBD&O, that he'd like to do a 45-minute video show Sunday, Oct. 29, rather than a full hour or 30 minutes, when he makes his TV debut on CBS-TV. It's Benny's feeling that he can't do justice to a show in the 30-minute framework. But the request has thrown the agency and the network for a time loss.

BBD&O, agency on the Lucky Strike account, which is footing the bill for four Benny TV shows this season, had hoped the comic would settle for a half-hour stanza. That would only necessitate cancelling out the ciggie company"s "This Is Show Business" at 7:30 to 8 on the four occasions and installing Benny in the time. An extra 15 minutes of time would mean either trying to preempt some of the "Toast of the Town" time, requiring the cooperation of Lincoln-Mercury, or knocking out the 7 to 7:30 Gene Autry vidpix. Latter, of course, is out, since it would find Benny competing with his own 7 o'clock radio show. (As it is, Phil Harris, part of the Benny show complement, is in exactly that fix at 7:30, when his AM show is heard on NBC.)

Both Benny and Harris are taping their Oct. 29 radio shows in advance.

SET MAKERS WILL UP AD BUDGETS FOR 1951

Washington, Oct. 3.

Despite possible curtailment of production to meet military needs, television manufacturers will increase their advertising in 1951, the Radio-Television Mfrs. Assn. announced yesterday (2). A poll of 12 major producers, RTMA said, indicates an average increase of 9% in ad budgets next year, with three companies planning increases of 45% over this year. Advertising budgets of the major producers during the second half of 1950 average 104% above the first half.

The poll includes Philco, Motorola, Zenith, DuMont, Westinghouse, Emerson, General Electric, Stromberg-Carlson, Crosley, Bendix, Hallicrafters and Arvin.

TAKE A CHANCE
With Don Ameche, guests
Producer: Richard Lewis
Director: Grey Lockwood
30 Mins.; Sun., 10:30 p.m.
NESTLE CORP.
NBC-TV, from N. Y.
(Cecil & Presbrey)

"Take a Chance" is just another in a seemingly unending string of audience participationers breaking into television, and an exceedingly slow-paced one at that. Judging from the preem Sunday night (1), its format resembles that of "Break the Bank" more than any other, but where "Bank" brings at least five contestants up to the mike in its half-hour, this one had only two. In addition, Don Ameche, as quizmaster, was evidently tagged strictly for his name value. Even eliminating the question of first-night jitters, he seemed to lack the quizzmaster's requisites of sprightly ad libbing and rapid-fire delivery.

Contest on "Chance" has the guest start with $5 in cash, which he can either pocket and go home, or bet it against a question. If he answers correctly, he gets another prize which he can in turn stake against a second question. There's a maximum of five questions to a customer, with the prizes varying from gags like a pair of roller-skates to some fairly costly items. If a contestant answers all five correctly, he is given a crack at the inevitable jackpot—in this instance, 1,000 bars of Sweetheart Soap and $1,000 in cash.

Of the seven questions asked on the preem (five to a husband-wife team and two to a second guy), few required any great amount of intelligence to answer. On the credit side were the attempts to make the queries visual in character and the strict avoidance of any of the slapstick routines such as featured on some shows of the type. Extremely slow amble at which the show progressed, though, left little more in the way of credit for producer Richard Lewis (handling the stanza for Ted Ashley Associates) and director Grey Lockwood.

Nestle's Nescafe, as sponsor, got a maximum of plugging during the course of the show and was also crammed down viewers' throats in an overlong and inexpert spot at the finish, which was handled by Ameche and announcer Bob Shepherd. It looked like padding.

Stal.

GABBY HAYES SHOW
With Gabby Hayes, Roy Rogers, Dale Belmont, others
Producer: Martin Stone
Director: Vincent Donahue
Writers: Jerome Coopersmith, Ray Wilson
30 Mins., Sun., 5 p.m.
QUAKER OATS
NBC, from New York
(Sherman & Marquette)

Sunday television indicates that it's becoming a roundup of top cowboy fare. Gene Autry and Hopalong Cassidy, previously on that part of the spectrum, have now been joined by Gabby Hayes, the western funster.

Preem (1) indicated that the show is skirting its central character. At least it did on that show. First stanza paid tremendous homage to Roy Rogers, who guested together with his wife, Dale Belemont, in a manner that left Hayes very little to do. Rogers took the best spots in what is probably an effort to build audiences for future showings. Rogers, who got his billing as "king of the cowboys," performed a series of stunts with his horse, Trigger, and dog, Bullet. First airing was naturally designed to flatter Rogers, even though it was at Hayes' expense.

Format indicates that Hayes propensities as a teller of tall tales will be the major premise of the show. But with this ready-made characterization, program makes a radical departure in recounting a bit of American history. First show dramatized an incident in the Lewis & Clark expedition, which was a well-enacted bit of history with colorful trapping.

It's expected that Hayes will be more on his own on subsequent airers, inasmuch as no provision is being made for guests. The recounting of historical incident will be a permanent part of the program.

Under the circumstances surrounding the preem, Hayes didn't show too much of his own abilities. He does, however, impress as being a likeable personality, with a scense of frustration to supply the humor. Show should entertain and enlighten the younger set.

The Quake Oats commercials are well produced and do not impede the program's continuity.

Jose.

TOM CORBETT, SPACE CADET
With Frankie Thomas, Jan Merlin, Al Markim, Michael Harvey, Margaret Garland, others
Producer: Leonard Carlton
Director: George Gould
Writer: Albert Aley
15 Min., Mon.-Wed.-Fri.; 6:45 p.m.
KELLOGG CO.
CBS-TV, from New York
(Kenyon & Eckhardt)

"Tom Corbett, Space Cadet" is an adventure series that should capture a good juve audience and may pick up a few adult viewers through its fanciful science-fiction theme and setting. Story, set in the 24th century, centers around young Tom Corbett, a cadet in the Solar Guides, interplanetary police force which is supposed to maintain the Solar Alliance.

First segment bounced immediately into action, with a member of the Guides crashing in his rocket after giving an incomplete warning that the Earth and the Solar Alliance were in danger. Background of story was unfolded in a lecture b. Capt. Strong, head of the Guides, who explained that after years of planetary warfare, the Solar Alliance was formed and the guides set up to maintain it. A villain was introduced into the piece in the person of another cadet, who had joined the cadets for his own advancement.

Dialog, although filled with expressions like "by the clouds of Venus" and "by the rings of Saturn" was convincing within its confines, and acting was okay. Frankie Thomas was good in the role of Corbett, and Jan Merlin was adequately sneering as the cynical cadet. Michael Harvey was sincere as Capt. Strong, although he fumbled on a couple of lines. Al Markim was okay as another cadet.

Settings and costumes were top-notch. Backdrops were severely lined, with scientific instruments setting the motif. Costumes were in the Buck Rogers style. Camera work was excellent, and a particularly good effect was achieved in the rocket crash sequence, in which lights flickered on the faces of the watching cadets to give the impression of the ship in flames.

Chan.

SIMPLY SIMON
With Ernie Simon, Shirley Richards, Chet Roble
Producers: Bill Wright, Don Campbell
Director: Joe Byrne
Writer: Dan Schuffman
30 Mins.; Thurs., 10:30 p.m.
TV FORECAST
WENR-TV, Chicago
(Wright)

The emcee of this surprisingly diverting half-hour show was literally dragged in off the streets. For the past couple of years, Ernie Simon, who gives this late-evening entry a strong comedy fillip, has been confining his video activities to sidewalk interviewing on WBKB's nightly "Curbstone Cut-up" strip. On his showing on frame watched (28), question is raised as to why he wasn't brought into a studio long before this. Comic, who has also excited strong pro and con attention with his boisterous AM disk jockeying on WJJD, makes a strong bid for first rank honors among local teevee personalities with this venture which seems certain to bag a big audience.

Informal segment seen was broadly patterned after the Dave Garroway format, lacking the finesse and disciplined casualness, but scoring well with several highly amusing bits of imaginative business. High spots of the session were Simon's hilarious take-off on Arthur Godfrey and his interview with Billy (Goat) Sianis, local pubkeeper and Loop character. Also funny was the appearance of WNBQ's weatherman Clint Youle and wife Jean, with frau taking over before the weather map while hubby donned the frilly apron for a clever satire on their own show.

Musical bits were casually sprinkled through the show. Warbler Shirley Richards gave an energetic version of Betty Hutton singing "Doing It the Hard Way." Chet Roble copped the camera and mike long enough to work in a couple of choruses of "Sugar" for a good change of pace.

Guester Joey Rardin appeared for an okay turn imitating James Cagney playing George M. Cohan. Rardin's entrance as Cagney while Simon was carboning Edward Robinson came off nicely.

Strength of the show, besides the tele effectiveness of the smartly subdued Simon and the rest of the regulars, lies in its unstereotyped approach which extends even to the bright commercials smoothly handled by Ed Cooper.

Dave.

THE COLLEGE BOWL
With Chico Marx, Stanley Prager, Andy Williams, Joan Holloway, Tommy Morton, Paula Huston, Jimmy Brock, Vicki Barrett, Lee Lindsey, Evelyn Ward, Kenny Buffett, Barbara Ruick
Producer: Martin Gosch
Director: Marshall Diskin (camera)
Writers: Howard Harris, Syd Zelinka
30 Mins.; Monday, 9 p.m.
PHARMA-CRAFT AND AMERICAN SAFETY RAZOR
ABC-TV, N. Y.
(Ruthrauff & Ryan)

The idea of bringing a collegiate flavor to video is new and refreshing, but in the case of "The College Bowl" the refreshing aspects don't go beyond the idea stage. Here is a format starring Chico Marx in which he plays the benevolent, much-loved operator of a campus sweets shop, but it only stacks up as pretty much of an amateur show of song and dance.

There probably could be a TV format for Chico Marx, with his Italian dialectics and ability to tinkle those ivories, but "Bowl" is certainly not it. Producer Martin Gosch has surrounded the star with a flock of youngsters who are apparently, in the main, new to show business. And in a number of instances they look it. With the direction, of course, no help. Stanley Prager, of course, knows how to read what is alleged to be a comedy line, but Prager, who plays Marx's aide in the shop, has been around the theatre and Hollywood long enough to have learned to get the most out of his lines.

The opening show dealt with Marx being threatened with the rush-act from the campus because of the dean's ruling that the kids had to pay cash for their sodas instead of hanging him up until their allowances came through from home. The writing was as barefaced as all that. But through some silly contrivance, Marx was able to avert the impending doom of his store. Since this is a tune-and-dance show, the writing could have been forgiven had there been a worthwhile musical setup. Add to this faulty camera direction.

Marx himself did as well as he could. He had a spot for a few seconds at the piano, but that was insufficient to show off his digital dexterity.

Kahn.

STARS IN YOUR EYES
With Hal Currier, Clarence Fuhrman orch
Writers: Lewis Klein, Ann Dwyer, Robert Fillmore
Production Manager: Lewis Klein
30 Mins., Sat. 7 p.m.
Philadelphia Assn. of Retail Druggists
WPTZ, Phila., Pa.

Donn Bennett, veteran in radio and TV fields, is also in the production end with his own indie packaging agency. As television director of the University Museum, at the University of Pennsylvania, Bennett's latest is the collegiate "Stars in Your Eyes," designed to give professional showcasing to talent drawn from colleges in Pennsylvania, New Jersey and Delaware. Every form of theatrical talent is to be tapped—musicians, singers, actors, dancers, jugglers, magicians, puppeteers, even those interested in allied crafts such as writing, designing, production and publicity.

To give sponsor a break (Phila. Assn. of Retail Druggists) show establishes both collegiate and commercial atmosphere by having its students meet in drugstore, discussing rosters, dates, borrowing small change from "Doc" (Hal Currier). It's a natural for tie-ins, the girls buying lotions, the boy buying razor blades for his first shave, etc. Props also of use in cueing action. Nickel in the juke box, for instance, brings in Clarence Fuhrman's band. Talk is handled well by young people, sounding natural enough. The conversation also lends feeling of continuity, and there is some animation about it—and very young. Absence of fluffs would indicate group of non-pros had been strenuously rehearsed.

Dance routines by chorus of 16 are performed well. Choreography worked up by Betty Nitsche, is largely devoted to sports themes and could be given sounder production values. Singing chorus, trained by Irving Yeaworth, was okay vocally, although the enunciation needs to be sharpened for tele audience. Major solo vocal spot was filled nicely by Joe Carlucci, tenor, with "Strange Music." For some reason, there was no announcement of the scholastic backgrounds of the performers on the opening show (30). Screen also blacked out too long for routine changes.

Gagh.

Tele Follow-Up Comment

"Stop the Music's" TV version came up last week with a neat bit of film spoofing in using the guest appearance of Gloria Swanson for maximum effect. As the production blowoff to the giveaway stanza, a resurrected film sequence of the silent era, (circa 1917), showed Miss Swanson disguised as a top-hatted, tail-coated man about town, and then segued into a "live" sequel to the scene in the same stereopticon-like idiom, with Bert Parks giving Miss Swanson a sock assist.

It was a clever bit of production that's become practically par these days for the visual "Stop the Music" version.

Panel on CBS' "This Is Show Business" is assuming a higher degree of personality than it has ever before evinced. Sunday's (1) program indicated that when talent standard isn't too rousing, the panel has the ability to step in an enliven the stanza immeasurably.

Regulars Clifton Fadiman, George S. Kaufman and Abe Burrows indicated that they could sustain a program on their own even when not confronted with the "problems" of performers. These personalities have an entertaining viewpoint and gab is frequently stimulating. Faye Emerson assisted on Sunday's panel and while she's a fine decoration didn't contribute to the general sapience of the board.

The performers gathered for this occasion were individually good, but combination was such that it provided a generally even tenor to the proceedings. Lineup started with Betty Bruce, who tapped out a Castillian number effectively. Met baritone Frank Guerera, who finds his youth a handicap in his Metopera associations, knocked off the "Largo a Factotum" from Rossini's "Barber of Seville" in a rousing manner. Imogene Coca came over from the rival NBC network to do her satire of a stripteuse. It's an essentially funny bit that lacked the wallop registered by comics on this display.

NBC-TV's "Your Show of Shows," thanks to the showwise Sid Caesar and Imogene Coca and a fine writing-production team, continues to offer sock mature comedy. The pair were slick as two music lovers, each reacting characteristically to the strains of Tschaikowsky's "Romeo and Juliet," growing passionate, beatific and violent in time with the music. Again they clicked as dog fanciers, in one of their cliche-expert routines. And they scored solidly as weary host and hostess, with Ralph Bellamy playing the guest who refuses to go home.

Windup saw Caesar reprise his by-now-classic airplane bit, satirizing war films, which he first did in the Coast Guard. It stands up well. Miss Coca did an excellent comic ballet, in which she played a bungling toreador, with the dancing bull eventually obliging by committing suicide.

Bellamy made a warm and informal emcee, and pleased in his sketch with Miss Coca and Caesar. Robert Merrill's 'Pagliacci' prolog was a longhair number with popular appeal.

Pantomime dance by Nelle Fisher and Jerry Ross to Earl Redding's singing of the "Peter Gray" ballad was in the successful formula which producer Max Liebman has evolved for the stanza's terp items. Less entertaining was a "Smoke Gets in Your Eye" dance, which lacked a clear story line, by Margaret Banks and Wallace Siebert, although Marguerite Piazza's warbling was good.

Jay Marshall, switching from his magico routine to a ventrilo turn using a gloved hand as a rabbit-puppet, earned a hefty mitting. Billy Williams quartet put over "I'm Gonna Live 'Till I Die" and "Makin' Whoopee," aided by effective camera work and slick groupings. Bill Hayes' tenorizing of "Going Home" was well done and he joined with Judy Jonson in a fair "Giddy-ap" tune, chirped in a surrey.

CBS-TV coverage of the Joe Louis-Ezzard Charles heavyweight championship bout last Wednesday night (29) was the type of slick camera job that must make fight promoters wonder about where their "live" b.o. gate will come from in the future. The video vantage point in this fight was even better than a ringside seat for the most part. With the closeup lens used extensively, the viewer was practically in the same relationship to the fighters as the referee. If the camera job failed anywhere it was in its inability to capture the extensive nosebleeding which Ted Husing, as the blow-by-blow commentator, was so copiously reporting.

The persistent use of the closeup shot may have had some disadvantages in excluding the sense of the ring's geography for long intervals. The viewer frequently didn't know whether the action was taking place in the center of the ring or near the ropes. But that was only a small detail compared to the success the camera's had in portraying the full extent of Louis' personal tragedy. The closeup lens on Louis during the action remorselessly revealed the signs of fatigue and the slower reflexes which doomed him to defeat. More attention, however, could have been paid to the activity in Louis' corner between rounds instead of the more frequent focusing on the Charles' corner. Win or lose, after all, Louis was the chief center of interest in this bout.

The blow-by-blow description was not up to Husing's usual calibre of sports reportage. The commentary not only failed to make any expert observations to supplement the action visible to everyone, it was ridden by cliches where silence would have been far more effective. The filmed commercials for Pabst beer were relatively few in number but these handful were nerve-shattering in effect. Maybe the brand name will be remembered on the basis of these plugs but the memory association more than likely will be of an unpleasant kind.

Robert Q. Lewis' "Show Goes On," previously a CBS-TV sustainer, took on a brace of sponsors as of Thursday (28). Event was a significant one as far as conferencier Lewis was concerned. He noted the occasion by sporting a large button on his lapel bearing the legend, "Sponsored," in king-sized type. Stanza's format, however, continues unchanged with sundry talent displaying their wares for prospective buvers.

Lewis' customary routine of laughs and levity also remained much the same although the Lewisisms were reduced somewhat due to the plethora of plugs for Columbia Records (bankroller for the first half) and Ascot A.S.R. Lighters (second half) sponsor. Top guest of Columbia's 30 minutes was Andre Kostelanetz. This could have been an interesting sequence, but unfortunately his stint was largely confined to a hefty puff for his latest Columbia album.

Ascot's half was not without its snafus. Show was poorly timed and thus barely squeezed in the final commercial as well as the program credits. In light of the sponsor, Lewis got off to a good start by wearing an ascot tie. But his prestige dipped a bit somewhat later when he fluffed a plug. Lewis' "cue of the week"—comedian Larry Daniels—made an amusing entry. Participating in a demonstration of the product, he explained that he was a non-smoker but would take a cigaret anyway to prove it would light. It did.

Ed Sullivan's "Toast of the Town," which has improved considerably in entertainment quality during the last few weeks, went into a mild slump via CBS-TV Sunday night (1). Chief factor in the show's overall plodding pace was the repeat booking of the Gordon Jenkins orch and choir in their version of "Manhattan Tower." Act, despite some fine production backing and an okay narration by Barry Thompson (seen in silhouette), was simply on too long, consuming almost the final quarter-hour of the show. It gave viewers a fine chance to switch over to the Bobby Clark program on NBC-TV's "Comedy Hour"—something which Sullivan must do all in his power to prevent.

Show otherwise was acceptable. Bert Lahr's skit on a near-sighted eye-doctor, which he reportedly introduced on Broadway in 1917, had its points but no required punchline. James Barton scored with his standard drunk act, an outstanding characterization. Betty and Jane Kean slapsticked their way through their usual sister act, getting by with some new material about a ballerina but getting too maudlin with their "Topsy" bit in blackface.

Phil Jones Dance Group, comprising six couples ranging in age from moppets to teenagers, registered solidly with a fast-paced Charleston. Act may not rank with the pros, but it's a fine novelty turn. Aerialist Nora Toomey rounded out the talent parade, with some deft twirling on a trapeze.

LUX VIDEO THEATRE
("Saturday's Children")
With Joan Caulfield, Dean Harens, Una O'Connor, Ralph Riggs, Eileen Heckert; Jay Jackson, announcer
Producer: Cal Kuhl
Director: Fielder Cook
Adapted by Robert Cenedella from Maxwell Anderson play
Music: Vladimir Selinsky
30 Mins.; Mon., 8 p.m.
LEVER BROS.
CBS-TV, from N. Y.
(J. Walter Thompson)

Television counterpart of "Lux Radio Theatre," which has been a consistently high AM rater for years, bowed in on CBS-TV Monday night (2) with a well-scripted adaptation of Maxwell Anderson's "Saturday's Children." Following the radio show's emphasis on using Hollywood stars, Joan Caulfield made her video debut on the TV show, but that's about as far as the similarity between the two went. Program was a good, workmanlike TV legiter but carried little of the glamor usually attendant on the AM'er.

Production, camera-work, sets and thesping were uniformly standout so that the story, while not bearing any particular social significance, was able to sustain audience interest. Show will face some competition from NBC-TV's Paul Winchell-Jerry Mahoney program and from ABC-TV's "T-Men in Action." Since neither of these is a dramatic program, however, it should achieve respectable ratings, particularly if Hollywood names of Miss Caulfield's calibre continue to be spotlighted. (Luise Rainer has the lead in the next stanza.)

Anderson's story, as adapted by Robert Cenedella, told of a young married couple, both extremely headstrong, and the usual strife obtaining during the first couple months of their marriage. It was played appealingly by Miss Caulfield, as the wife, and Dean Harens, as her uncompromising husband. Anderson's bright dialog was maintained fairly intact and the story, naturally, had a happy, albeit unexpected, ending. Small supporting cast was good, including Una O'Connor as the moralistic landlady, Ralph Riggs as Miss Caulfield's father and Eileen Heckert as her older sister.

Show echoed Hollywood in having an original score cleffed by Vladimir Selinsky as background music, but several times it was played loudly enough to drown out the actors' voices. John Robert Lloyd's three sets were well-designed. Commercials, for Lux Soap, paralleled those on the radio show but were too dimly lit. Show is being produced for TV by Cal Kuhl, with William Keighley, from the radio version, as exec supervisor. He appeared for a brief curtain speech on the preem. Miss Caulfield, of course, was brought back at the finish to plug the sponsor's product and her latest film. *Stal.*

MRS. ROOSEVELT MEETS THE PUBLIC
With Mrs. Eleanor Roosevelt; guests
Producers: Elliott Roosevelt, Martin Jones
Director: Charles Christianson
30 Mins.; Sun., 3:30 p.m.
NBC-TV, from N. Y.

Mrs. Franklin D. Roosevelt returned to her Sunday afternoon spot on NBC-TV this week (1) with a new title and slight format has eliminated most of the charm and informality which characterized the offering last season. Mrs. R., still an extremely gracious video personality, has become more of a panel moderator than a hostess welcoming guests to her Sunday afternoon tea soirees. While that may give the guests more of a chance to score with their comments on important current topics, it does nothing to humanize them for TV.

New format, though, will cut the viewers in for more of a play, since Mrs. R. plans to base the questions she tosses to her guests on those submitted by the home audience. She scored an impressive coup on the initialer by having Secretary of State Dean Acheson as her chief dropper-inner, discussing the all-important issues now confronting the United Nations. Since he was tied up in Washington, however, that portion of the program was filmed in advance. Guests present in person, each of whom gave an excellent account of himself, were American UN delegates Benjamin Cohen, Ambassador Isidor Lubin and Senator John Sherman Cooper.

Show, as last year, is staged in a suite of the Park Sheraton hotel, N. Y., which means the traffic noise from the streets again is audible. Show is packaged by the indie team of Elliott Roosevelt (Mrs. R.'s son) and Martin Jones, and was directed capably on the preem by Charles Christian. *Stal.*

PERRY COMO SHOW
With Fontane Sisters, Paulette Sisters, Mitchell Ayres Orch; Durward Kirby, announcer
Producer-Director: Lee Cooley
15 Mins.; Mon., Wed., Fri., 7:45 p.m.
LIGGETT & MYERS TOBACCO
CBS-TV, from N. Y.
(Cunningham & Walsh)

This is a simple, straight and solid musical show. Without any production folderol to get in his way, Perry Como is being unleashed on three or four pop tunes in each quarter-hour stanza and that's enough to insure a highly listenable program. Como's smooth vocal delivery and his ingratiating personality as an emcee are sufficient to carry this video show despite the absence of any special visual angles.

On the kickoff stanza (2), Como opened the show with his current disk hit, "Patricia," handling the tune with his sock casual style. The sole half-hearted attempt at some production background was supplied by a group of dancers who cut in for about 30 seconds. Como also delivered "I Cross My Fingers" with the Fontane Sisters and "Bless My House" with the Ray Charles Singers. Only number which Como didn't handle, probably at his own request, was the juve novelty tune, "Molasses Molasses," which was bounced over cutely by the Paulette Sisters.

Plugs for Chesterfield were pegged on the so-called "mildness test." *Herm.*

THE ROBBINS NEST
With Fred Robbins, Nate Cantor, Fran Gregory; Cynthia Carlin, announcer
Producer: Theodore B. Sills
Director: Babette Henry
Writer: Hal Fimberg
15 Mins.; Fri., 11 p.m.
EXQUISITE FORM BRA
ABC-TV, from New York
(Brandford)

Fred Robbins has deserted his jockeying of swing disks (which he used to accompany on WINS, WOV and CBS with a souped up personal slang) for comedy via this ABC-TV variety. Robbins comes over as an appealing and relaxed juve, but the switch to comedics didn't quite jell. The fault lies in the scripting and the type of humor that is being dished up. Typical gag was Robbins telling his secretary to file a letter, whereupon she pulled out a metal rasp and began filing. Similarly, there was some involved business with his legman telephoning him from the same desk. Then there's a boondoggle gadget, coyly called a "look-a-see," through which Robbins is supposed to view nitery acts and the commercials.

Robbins' singing, while not standout, is pleasing. Fran Gregory, his secretary - chirper, projects nicely. Nate Cantor played the legman role, which didn't add much to the levity. Dance routine added a good vaudeo touch.

Commercials for the bras were generally well done, with Elaine Stewart modeling the garments while Cynthia Carlin delivered the pitch off-camera. *Bril.*

HERMAN HICKMAN FOOTBALL SHOW
With Hickman, guests; Sid Jaffe, announcer
Producer: Walter Ware
Director: Dave Harris
15 mins.; Fri., 6.45 p.m.
MARLIN FIREARMS CO.
WNHC-TV, New Haven
(Duane Jones)

Bugs are gradually getting ironed out on this weekly session of football puns, pointers and prognostications. Rotund Herman Hickman, Eli pigskin mentor whose several hundred pounds of avoirdupois might have been on video long ago except that he had to wait until they brought out the 19-inch viewer, is the head man here and he whips up a fairly interesting quarter-hour program.

Opening with the traditional Yale "Boola, Boola" instrumental intro, announcer brings in Hickman against a setting simulating his college office headquarters. Coach breaks the ice with an anecdote then, following a commercial, three guests tackle Hickman with a question-and-answer tussle. This portion is activated by a blackboard demonstration which breaks up the straight chatter angle. Balance of program is utilized for predictions on weekend's games.

Giveaway angle is brought in via guest appearances. Viewers are asked to write in stating why they would like to win two tickets to Yale Bowl games by appearing as guests.

Hickman handles himself well, doing okay in the adlib field. His John Bunny features lend themselves well to photogenics. *Tew.*

SHOWTIME, U. S. A.
With Vinton Freedley, Henry Fonda; Carol Channing, Grace & Paul Hartman, Alec Templeton, Helen Hayes, others, guests; music, Nathan Kroll; Tom Gilbert, announcer
Producers: Freedley, Bernard Gersten, Winston O'Keefe
Writer - director: Howard Teichmann
30 Mins.; Sun., 7:30 p.m.
DODGE DEALERS
ABC-TV, N. Y.
(Ruthrauff & Ryan)

For all its panoply and talent, premiere broadcast of "Showtime, U. S. A." was a stiff, self-conscious and unsatisfactory show. Beamed under the sponsorship of the American National Theatre & Academy, which gets some of the coin laid out by Dodge Dealers, this show should be surefire. It can count on stars coming onto the program for peanuts, in order to aid ANTA as well as sell legit to the TV public, and can count on getting talent for these purposes who would otherwise shy away completely from the sharp eye of video. But unless it develops a sparkle, this show won't come anywhere near drawing an audience, especially when stacked up against CBS-TV's "This Is Show Business."

Show opened smartly with a filmed scene of host Vinton Freedley riding through Times Square (in a Dodge, natch), passing marquees of current Broadway hits on his way to the "Showtime, U. S. A." broadcast. Then it bogged down, and stayed that way until the closing number on the variety bill, when Helen Hayes' appearance in a bit from "Victoria Regina" gave the airer its sole note of distinction. There was no continuity and no lift, in a hodge-podge show leaning to the dull side.

It was surprising how awkward and strained most of these showwise actors appeared on tele. Freedley, as host, leered away at audience and talent. Henry Fonda, as emcee (why an "emcee" was needed with Freedley on a half-hour show as "host," is a mystery), looked wan, weary and utterly wasted on his airer, with his brief intros sounding sombre and funereal. Among the guests, Carol Channing sang her "Diamonds Are a Girl's Best Friend" number satisfactorily, but with no particular distinction. A familiar dance satire on the Hartmans didn't come over, largely through bad camera work, which followed the wrong dancer frequently, and didn't keep the couple in proper focus for maximum effect. Alec Templeton's Bach oratorio takeoff, with girls in tights for a singing chorus, may have been a good idea in theory, but was flat in performance.

Cue to what the show might be was the appearance of Helen Hayes, in her premiere telecast, doing the finale of "Victoria Regina," with a beautifully shaded performance, and a fine makeup job creating five minutes of magic. Sequence was staged and directed admirably, with Miss Hayes' voice heard first as the pages of the picture album of the queen's life were turned (and interest whetted for Miss Hayes' appearance); an elaborate scene of the court, and her family, in costume, awaiting Victoria, and finally the aged queen wheeled in. But it was Miss Hayes' virtuoso bit that carried the scene, and added a needed wallop to the show. *Bron.*

CELEBRITY TIME
With Kyle MacDonnell, Herman Hickman, Kitty Carlisle, Zachary Scott; Conrad Nagel, emcee
Writer: Lou Quinn
Director: Ralph Nelson
30 Mins.; Sun., 10 p.m.
B. F. GOODRICH
CBS-TV, from N. Y.
(BBD&O)

"Celebrity Time," returning for its third year, is a moderately entertaining quiz show with the chief kick for viewers supplied by the various celebs appearing on the panel of experts. Program continues in a straight quiz format with two femmes pitted against two males in answering the brainteasers suavely posed by Conrad Nagel. The questions on this show aren't particularly taxing but they are mostly slanted for visual reception. Some change of pace is attempted by having some of the show biz guestars perform.

On the preem stanza (1), Kitty Carlisle neatly delivered "Another Opening, Another Show" and "Smoke Gets In Your Eyes" while Yale coach Herman Hickman gave his predictions on the upcoming football games. In the straight quiz contest, the best-staged question was based on the dramatization of opening scenes from Shakespeare's plays with the contestants asked to name the play. The quiz was conducted in an informal atmosphere that failed to generate any excitement about which team won. *Herm.*

MICHAEL TODD'S REVUE
With Bobby Clark, Joan Blondell, Sigmund Romberg, line, others
Producer: Todd
60 Mins., Sun., 8 p.m.
FRIGIDAIRE
NBC-TV, from New York
(Foote, Cone & Belding)

Television comedy rolled back into high Sunday night (1) when Bobby Clark made his TV "debut" in "Michael Todd's Revue," fourth in the weekly series of NBC star-rotating shows. With the Colgate segments of Eddie Cantor, Martin & Lewis and Fred Allen sharing the first three weeks of the month, Clark will alternate with Bob Hope on the fourth week under Frigidaire auspices. (Actually, this was no Clark debut; he appeared last year on "Lambs Gambols," though the Todd show is announced as his video bow.)

Clark brought to the video screen some of its top comedy moments to date, a tribute to a great comic who, except for one faltering drawn-out skit about a private eye seeking to establish the identity of a femme client, proved himself as much at home in the new medium as when romping, growling, kicking and peashooting his way across the Broadway stage. Few of the major comics have succeeded in making the transition into video with such an ease and naturalness.

On the other hand, Mike Todd, as producer of the Bobby Clark TV entry (a collaborative showbiz team-up that goes back almost a decade), has done nothing more or less than to piece together comedy-musical bits of his Clark-starred Broadway shows ("As the Girls Go," "Star and Garter," etc.) Plus, of course, the inevitable Todd stamp of girls and legs which were given some hefty production background.

But the Todd transition from Broadway to video came off less successfully, for the girlie-girlie impresario apparently has failed to appreciate the vast gaps separating legit from TV in staging of numbers. The productional accoutrements, in terms of Winter Garden staging, might have had a strictly bigtime Broadway flavor, but when reduced to the intimacy of TV much of the pacing, zest and excitement were lost. A lot of the shortcomings could be attributed, also, to technical errors in erratic camera treatment, faulty segues and lack of rehearsals. At this stage of the TV game, with so much coin investiture involved, the audience and sponsor are entitled to expect a more near-perfect production.

Clark, however, was in such rare form as to minimize many of the distractions. Whether he was entertaining some New England dowagers at a "Boston Tea Party" (a bit lifted for some sock laugh payoffs from "As the Girls Go"), or again in the now familiar trial scene, with Clark as the black-robed judge with his inevitable pea-shooter (one of the most hilarious comedy skits to come TV's way)—here were moments to make the next Clark entry something to anticipate.

Joan Blondell guested on the initial Todd revue and fitted neatly in the show's pattern, particularly in giving Clark an assist on the sketches and making an excellent foil. Another guest was Sigmund Romberg, who did an "—and then I wrote" reprise at the piano, which unfortunately came off as something of a stage-wait in some poorly-conceived integrated vocal-dancing interludes. The remaining production components needed a bounce and zing that weren't there. *Rose.*

PROGRAM PLANNING
With Al Zink, Bill Givens
15 Mins.; Tues. (26), 5 p.m.
WRGB-TV, Schenectady

WRGB, which has experimented with various types of blocks to spotlight program schedules, tried a new format for a single, focusing viewers' attention on fall network and local shows. Program manager Al Zink and promotion director Bill Givens had a conference table chitchat to outline attractions for coming weeks. They did not use a script, but referred to program sheets.

An easy, informal approach was employed, Zink holding a cigaret during part of the exhanges. Result was a viewable, informative 15-minute session. There was one revelation — the General Electric station will feature an early afternoon disk jockey program. WRGB is gradually moving its starting hour forward, to noon (earlier on Saturday).

Zink and Givens talked smoothly and photographed clearly. The former's voice tended to be flat and twangy. The latter, one of the most photogenic men on the screen hereabouts, occasionally looked too directly at the camera.

MUSICAL COMEDY TIME
("Anything Goes")
With Martha Raye, John Conte, Billy Lynn, Kathryn Mylroie, Helen Raymond, Fred Wayne, Gretchen Hauser, A. J. Herbert, Larry Haynes, Wirlie Birch, Harry Sosnik orch, others
Producer - Director: Richard H. Berger
Music: Cole Porter
Adapters: John Whedon, Sam Moore
60 Mins., Mon., 9:30 p.m. (Alternate weeks)
PROCTER & GAMBLE
NBC-TV, from New York
(Benton & Bowles)

Television went off on a new, ambitious tangent Monday night (2) when "Musical Comedy Time" preemed under the Procter & Gamble soap banner. This is the series of full-hour presentations adapted from the top Broadway musical shows over the past 20 years or so, that will alternate with the Robert Montgomery dramatic show in the NBC-TV 9:30 to 10:30 p.m. period.

Kickoff attraction was the Cole Porter-Howard Lindsay-Russel Crouse click of the 1934 Broadway season, "Anything Goes," with Martha Raye taking over the Ethel Merman stage role and John Conte playing the William Gaxton romantic lead.

Since this represents the first major attempt to adapt the musicomedy formula into TV, this high-budgeted ($30,000 weekly) Bernard Schubert package stirred no little pre-premiere interest. As "Anything Goes" came off in its hour video condensation, however, it was far from satisfactory, despite the fact that the sock Porter score, which was given excellent treatment by Harry Sosnick's orch, frequently took the viewer's mind off the other shortcomings. Only in the closing minutes' reprise of the title tune did the TV show in general and Miss Raye come close to capturing the spirit and flavor of the Porter-Crouse-Lindsay collaboration.

Whether or not a full-bodied musicomedy production, as "Anything Goes" was originally conceived, can be realized within the TV framework, is still to be proven. Certainly in this teeoff attraction for Procter & Gamble, too often it suggested looking at a stage musical through a peephole, so compressed and single dimensioned was its execution. While the action was confined to shipboard, nonetheless it too often cried out for wider scope.

True, there were some engaging moments, as Miss Raye's "Blow, Gabriel, Blow" rendition; again in the Conte-Kathryn Mylroie love interest vocalling of "All Through the Night," and sometimes in the subdued comedics of Billy Lynn as Public Enemy No. 13 disguised as a preacher which, while never achieving the dimension brought to the role by Victor Moore in his memorable stage performance, nevertheless was satisfactory. But such choice items as "I Get a Kick Out of You" (which was practically wasted in a spiritless opening curtain rendition before the show actually got off the ground), and the later "You're the Top" lyrical treatment by Miss Raye and Conte, only accented anew the difficulty encountered in transferring the show's original quality and flavor to the TV medium.

Miss Raye too often relied on mugging where artistry would have served the show in better stead, although at times her frantic comedics paid off. It remained for Sosnick and his orchestra, of all the entities involved, to really wham over the Porter score.

P & G plugs it Tide detergent and Camay soap in the opening and two intermission commercials. *Rose.*

BLIND DATE
With Arlene Francis, audience participants
Producer: Bernard L. Schubert
Directors: Richard Lewis, Eddie Nugent
30 Mins.; Thurs., 9:30 p.m.
GRUEN WATCH
ABC-TV, from New York
(Stockton, West & Burkhart)

"Blind Date," after a short sustaining warmup, is now bankrolled by Gruen Watch. Teeoff commercial broadcast last Thursday (28) marked a new high for the series, which last season was backed by Esquire boot polish. Reason was that the six college youths who compete for dates with models were all veterans who won their contests on previous airings, and the three models had similarly proven their ability to play the dating game. Result was some amusing banter and an appealing show.

Collegians included two who played the guitar, and their respec-

(Continued on page 38)

AMOS 'N' ANDY
With Freeman Gosden, Charles Correll, Lou Lubin, Johnny Lee, Ernestine Wade, others
Producer: Glenn Middleton
Writers: Joseph E. Connolly, Robert Mosher, Robert Ross
30 Mins.; Sun., 7:30 p.m.
LEVER BROS. (RINSO)
CBS, from Hollywood
(Ruthrauff & Ryan)

It's a fairly uncontradictable estimate that more people have followed Amos 'n' Andy down through the years than any contemporary on the comedy scene. The reason is fairly obvious: They're the same blackface mimics that took the country by storm more than two decades ago and if anything they're better today than they ever were. If there's any noticeable change it's minor, such as Kingfish (Freeman Gosden) overshadowing Amos (also Gosden) and making Andrew H. Brown (Charles Correll) play the chump for him in all their delightful nonsense.

There are few better written shows in radio and that's attributable to "the boys" putting in full time with their three writers. Every word and situation is weighed and it is all too evident that the jargon of the middleclass Negro is of their own invention and not written "for them."

On the getaway Andy was thrust into the position of being greeted by Uncle Sam for military service and working every angle to stay a civilian. Of course it was all a mistake but that didn't prevent a half hour of uproarious humor before Andy was delivered of his dilemma. Situations for the most part were true to life and there was never a stralning for laughs or an ad lib to keep the howls rolling. Tricks of other comics are rarely used and if the funny business doesn't generate its own enthusiasm they pass on to the next.

In that respect they haven't changed since the days of the Pepsodent quarter-hour strip. To their supporting players most of the laugh lines are delivered and like Jack Benny the sympathy is always on the side of the chief protagonists. Ernestine Wade, Lou Lubin and Johnny Lee prove competent conferees and the music of Jeff Alexander moulded to the mood.

Agency has two producers on the show but the fine hands of Gosden and Correll are all too evident in the infallible direction. That there's not a better written and produced show than A & A will find few dissenters. Soon they'll be on the TV screens, not in person, but if the same strict adherence to detail is practiced as in radio, Gosden and Correll will have another winner in the new medium.

To perfectionists like them it's got to be good or it doesn't go on. To A & A it must be double A, and they won't settle for anything less. *Helm.*

FRANCE CALLING
Director: Jack Grogan
Writer: Mort Levin
30 Mins.; Sun., 5 p.m.
FRENCH TOURIST OFFICE
WNEW, New York
(L. H. Hartman Co.)

Ordinary radio commercials take the form of a number of spot announcements on a show. The French Government Tourist office, which picks up the tab for "France Calling," is fortunate in being able to make the entire half-hour a plug for its product, which is French tourism, through the medium of a disk jockey show featuring French music. The listener can't help but want some background information to add to his music, and when it's "romantic" France the announcer is taking about, the listener is sure not to mind.

Show is dressed up disk jockey program, featuring recordings of French artists singing their own music and Gallic versions of American songs. Also featured is a weekly transcribed interview with an American who has visited France or a French celebrity.

On show caught, Edith Piaf was interviewed by Bert Wayne, who is the deejay on the show, and a couple of her Columbia recordings were played. Miss Piaf handled herself easily, and was given a fine plug for her current appearance at the Versailles nitery, New York.

Wayne, aside from spinning the French disks, handled his script, which abounded in information about the French singers and France itself, nicely. Included in numbers played was a French version, by Alys Robi, of the American "Trolley Song." This type of recording is to be a weekly feature of the show.

Music was good, and should keep those who like French music as constant listeners. Script and interviews were interesting, and offbeat theme of the program was maintained on a high level. *Chan.*

RED SKELTON SHOW
With Lurene Tuttle, Martha Wentworth, Pat McGeehan Rod O'Connor; John Holbrook, announcer; David Rose orch
Director: Keith McLeod
Writer: Edna Skelton
30 Mins.; Sun., 8:30 p.m.
PROCTER & GAMBLE
CBS, from Hollywood
(Benton & Bowles)

Red Skelton encountered no little difficulty Sunday (1) getting off the ground for Tide. Principal trouble was a ragged script, few of whose shortcomings were glossed over by the comic's perennially yockful ad libs. He essayed too many characters of his initialer for the season, and none fully developed. The old spirit is there, however, and will unquestionably come across on upcoming layouts.

Edna Skelton's pointless script, "It Happened at The Airport," spotted Skelton as a punchdrunk pug, a political campaigner, the mean little kid, the country bumpkin and himself, straight, sans dialect. He was at his best as the pug who hears bells, firetrucks and canaries, weakest as the politico. More play should have been given the brat, who talked himself and his mother into seats on the plane by scaring another seat-holder away with threats about how he was going to blow the plane up with a chemistry set, matches and a monkey wrench designed to throw the instrument panel out of gear. Windup gag, about Skelton returning to N. Y. to pick up spouse Georgia, left stranded at the airport, was weak. Maybe the whole show should have happened in the air.

Skelton's support was fine, including Lurene Tuttle, Martha Wentworth, Pat McGeehan and Rod O'Conner, latter doubling as co-plugger of the Procter & Gamble detergent with John Holbrook. Keith McLeod directed, and David Rose's orch whipped up some agreeably frothy arrangements of "It's a Big Wide Wonderful World" and "All My Love." *Mike.*

THE RAILROAD HOUR
With Gordon MacRae, Nadine Conner, others
Writer: Jean Holloway
Producer: Francis Van Hartesfeldt
30 Mins., Mon.; 8 p.m.
ASSN. OF AMERICAN RAILROADS
NBC, from Hollywood
(Benton & Bowles)

Opening with a half-hour condensation of the Rodgers and Hammerstein musical "Allegro," "The Railroad Hour" returned to the air Monday (2) for its regular winter stand. This series of miniature adaptations of musical legit productions provides listeners with a comfortable 30-minute session of pleasant melodies. Bulk of the program is devoted to musical renditions, which are integrated into a skeletonized story. Production and vocalizing are of a professional calibre.

Baritone Gordon MacRae holds down the weekly spotlight with an assist from guest artists. Besides show's format, MacRae's name should continue to lend itself as a potent draw. Appearing with the vocalist on the initialer was Nadine Conner. Together they went through the score of the R&H musical, managing to get the story-line across via snatches of dialog. At various times a Greek chorus technique was used, similar to that employed in the actual show.

Among the more popular tunes aired were "A Fellow Needs a Girl," "We Have Nothing to Remember So Far" and "You Are Never Away from Your Home in My Heart." Both MacRae and Miss Conner handled their vocal chores neatly, while the chorus, under Norman Luboff's direction, showed excellent form. The orchestra, directed by Carmen Dragon, provided a solid musical background. *Gros.*

Hub's WORL Preem Delay

Boston, Oct. 3.

WORL, originally skedded for an Oct. 1, preem, has run into construction difficulties forcing a weeks' delay, with date now set at Oct. 8.

Station had inked four disk jockeys to the roster in addition to Norm Prescott, program director. Newlysigned deejays are: Allen Dary, ex of WBLY, Waterbury; Bob Swan, WPTR, Albany; Dave Rogers, WEIN, Fitchburg, and Bill Ryan of Allentown, Pa.

Seattle—Freelancer Norm Bobrow has new program, "Bargain Train" on indie KRSC. Program airs Monday through Friday at 10 a.m. for 30 minutes and is designed to give smaller advertisers a chance to buy daily spots at price they can afford.

PHIL HARRIS-ALICE FAYE SHOW
With Elliot Lewis, Walter Tetley, Robert North, Anne Whitfield, Jeanine Roose
Producer-Director: Paul Phillips
Writers: Dick Chevillat, Ray Singer
30 Mins.; Sun., 7:30 p.m.
Sustaining
NBC, from Hollywood

Phil Harris and Alice Faye kicked off another season for NBC Sunday (1), this time without a sponsor. Despite the fact that the web is sustaining them, the Harrises were adamant about remaining in their 7:30 p.m. Sabbath slot, thus forcing the upcoming 90-minute "Dream Show" to air a half-hour earlier than originally planned. Their determination to stay put will probably redound to the benefit of "Amos 'n' Andy" on CBS.

Not that Harris and his singing frau don't dish up an amusing family situation comedy. They evolve a pleasing stanza that gets over some decent laughs. But they lack the warmth of characterization of their CBS competition.

On the preem they kidded themselves for their sponsorless condition, via talks with would-be bankrollers, including a marinated moosemeat manufacturer, a bookie and a counterfeiter. There was a genuinely comic bit in the denouement, when the legitimate backer was scared off by a neighborhood brat posing as the Harrises' kid.

Simple sponsor-hunting plot carried the humor along acceptably. Miss Faye did a neat bit of chirping on "I love the Guy" and the music direction by Walter Scharf was competent throughout. *Bril.*

HOPALONG CASSIDY
With William Boyd, Andy Clyde, others
Writer: Alan Bautzer
30 Mins., Sat.; 8:30 p.m.
GENERAL FOODS
CBS, from Hollywood
(Young & Rubicam)

After a summer breather "Hopalong Cassidy" is again riding the AM trail via a transcribed half-hour show over CBS, following a switchover from Mutual. With spotting of this airer in the 8:30 slot on Saturday nights, CBS is offering its listeners a full hour of oater entertainment, teed off by a 30-minute session with Gene Autry. Current drawing power of "Cassidy" along with time slotting should garner maximum juve listenership since the kiddies are given a few extra play hours on Saturday nights and in most cases are confined indoors.

Series follows a familiar pattern with "Hoppy" risking his neck on behalf of law and order. Preem show had the cowboy and his sidekick "California" almost getting lynched while attempting to get the goods on a crooked cattle-raiser responsible for the looting of a number of small western banks. Duo, up to their necks in trouble, manage to come out okay at the last minute and gallop off to new adventures.

Bill Boyd is his usual calm and assured self in the title role, while Andy Clyde lends capable support as his partner. Frequent interruptions for Grape Nuts Flakes commercials, aimed at the younger element, hamper show's pace. Initial yarn, incidentally, had enough action and suspense to satisfy some of the older western addicts. *Gros.*

DEATH & DEATHLESS LIFE OF THE LITTLE FLOWER
With Father Augustine Walton
Producer: Libby Bohen
30 Mins.; Sun. (Oct. 1), 12:15 p.m.
WPTR, Albany

Special program honoring the combined death and feast day (Oct. 3) of St. Theresa of Lisieux is one in a series which the 50,000-watt station has scheduled to place greater emphasis on Sunday religious broadcasts. Presented through cooperation of Albany Diocesan Radio Guild, it had a narration and exhortation by Father Walton, delegate in America of the Superior General of the Mill Hill Fathers, London, Eng. Father Walton is an authority on the Child Saint.

His was a beautifully written, movingly delivered tribute, whose appeal would be principally though not perhaps exclusively to Catholics. Transcribed music nicely spaced the narration. Father Walton wisely employed a conversational rather than a pulpit tone. His English accent and diction might require a little straining by American ears to catch. Libby Bowen, of station special events department, achieved a smooth production. Announcer Wally Norman's voice fitted ideally the mood. Program tended to be a shade long. *Jaco.*

SHAKESPEARE VIEWS THE NEWS
With Barry Thomson, Bill Gordon
Producer: Dick Pack
Director: John Grogan
Writers: Betty Tevis, Arthur Heine
15 Mins.; Sun., 10 p.m.
Sustaining
WNEW, N. Y.

WNEW is sugar-coating the classics for the masses in this one, in a commendable effort to tie up William Shakespeare and the current news. It's a capsule view of the classics, in brief quotations from the Bard's writings that have parallel with, or apt description to fit, the doings of today. Calling Shakespeare a "news anaylst," or claiming that quotes from his works "follow news stories, pointing a moral or editorializing," is, however, somewhat far-fetched. Finding apt quotes in Shakespeare that fit the news is a cute gimmick, but it's preferable for a one-shot or briefie rather than a 15-minute program series. The quotes get a little "so-whattish" after a while, although there ought to be school or textbookish interest in this airer.

Narrator Bill Gordon brought up such topical items as the Louis-Charles fight, N. Y. police shakeup, Truman and Bradley speeches, the UN activity and the Brooklyn-Phillies final-day battle, while Barry Thomson had the fitting quotes from Shakespeare's plays, poems or sonnets. For the debate on whether UN forces should cross the 38th Parallel, there was the quote from "Julius Caesar" — "There's a time in the affairs of men," etc. Some of the allusions were a little far-fetched—such as a quote on "singing" to go with the item about a gambling squealer who "sang." A vocal at the close from "Kiss Me, Kate"—"Brush Up Your Shakespeare" — might have sounded like a cute idea on paper, but had the reverse effect here, in bringing the whole tenor of the program suddenly down to the level of a joke. *Bron.*

JIM CONWAY SHOW
With Jack Fulton, Jean Williams, Hal Kartun and orch
Producer-Writer: Don Brinkley
Director: Hooper White
15 Mins.; Mon.-thru-Fri., 7:45 a.m.
Sustaining
WBBM, Chicago

WBBM, CBS Chi flagship, which has been building up a sizeable stable of live talent puts part of it to good use in this cross-the-board-breakfast airer. Strip follows the well-worn music and chatter format but escapes being strictly mill-run because of the competently professional crew taking part in the activities.

Emcee Jim Conway, aided by copy above par for this type of local show, registers well with a pleasant personality, not too gratingly jovial for an early morning strip. Working with him on show caught (28) were singers Jack Fulton and Jean Williams, both acquitting themselves ably. Fulton scored with a pleasing version of "Louise," and Miss Williams contributed a nicely turned job on "Thrill Me." Backing by staff band, fronted on this segment by Len Cleary, was okay.

Show's single jarring note was the slightly disproportionate amount of laughter the group themselves got out of their own patter. Give and take between emcee and cast had a few funny spots but it's doubtful the home listeners joined in the yocks. *Dave.*

'Juvenile Jury' Switches Sundays From 3:30 to 7:30

General Foods is moving its "Juvenile Jury," which has been airing Sundays at 3:30 p.m. on Mutual, to 7:30 p.m., ending its battle with NBC's "Quiz Kids." "Jury" is dropping to the 7:30 p.m. spot next Sunday (8).

"Under Arrest," previously aired at 7:30, moves up to 4 p.m., and "Hashknife Hartley" goes into the 3:30 slot.

WKRC's Rate Increase

Cincinnati, Oct. 3.

Under a quick-decisioned rate increase effective this week, WKRC, a CBS affiliate, expanded Class A and B time periods. Class time was moved up from 8 a.m. to 7 a.m. and 10:30 to 11 p.m. becomes Class A instead of Class C on new card.

In announcing the change, Herman E. Fast, general manager, said it was made "partially in view of the general inflation of the times."

He added that "AM radio is being tested and WKRC is proving with results the potency of its sales messages."

THE RED FEATHER ROUNDUP
With President Truman, Charles E. Wilson, Ronald and Benita Colman, Dennis Day, Bob Hope, Bing Crosby, Lucille Ball, Jack Kirkwood, Art Linkletter, others
Producer-director: Walter Bunker
Writers: Jess Oppenheimer, Betty Fox, Elliott Daniel, Bill Manhoff, Frank Galen, Charles Isaacs
30 Mins., Fri., 10 p.m.
NBC, CBS, ABC, MBS, from Hollywood, New York, Washington

Radio can give itself a good pat on the back for its work in "Red Feather Roundup," the half-hour show opening the annual campaign of the Community Chests of America last Friday (29) night. The industry pitched in, opening all networks to carry the airer and contributing most of the work on the show. The program made its point of the necessity of supporting the Community Chest, but did it in a manner that provided solid entertainment.

First portion of the show, the entertainment portion, originated from Hollywood, with a message by President Truman coming out of Washington and a reply of thanks by Community Chest national campaign chairman Charles E. Wilson broadcast from New York. Webs, incidentally, allowed indie stations carrying the program to cut in on Wilson's message and broadcast thanks from local campaign chairmen.

Show was built around skits involving the various stars, all with the theme of canvassing for the Community Chest behind them. Stars had their own writers work on the scripts and their own directors pacing the sketches, and they turned out some solid comedy material.

Dennis Day, working as a canvasser, visited Ronald and Benita Colman, and the conversation, naturally, got around to Jack Benny. Material revolving about Benny's apparent refusal to contribute was good, and everyone was happy when it's learned that he's a canvasser himself. Bob Hope, also cast as a campaigner, visited Bing Crosby, and between gags, Crosby sang "Mona Lisa." Hope then visited Lucille Ball, and together with Jack Kirkwood, they contributed an excellent comedy turn which with a trio rendition of "Home Cookin'." Art Linkletter, with the aid of a couple of L. A. school kids, turned a fine emceeing job.

Production, direction and scripting were all topnotch. *Chan.*

ESCAPE
("A Sleeping Draft")
With Ben Wright, John Dodsworth, Bruce Payne, Tommy Barrett, John Delmer, Lew Krugman, others; Roy Rowan, announcer
Writer: Antony Ellis
Producer-Director: Norman Macdonnell
30 Mins.; Sunday 3 p.m.
Sustaining
CBS, from Hollywood

That hardy perennial of airwaves adventure series, "Escape," which has been doing CBS fill-in duty for years, teed off for another semester Sunday (1) in the 3 p.m. slot, with stanza emanating from Hollywood. Adhering to its former format, that of dramatizing adventure yarns, the Antony Ellis version of "A Sleeping Draft," adapted from the Weston Martyr yarn, shaped up as acceptable fare.

Yarn is woven around the shipment of some 400 convicts from London to the Australian penal colony. The charges, though handcuffed and manacled, by far outnumber the crew and "screws" accompanying them on the long voyage to penal servitude. Most are killers sentenced to life terms and nothing to lose if opportunity should present itself to polish off a few more to gain escape. Situation keeps the half-hour unravelling at a high point of suspense throughout. Despite usual diligence and successive searches of the convicts before being taken aboard, many have managed to conceal knives and make use of them, first on some of their comrades in order to pilfer their monies and then on the sadistic jailer, Finch. Before situation gets out of hand, however, the boat's captain makes a forced deal with the genteel leader of the mob to permit him to escape pre-landing if he curbs the seething mutiny. Latter keeps his end of bargain, but heavy fog necessities dropping anchor 15 miles out. Convict mistakes agreed upon signal, goes over the side and drowns.

Scripter Ellis sustained chills via his suspenseful script, Norman Macdonnell maintained it in his taut direction and solid performances were turned in by Ben Wright, John Dodsworth, Bruce Payne and John Delmer in the central roles. It's currently on for a sustaining ride. *Edba.*

Now with ABC

Mary Margaret McBride

Starting Monday, October 9, Mary Margaret McBride will broadcast on WJZ—exclusively in the New York area. Her program remains the same: the warm, cordial, informal atmosphere . . . the celebrated guests . . . the wonderful grace and charm and enthusiasm that make Mary Margaret McBride the *First Lady of Radio.*

Mary Margaret McBride WJZ 1-2 P.M.
Monday through Friday

ATTENTION:

ALL ABC STATIONS!

Soon—for the first time—the Mary Margaret McBride show will be available for LOCAL sponsorship on *your* station . . . on ALL ABC stations from coast to coast. The program will be broadcast every weekday (at a time to be determined) over the entire ABC radio network. For advertisers in *your* area, here is the chance of a lifetime . . . the opportunity to sponsor the most beloved and believed woman in all advertising.

ABC

American Broadcasting Company

Tele Chatter

New York

Garry Davis guesting on NBC-TV's "We, the People" Friday night (6) to explain his reasons for reassuming his U. S. citizenship. . . . Talent agent **John Gibbs** set film star **Mark Stevens** to make his video bow by guesting on an upcoming **Milton Berle** show on NBC. . . . WOR-TV has sold all its time signals to Elgin Watch for 52 weeks . . . **Ernest A. Marx**, receiver sales manager for DuMont Labs, will compare European and U. S. TV at a press confab next week, based on his lengthy trip abroad. **Richard Hart**, one of the leads in the Broadway legiter, "Happy Time," inked to play the title role in DuMont's "Adventures of Ellery Queen," preeming Oct. 19 under Kaiser-Frazer sponsorship . . . **Charlotte F. Stern** rejoined DuMont as ad-promotion chief, same job she held until her resignation two years ago to set up her own TV program sales organization . . . **Max Abrams**, Emerson's secretary-treasurer, to be feted by the Brooklyn division of the Federation of Jewish Philanthropies at the Hotel Waldrof-Astoria next Tuesday night (10) . . . Pall Malls' "Big Story," now aired alternate Friday nights via NBC-TV, goes weekly starting March 9, 1951 . . . Indie package producer **Frank Cooper** due in from the Coast today (Wed.) . . . **Alan Young** arrives from Hollywood Friday (6) for a guest shot on CBS-TV "Ken Murray Show" the following night, and for huddles with execs of Esso, which sponsors his CBS-TV'er . . . **Allan Stevenson** pacted for a role on NBC-TV's "Lights Out Monday (9) . . . **West Hooker** has pacted for "Rockabye Street," new show for kids by **Beth Brown** . . . **Bob Kaufman** planed to Switzerland today to write and direct a video travelog for Swiss Airlines, via TV/films, Inc. **Doug Sinclair** went along as cameraman . . . **Franklin Pulaski**, now using the name **Frank Rhodes**, sharing the WABD morning show, "Shopping Time at Abraham & Strauss," with **Maggie Johnson** . . . WCBS-TV's **Bob Howard** now aired Mondays, Wednesdays and Fridays from 6:30 to 6:45 p.m. . . . "Airlane Trio" signed to appear Thursdays on WJZ-TV's morning show, "The Fitzgeralds."

Hollywood

Jimmy Vandiveer named manager of daytime programming at KECA-TV. He'll continue as exec producer of sports and special events show . . . **Carlos Molina** joined **Bob Nunes'** Allied Casting Agency to head the music department . . . **Wiere Bros.** set to appear on **Jack Benny's** first teleshow . . . **Martha Raye** returns to the **Milton Berle** layout next Tuesday (10) . . . KTLA leased the Melvan theatre to house audience layouts. It will be renamed the KTLA Studio Theatre . . . **Clark Dennis** and **Arthur Lee Simpkins** inked to make five Snader Telescriptions each . . . Quiz layout tagged "Jarman With Harmon" bows on KTTV tomorrow (11) with **Bob Breckner** directing the cast which includes **Tom Harmon, Paul Zimmerman** and **Nancy Chaffee** . . . Skippy Dog Food picked up the option for a solid 52 weeks on the Selten-Sachs package "Just for Fun" which has been beaming over KFI-TV for the last year . . . **Jim Lowman** joined the KTTV sales staff . . . **Charles F. Lowe**, newly appointed video supervisor for Erwin Wasey agency, hied to New York over the weekend to prep the first **Burns and Allen** vidshow. . . . Ocean Park wrestling moves Friday (13) from KECA-TV to KLAC-TV, latter taking it in place of the Pasadena grunt-and-groan show which has been beaming for four months. Maier Beer is picking up half the tab on the Ocean Park vidcasts . . . KLAC-TV renewed singer **Joe Graydon** for another 52 weeks . . . **Verne Smith** inked by Jerry Fairbanks productions to narrate series of video commercials for Guild Wine.

Chicago

Chi NBC veepee **I. E. (Chick) Showerman** out to Omaha Friday (29) taking part in festivities in connection with WOW-TV's joining NBC's interconnected network. . . . **Jack Brickhouse** took over emceeing chores on WGN-TV's "Chicago Calendar" Monday (2) . . . **John Alexander** is directing and **Ted Liss** is producing two-hour cross-the-board "Fun and Features" show which bowed on WBKB Monday (2) after switching from WGN-TV. Strip is emceed by **George Menard** . . . Snader Telescriptions displaying their new series of open-end musical tele films here this week . . . **Russ Reed** moves in as weather expert on WENR-TV's late evening "Weather Or Not" strip . . . **Tom Duggan** gabbing a 15-minute sports show preceeding WNBQ's world series telecast for the Iron Fireman Manufacturing Co. . . . **Ann Sheridan** set to guest on ABC-TV's "Don McNeill TV Club" Oct. 18 . . . University of Chicago is installing Vericolor equipment for surgical teaching via color TV at its cancer research center . . . **Paul Rhymer** takes over next week as scripter on WNBQ's "Public Life of Cliff Norton," replacing **Roy Winsor** who has joined Biow agency in N. Y. . . . **George Williams**, WGN-TV schedules engineer, marks 25th year with WGN and WGN-TV this month . . . Sabini Bros., Hudson dealers, have ordered half-hour Sunday film on WENR-TV . . . **Paul Fogarty**, WGN-TV sports arranger, emceeing quarter-hour cross-the board calisthenics show.

London

Lian-Shin-Yang, Chinese soprano, plays the title role in "Madame Butterfly," which is being telecast in two parts next Monday and Tuesday (9-10). **George R. Foa** is producing and the cast includes **Powell Lloyd** and **Percy Heming** of Covent Garden . . . **Wilfred Pickles** launches a new "At Home" series Saturday (7), in which he introduces people from all parts of the country who talk about their jobs. Producer is **Norman Swallow**. Series will be aired fortnightly . . . Autumn and winter models by **Christian Dior** were shown Monday (2) . . . Tonight (4) the Sports Magazine will visit the Richmond Ice Rink . . . Two outside sporting features will be the telecasting of ice hockey Saturday night (7) from the Empress Hall and racing from Ascot Friday and Saturady (6-7) . . . Also in the program Friday night will be a further discussion on topical questions, with the speakers being **Robert Boothby**, M. P., **Michael Foot**, M. P. **Brown**, ex-M. P.

NETWORK AIRERS SOCK IN OMAHA TEEOFFS

Omaha, Oct. 3.

Tele network programs got away here Saturday (30) noon, on the new microwave setup, to boff reception. Tops for the afternoon was the Notre Dame-North Carolina football game over KMTV, as well as the Nebraska-Indiana game on WOW TV. Sets were going all over town, some taverns and other spots putting in two sets to get the two games simultaneously. It was a field day for sports fans.

The network football game came through beautifully over KMTV. All other net offerings were okay. No slips were recorded. Opening of the two net chains was heralded by large TV newspaper ads, both cooperative and individual. The Cudahy Packing Co., which sponsors the Nebraska TV games this season, went all out in publicizing it. Others did the same.

Sale of sets was stimulated greatly. It's now figured by the Iowa-Nebraska Electrical Council that the Omaha area will have 60,000 sets in operation by the first of the year. Current number is set at 36,000. Spots more than 80 miles away reported reception.

Atlanta Co-ax Big

Atlanta, Oct. 3.

Arrival of coaxial cable service Saturday (30) set localites agog. WSB-TV (NBC), Atlanta Journal-Constitution station, scored a first by televising "Acrobatic Ranch," an ABC production from Chicago, via New York and Washington, at 11:30 a. m. on opening day. The presentation followed by one day the second anniversary of WSB-TV.

Both WSB-TV and WAGA-TV (CBS), its younger rival, owned and operated by Fort Industries, were on the air that same afternoon with DuMont network's telecast of the Notre Dame-North Carolina football game at South Bend.

Gene Russell, NBC newsreel cameraman, filmed the ceremonies, showing Mayor William B. Hartsfield congratulating J. Leonard Reinsch, managing director of the Cox radio and televising properties, and other officials of WSB and WSB-TV.

Rounding out WSB-TV's first day on the cable was Joe DiMaggio's sports quiz show (NBC) from New York, giving that station the prestige of presenting productions from three networks.

Only 1 TV Circuit Seen for Britain For Many Years

Hollywood, Oct. 3.

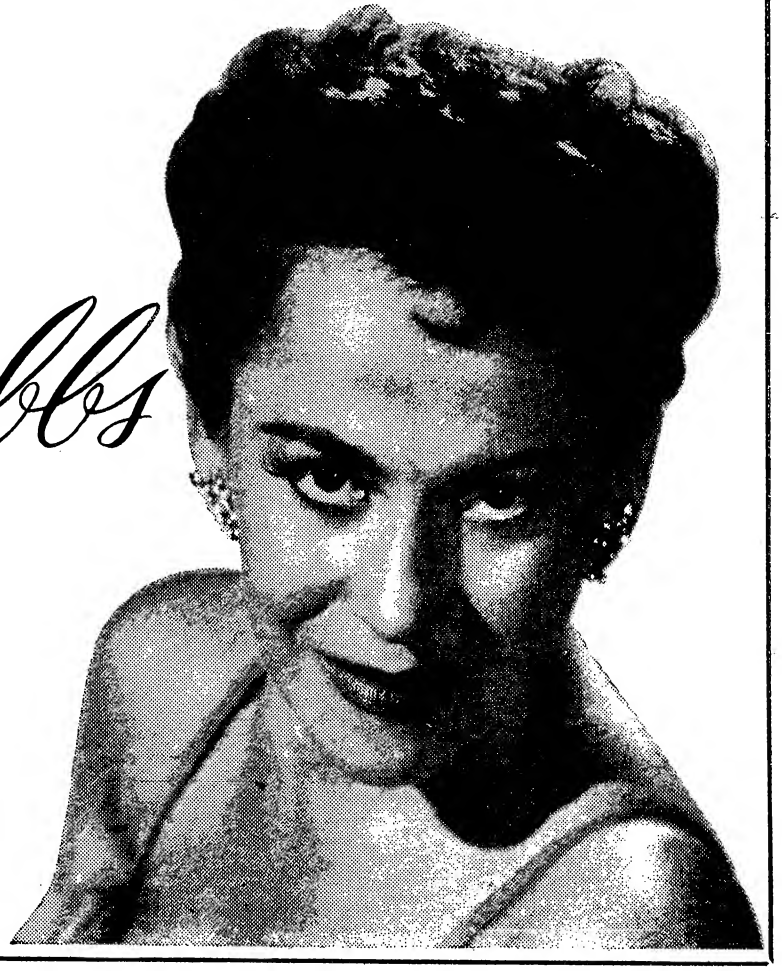
The British Isles will be blanketed by only one TV circuit for many years to come, and all stations operating will be hooked up for simultaneous broadcast of the same program. This was revealed by T. E. Henry, editor of the Manchester Evening News, who is gandering Hollywood as part of a nation-wide tour.

British television, like radio, is under the complete control of British Broadcasting Corp., which charges an annual fee of about $4.50 annually to each video set owner to eliminate commercial sponsorship entirely. Under this setup, competing channels or stations are unnecessary, Henry observed.

BBC is currently operating one TV station at the Alexander Palace in London and is building transmitters near Birmingham and at Hunterfield, between Manchester and Leeds—both of which will be ready next year. These three stations, going up the middle of England, will virtually cover the entire country. Two smaller stations, fed by relays, are planned near the borders of Wales and Scotland, to eventually give complete coverage of the British Isles.

Programming is entirely different than in the U. S., Henry stated. During school vacations and holidays afternoon programs are broadcast on TV for the kids, consisting mainly of old western films and serials. Night programs start at 8 o'clock, and are split up between plays, varieties and old film features. Station signs off about 10:30.

"Her Nibs"
Miss Georgia Gibbs



OPENING OCTOBER 6
HEADLINING CHICAGO THEATRE
CLOSING TONIGHT
SUCCESSFUL 4-WEEK ENGAGEMENT
EMPIRE ROOM, PALMER HOUSE

LATEST CORAL RELEASE:
COLD, COLD WINTER • BALLIN' THE JACK
IF I WERE A BELL • I'LL KNOW
(FROM GUYS & DOLLS)

Management: WILLIAM MORRIS AGENCY

The most distinguished woman of our time

● Mrs. Eleanor Roosevelt, U. S. Delegate to United Nations General Assembly, author, columnist, commentator, humanitarian . . . an inspiration to millions.

Beginning October 11, Mrs. Roosevelt will bring to New York radio an historic event, the premiere of "The Eleanor Roosevelt Program" 12:30-1:15 PM Monday through Friday on WNBC. Never before in history have New Yorkers had such a stimulating listening opportunity. Never before in history have advertisers had such an unusual opportunity to participate in the sponsorship of a program of such distinction.

Twelve advertisers will gain the greatest franchise in New York radio. Call NBC Spot Sales or WNBC Sales for availabilities before it's too late.

WNBC NEW YORK

represented by **NBC SPOT SALES**

NEW YORK • CHICAGO • CLEVELAND • SAN FRANCISCO • HOLLYWOOD

Minnesota Politicos See Radio as Big Vote Getter; Set Record No. of Airers

Minneapolis, Oct. 3.

Because it was demonstrated during the recent primaries that it's almost impossible in Minnesota to get voters out to political rallies any more the Democratic-Farmer-Labor party will abandon them for more radio time during the impending campaign. It has contracted for an alltime record amount of such time.

What's more the party will launch on this huge scale an entirely new and pretentious method of weaning Minnesota voters' attention from other radio attractions—a method that well may serve as a pattern for political campaigns throughout the nation to the radio stations' financial benefit.

It'll inaugurate a radio program that will be like a "town meeting of the air" and will blanket the entire state with it over 18 stations in every corner of Minnesota each Monday night from now until Nov. 6. The teaser to the scheme lies in a question and answer period during which H. H. Peterson, the party's gubernatorial candidate, will tackle critical queries about the way the Republicans have been running the state government the past 10 years.

Voters will be invited to send in the questions and there'll be prizes for the best ones. A committee, representing every section of the state, has been set up to handle the shows. A managing director for the shows has been named.

The DFL also plans, if possible, to use television for the first time in any political campaign. Scarcity of available TV time, however, threatens to be an obstacle to such procedure.

SHELTON'S CHI EXIT

Chicago, Oct. 3.

John Shelton exits the Chi office of WOR after 13 years as an account exec. Resignation was announced last week.

Shelton's future plans aren't set yet.

Defense Aides

Washington, Oct. 3.

NAB prexy Justin Miller today (Tues.) reported to President Truman that a Broadcasters Advisory Council has been formed to answer the White House request for the industry's aid in defense.

Membership includes five network presidents: Robert Kintner, ABC; Frank Stanton, CBS; Frank White, MBS; Mortimer W. Loewi, DuMont, and Joseph H. McConnell, NBC. Also Robert S. Sprague, Radio-TV Manufacturers Assn.; J. R. Poppele, Television Broadcasters Assn., and Richard B. Hull, National Assn. of Educational Broadcasters. Judge Miller is chairman. Ten additional members from stations across the country will be appointed and representation from all segments of the industry will be sought.

Pitt Radio Station Loser In Delay on WDTV Bow

Pittsburgh, Oct. 3.

Delay of WDTV in getting its television studios in the Chamber of Commerce Bldg. open for live shows is, strangely enough, costing a radio station here a pretty penny, too. That's WCAE, Hearst-owned and the local ABC outlet. One of its top shows is the Wilkens Amateur Hour, a 39-week-a-year feature every Sunday evening at 7. Before the program went off the air this summer, its jewelry sponsors announced it would resume in the fall simulcast by air over WCAE and TV over WDTV.

At that time, WDTV expected to be ready with its own cameras by mid-September at the latest. However, middle of November now looks like the probable getaway, and in meantime Wilkens has remained off the air.

WOV's Post-Midnight Ralph Cooper Entry

WOV, New York indie, will enter the post-midnight programming field Oct. 9, with a nightly three-hour disk jockey show that will keep the station on the air until 3 a.m.

Ralph Cooper, Negro deejay and actor, will emcee the session, which will feature records, gossip and guests shots. Program will originate three nights weekly from the Palm Cafe and three nights from the 845 Club, both Harlem niteries. Show is being handled by the William Graham agency.

DET. FOOD CHAIN USES TV SPOTS TO FIND HELP

Detroit, Oct. 3.

To obtain employees, Kroger Co.'s Detroit district office has begun televising films via WJBK-TV which illustrate the advantages of employment with the food chain.

The one-minute films show employee training school operations and point up the fact that a job with Kroger is a "career job," offering good wages, security and steady advancement, as well as a company paid pension plan and paid vacations.

According to C. McCaffery, Kroger personnel director for the district, the films are "first" in public relations, in that they bring to the general public a pictorialization of behind-the-scenes activities in the huge food chain.

The films were prepared and placed, in cooperation with Kroger executives, by Otto & Abbs Advertising, Inc., which handles radio and video activities for the Kroger district office here.

AMECHE TO HOST STRIP

Don Ameche, who starred in Campana's "Little Theatre Off Times Square" years ago before going into films, has been auditioned by ABC to take over as host of its "Modern Romances" strip.

"Romances" is heard Monday through Friday from 11-11:30 a. m. with Norwich sponsoring the Tuesday and Thursday broadcasts.

Inside Stuff—Radio

In one of the largest acquisitions of literary material for radio and television, Jack Barry-Dan Enright Productions and Geoffrey Jones have secured the broadcast rights for Faith Baldwin's works. Included are 1,500 short stories and serials and 60 novels. Miss Baldwin's output over a 30-year period. The yarns are estimated to have already earned the writer over $3,000,000.

Procter & Gamble is reported interested in backing a Baldwin series for daytime video, through Benton & Bowles. Miss Baldwin would probably appear as narrator of the airer. Of the novels, 10 have been made into films and Hollywood studios may be able to bar TV versions of a half dozen.

New York State Civilian Defense Commission has established a radio advisory Broadcasters Information Committee, which includes members of the N. Y. City committee. It is headed by Dave Driscoll, of WOR.

The state committee will be expanded by the formation of an upstate subcommittee and selection of a co-chairman, who will probably be an Albany station executive, to serve as liaison with the state defense organization.

Through the cooperation of various world broadcasting organizations, listeners in many parts of the globe will now be able to hear debates of the General Assembly of the United Nations. Principal meetings of the Assembly are to be broadcast in the five official languages (English, French, Russian, Spanish and Chinese) via the Voice of America, British Broadcasting Corporation and Radiodiffusion Francaise.

Listeners in Europe and the Middle East hear the meetings in English and French, broadcast directly from New York, and in Russian, relayed from Paris. New York will also originate the Spanish broadcast for Latin America. In the Gotham area, WNYC will carry the series. The Continental FM network will beam the programs in the U. S.

WSM-TV Preps Preem

Nashville, Oct. 3.

First television station in Nashville, WSM-TV, is scheduled to be opened officially Sunday (8) with a special show to be simulcast with WSM. NBC board chairman Niles Trammell is to be on hand.

Station preemed unofficially Saturday (30), when it was linked to the coaxial cable extension opened to the south that day. With network programs thus available, the station plans to operate from 60 to 70 hours per week from the start.

St. Louis — A certificate of Award for distinguished service to safety was copped by Lt. Roland J. Schumacher of the St. Louis Police Dept. who has conducted "So It Can't Happen To You," on KXOK for 574 consecutive weeks. The award was made by the Automobile Club of Missouri which has headquarters in St. Louis.

LYDON ANKLES PIX FOR DAYTIME TELE

Hollywood, Oct. 3.

Jimmy Lydon is leaving pictures for a turn in television as the lead in "The First 100 Years," first daytime TV entry of Procter & Gamble. Only other casting is Bill Frawley.

Walter Craig, radio-TV head of Benton & Bowles, negotiated with Bob Gordon, also from pictures, to direct but no deal yet. "First 100" is being written by Jean Holloway as a daytime strip.

• **Detroit**—Two women have been added to the WXYZ-TV staff. Joan E. Van Arman, formerly with KWWC in Columbus, Mo., will be the daytime floor manager, while Marianne Lixie, formerly with WTTH, Port Huron, and WLAV-TV, Grand Rapids, has joined the Traffic Department staff.

WE CROSS OUR FINGERS FOR

2 NEW BABIES THIS SEASON

Thursday, Oct. 5— NBC-TV—GROUCHO MARX in "YOU BET YOUR LIFE" for DeSoto-Plymouth Dealers of America

Friday, Oct. 6— ABC-TV—ART LINKLETTER in "LIFE WITH LINKLETTER" for Green Giant Company

OLD BABIES: "PEOPLE ARE FUNNY"—NBC— for Raleigh Cigarettes (10th Season)

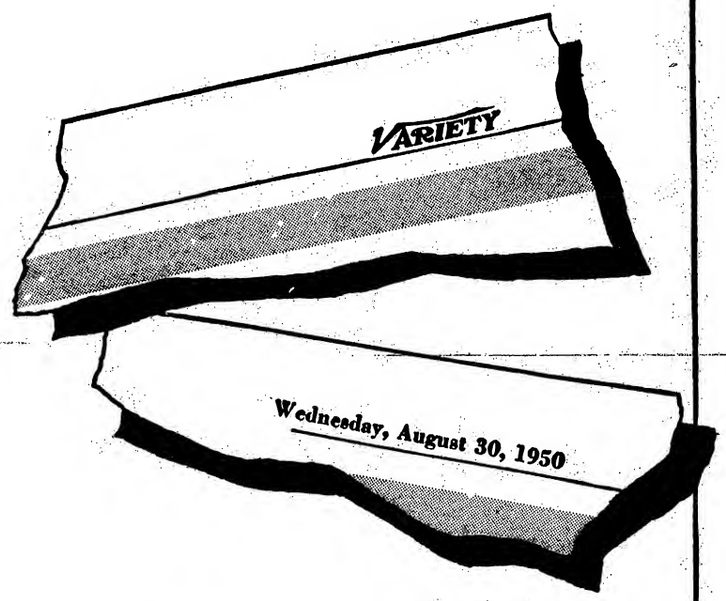
"HOUSE PARTY"—CBS— for Pillsbury Mills (7th Season)

"YOU BET YOUR LIFE"—NBC— for DeSoto-Plymouth Dealers (4th Season)

Material for All the Above (35th Season)

JOHN GUEDEL RADIO PRODUCTIONS

OFFICES IN ALL PRINCIPAL CITIES: HOLLYWOOD, NORTH HOLLYWOOD, WEST HOLLYWOOD



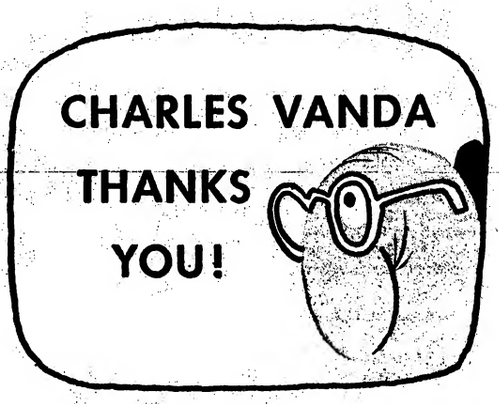
WILLIE THE WORM
With Warren Wright
Director-producer-writer: Wright
30 Mins., Mon.-thru-Fri., 5 p.m.
Sustaining
WCAU-TV, Phila.

"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique ties, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take. *Gagh.*

"Willie" is just one of the locally produced programs in WCAU-TV's 17-hour day — the biggest and busiest schedule of any television station in America.



WCAU-TV
CHANNEL 10
CBS Affiliate
Represented by Radio Sales

Industry Blacklist

Continued from page 25

edly because one faction in AFRA charged that right-wingers were also being discriminated against within the industry. This group is said to have voiced the fear that the discrimination against the less-liberal performers is being completely bypassed through over-emphasis on the charges and counter-charges against those listed in Red Channels.

Committee, which is to study 'ways and means" to solve the situation, will probably comprise one member each from the groups attending the Astor conference, including AFRA, Television Authority, Assn. of National Advertisers, National Assn. of Broadcasters and the American Assn. of Advertising Agencies. It has not yet been determined whether the four major networks, who also had delegates present, will appoint one person to represent them all, or whether each would have its own rep on the committee.

While the committee will start working from scratch, with no agenda yet in sight, it is to report back to the group as a whole on all recommendations that it might come up with. In addition to recommending that the nets and agencies make more positive overtures to stressing Americanism in future shows, it is also believed the committee will query the Federal Government to ascertain exactly what Washington expects of radio and TV in the present crisis and whether the industry has the machinery to meet that request. Also, it's believed the committee will invite other talent unions and guilds within the industry to participate.

One thing on which all delegates were definitely against was the establishment of any kind of industry-wide reviewing board to determine which performers have, or have not, Communist sympathies. Such a kangaroo court, they declared, would be guilty of the very thing that is presently objected to—pre-censorship of programming and judging of performers without a fair-hearing. Same sentiment was voiced by the AFRA membership at a meet in N. Y. Thursday night (28), which voted unanimously against the establishment of any kind of a screening board.

Resolution of the AFRA board that General Foods reinstate Jean Muir immediately to the cast of NBC-TV's "Aldrich Family," from which she was dropped after protests based on her listing in Red Channels, so far has not borne fruit. GF spokesman told VARIETY yesterday (Tues.) that the company has not yet received any formal notification from AFRA of the demand. Even if that comes through, he said, GF has already gone on record as saying that it is depending on the industry-wide committee to work out a solution to the blacklist problem and that it will take no action until the committee sets a course.

Morgan Set to Produce Danny Thomas TV Entry

Leo Morgan, of the William Morris Agency, has been signed to produce the Danny Thomas show starting on NBC next Wednesday (11). Les Zimmerman of that agency will do the booking.

Lined up for the initial show so far are Marie McDonald, Ruggiero Ricci, Coach Lou Little of Columbia U., Harrison & Fisher, J. C. McCord & Zach Solov, Sheila Bond, Alan Reed, Julie Oshins and the Lou Bring Orch.

ABC Auditions Haymes For Dramatic Show

Dick Haymes, the singer, has been auditioned by ABC for a straight dramatic role as star of "I Fly Anything." Haymes would play the hero o' a romantic series with an aviation background, which may be aired in a cross-the-board afternoon slot.

ABC cut the waxer in collaboration with Frank Cooper.

THE WHOLE INDUSTRY IS TALKING ABOUT...

... WLW-Television's daytime programs. And no wonder. Think of a noontime TV program making a rating of 19.5, with 93.7% share of audience (a July rating of 15.2 with 75% share of audience)! That's the three-station achievement of "Fifty Club" ... a performance rivalling many nighttime shows. (Check Videodex, Pulse, Hooper.)

Only one show? No, there are many others with comparable ratings. For further information, call the nearest WLW Sales Office for facts about the new daytime programming that starts at 7:30 AM on

WLW-TELEVISION

.. with more viewers than any other station in Cincinnati, Dayton and Columbus—2nd largest TV market in the Midwest.

WLW-T CINCINNATI WLW-D DAYTON WLW-C COLUMBUS

Crosley Broadcasting Corporation

Inside Television

Comparison of television in N. Y. and L. A. was made by Liberace, nitery and vaude pianist, after he had been caught in the middle of the growing Coast hassle over performers' tele dates. Pianist was cancelled off two KTLA shows because of appearances on KLAC-TV and KNBH. Liberace said he understood the exclusivity desire on behalf of one KTLA program, "Bandstand Revue," since he was to have been paid for the stint. Other date, however, was to have been cuffo. The dates he played on other stations brought him AFM scale—$13.80. Pianist pointed out that in the east, the big Berle and Sullivan shows pay heavily for guest talent, and performers are more than willing to abide by a request that they refrain from appearing on the rival show for one week prior to their current date.

DuMont's closed circuit "conference" television system received its initial use Friday (29), when Schenley Distributors utilized the system to brief salesmen in 18 cities on the fall-winter sales program. Schenley broadcast was staged with show biz talent and titled "It's Great to Be With Schenley." Approximately 4,000 company reps in the 18 cities viewed the show over receivers installed by local DuMont dealers in hotels and clubs. Show was also kinescoped for delayed transmission to the cities which did not participate in the live pickup.

According to DuMont network chief Commander Mortimer W. Loewi, closed channel TV "opens a new era for the sales manager. It puts a firm's top executives in face-to-face contact with sales representatives in regions hundreds of miles apart."

Contrary to reports that prints of the "Joe DiMaggio Show," which have been specially filmed for television, would be released to theatres after they have been transmitted via TV, producer Jack Barry declared this week that they will never be seen in film houses. Barry said his contract with DiMaggio specifies that all prints must be destroyed following a one-shot screening on TV, and thus there is no possibility whatsoever that they can ever be shown in theatres.

DiMaggio, according to Barry, has had several offers to appear in a feature-length Hollywood production and so the destruction of the TV prints protects his film rights. Films, sponsored by Lionel Trains, are aired on NBC-TV Saturday mornings.

Survey of advertising agencies and program directors of telestations throughout the country is being conducted by General Television Enterprises to determine program preferences, sales and film costs. GTE prexy Gordon LeVoy has narrowed the questionnaire down to eight queries covering the type and length of programs preferred, method of dramatic programming, type of production, national or local sales and payment of film shows.

CBS television technicians working in the control booth at Yankee Stadium, N. Y., for the Joe Louis-Ezzard Charles fight last Wednesday night (27) were forced to operate in almost total darkness.

Judson Bailey, CBS video staffer who directed the camera pickup, suffered an ulcer in the cornea of his eye the day of the fight. As a result it was necessary to dim all the lights in the control booth so that he could carry on with his assignment.

"Key to the Missing," radio program which has also been aired live on television, is slated for filming for video by Paul White Productions. Archdale Jones, creator and chief investigator on the show, will continue as star.

Filmed version is to elaborate on the program's stress for authenticity and will depict step by step the search for each missing person. To maintain as much of a documentary flavor as possible, the actual persons involved are to be used.

Gainsborough Associates and PRB, Inc., indie radio-television package outfits which merged last week, has pacted Gene Raymond to an exclusive contract for the two media. Ex-film actor is slated to arrive in N. Y. from the Coast Oct. 9 for a series of guest shots, prior to teeing off in a show which the two outfits are preparing for him.

Gainsborough, headed up by Mike Jablons and Nat Rudich, will maintain an office in N. Y., while PRB will headquarter on the Coast under Mal Boyd's supervision. Mary Pickford and Buddy Rogers are partnered with Boyd in the latter firm. Two agencies, although merged, will maintain their separate identities.

Video will be used as an integral part of naval reserve recruit training in the Third Naval District. A 42-week series, "Drill Call," will be aired on WOR-TV, N. Y., Tuesdays at 8:30 p.m., starting Oct. 10, beamed especially to the thousands of recruits in the area. The half-hour period each week will be a regular part of the trainees' work.

Kinescope recordings may be shipped to other units in the district. Airer will be produced by the Special Devices Center at Sands Point, L. I., under supervision of the director of training.

Three Directors Named For CBS Coast Shows

Hollywood, Oct. 3.

Harry Ackerman, CBS executive head of production, passed out three new directorial assignments in television. Alan Dinehart, son of the late actor, takes over the Alan Young show; Ralph Levy produces Burns and Allen, and Richard Linkroum holds rein for Jack Benny.

Linkroum recently came here from the east where he directed the Arthur Godfrey TV programs.

Kirwan to WINS

Henry G. Kirwan, formerly with Hearst Radio, has been appointed business manager of WINS, N. Y., vice K. T. Murphy who has shifted to treasurer of Crosley Broadcasting, which owns the indie.

Joe Tery, ex-WFLN, Philly, is new program director, replacing John Bradford, who stays on as a disk jockey. Bill Stark fills the sales post vacated by Jack Flynn, who left for Huber Hoge agency.

Uncle Wiggily Package

A video stanza based on the Uncle Wiggily stories is being packaged by Jack Munhall, until recently AM-TV director of the Huber Hoge agency. Jack Arthur will narrate the puppet stories.

Uncle Wiggily was created in 1910 by Howard R. Garis, with books on the rabbit character selling over 1,000,000 copies annually.

COAST AFRANS ASK FOR 57% PAY HIKE

Hollywood, Oct. 3.

The networks got the bad news from AFRA last week. For staff announcers, the actors union is asking an increase of 57% in base pay, a hike from the current $86 to $135 for 40-hour week. In addition, the local wants $15 for local quarter-hour shows, up from $5, the freelance commercial fee.

Nets are also asked to contribute not less than $15 a month to a fund to establish life insurance, medical and hospital benefits for AFRANS. Understood nets won't hold still for the pay raises and will meet again this week to work out a compromise. AFRA contract with the networks expired Sunday.

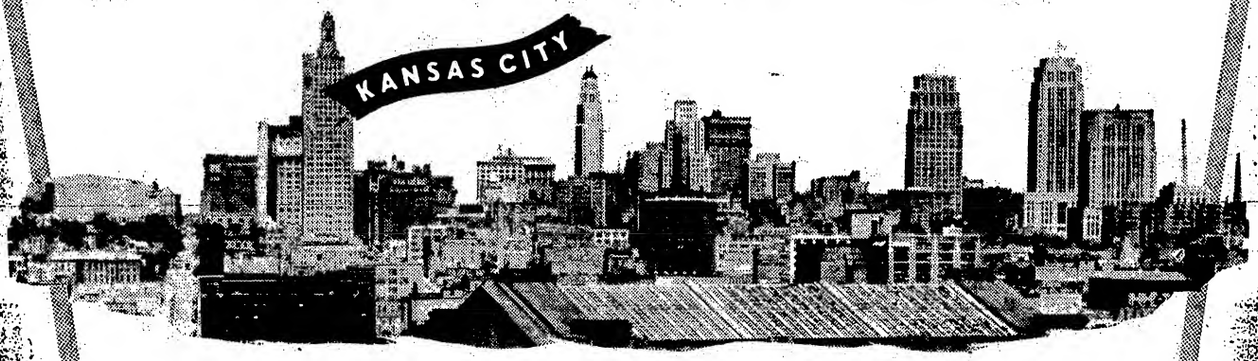
Shillito's TV Splurge

Cincinnati, Oct. 3.

New series of full-hour musical-merchandising shows, Monday through Friday, on WLW-T by Shillito's is most extensive use of TV time by a Cincinnati department store. It deviates from trend of participation sponsorship.

Crosley talent, including Brownfield Trio, instrumental, and rotating vocalists, supplies entertainment interludes. Origination is in the Crosley studios with furnished special sets for sales pitches by Jane Lynn, a newcomer in radio-TV.

THE CABLE IS HERE



...AND SO IS WDAF•TV KNOW-HOW!

One year ago WDAF-TV beamed its first picture to a waiting city and area. Today more than 60,000 set owners approve its popular blend of news, sports, music, drama, movies, public service and studio presentations.

Now WDAF-TV is on the cable . . . carrying top shows of ALL networks . . . keeping Kansas City television dealers hopping to meet demand.

If you want ACTION in the husky, thriving Kansas City market, put WDAF-TV audience-pleasing, sales-building know-how behind your product.

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Channel 4

Represented Nationally by HARRINGTON, RIGHTER & PARSONS, Inc.

Television Reviews

Continued from page 29

tive abilities in strumming and vocalizing added another element to the competition between them, while it hypoed entertainment values. Second round had a bellhop vie with a jewelry salesman. For the third round, two undergrad waiters each tried to impress the model with their superior service. The stunts provided cute variations to the basic format.

With guests of the calibre on this show, "Date," is assured of a strong following. Arlene Francis again demonstrated her ability to turn a witty phrase quickly, and her handling of the femcee chores is charming and natural. In one or two instances, however, her mooning ecstasy over gabbing with the campus beau brummels was overdone. Commercials, with a mock-up of a Gruen Curvex watch, were effective. *Bril.*

TOUCHDOWN
With Hal Tunis, Marion Carter; Conrad Nagel, Alan Dale, Bernie George, guests.
Producer-writer: Albert Black
Director: Bill Harbach
30 Mins., Sat., 1:15 p.m.
CORTLEY FROSTED FOODS
WNBT, New York

(H. W Fairfax)

"Touchdown" is a half-hour pre-football game quiz show in which a so-called panel of experts competes against home viewers. A system of scoring, whereby seven points (touchdown) are awarded for answering a question in five seconds or less, three points (field goal) for up to 10 seconds and two points (safety) for an answer in up to 15 seconds, is set up. Questions alternate from guest panel to audience, and points are added up to the end to see whether the panel or the audience is the winner. Gifts are awarded audience contestants replying correctly.

The football tiein was clear in this respect, but only three of about 10 questions had any relation whatsoever to the sport. Furthermore, it was reported to be the intent of the show to have football personalities as guests, but all the guests on panel of the first of the series were from showbiz.

Show was poorly paced, with emcee Hal Tunis and assistant Marion Carter losing a lot of time in getting audience contestants over the phone. Commercials were spotted in irregularly, and Tunis' guest interviews, while good, were poorly slotted and slowed down the pace of the game. Miss Carter also spent too much time plugging the donors of the gifts promoted for the show.

Guests were all relaxed and helped make the show, with all its bad pacing and irritants, a pleasant half-hour. Bernie George added a light sports touch with his ventro impressions of football broadcasts.

Key limitations of the show are its script and direction, which account for the poor pacing and irrelevancies.

Tunis, within the framework of the script, did a good job, as did Miss Carter. With a stricter emphasis on football personalities and questions, elimination of irrelevancies and correct slotting of commercials, show would make a good pre-game warmup. *Chan.*

FM Plight

Continued from page 23

squeal" or whistle by which subscription service is kept from non-subscribers. These imposed sounds, it asserts, would only provide another hurdle for FM to overcome. With multiplex, auxiliary services would be protected by simple filters at the transmitters and receiver and by other means "that render a high degree of security to an uninterrupted reception of music or other programs by subscribers without in any manner causing any degradation of the general broadcast transmissions available to the public."

Multiplex reported that it has been trying out its system in New York this past summer on the FM transmitter formerly used by now defunct WGYN. At no time during the tests, it said, was there any trace of interference with the main channel. This was confirmed, it added, by a Commission engineer who participated in receiver tests at his home in Port Washington, N. Y.

The company asked the Commission to amend its rules to allow the multiplex operations on FM stations. Through the use of its frequency utilizing system, it claimed, it "offers an opportunity to FM broadcasters to enter fields of new enterprise which are not at present open to them and which will help to stabilize the uncertain economic situation in the FM broadcast industry, accelerate its further use and development, and bring to the public a wider use of static-free, high-fidelity broadcasting, as was originally envisioned by the Commission in establishing FM broadcasting as a public service."

Evangelist

Continued from page 25

coast radio program titled "The Hour of Decision." He'll be on the air a half-hour every Sunday afternoon for 52 weeks. Each broadcast, he says, will cost him $8,000.

Friends in Portland, Ore., where he conducted a crusade prior to coming here, have donated enough money to start the broadcasts and he expects listeners to contribute the balance after he starts broadcasting. The spellbinder says he hopes to become the spiritual successor to the late Dr. Walter A. Maier, preacher on the International Lutheran Hour, who was said to have had more listeners than any religious broadcaster in the world.

As to making a commercial picture, Rev. Graham told newspapers here that "no money or any enticement would make me change my position not to do so." The Astor Pictures proposal was made to Rev. Graham by long distance phone following a brief interview in Los Angeles several weeks ago after he spoke in the Pasadena Rose Bowl, he says. It was confirmed by letter and contained a stipulation that would have given him heavy control over the film.

The Great Commission Film Corp. of Hollywood recently filmed a 40-minute picture of the recent Portland, Ore., revival campaign and it will be released at the end of the year.

WINS Picketing

Continued from page 23

are in direct competition with human labor. He differentiated the WINS case from those in other industries where labor-saving machines are installed, on the theory that in the present case the labor-saving device is directly competitive to human labor.

Court also differentiated between the WINS case and a 1941 case where the union had picketed to force an employer in a new industry to hire musicians where none had previously been employed. It was held that the AFM was seeking maintenance of employment and had the right to picket to protect its membership.

Dallas—John Harper has joined the announcing staff here of KRLD and KRLD-TV. He was formerly on the announcing staff of KABC, San Antonio.

AM Newcomers

Continued from page 25

designated five applications for new stations for hearing. In the previous week four new AM and three new FM stations were authorized.

Last week's AM authorizations went to Doo County Radio Co., in Sturgeon Bay, Wis., and Montgomery County Broadcasting Co., in Conroe, Tex. Permits for new FM's were issued to WKAT, Inc., in Miami Beach, Fla., and Mt. Vernon Broadcasting Co., in Mt. Vernon, O. In addition, an initial decision was issued favoring a grant for a fulltime AM station to Stanislaus County Broadcasters, Inc., in Modesto, Calif.

These authorizations brought the number of radio stations authorized by the end of September to approximately 3,250. Of these, about 2,350 are AM and 900 are FM. However, some 150 of the AM stations and over 200 of the FM's are not yet on the air.

In addition, the Commission has a backlog of about 300 applications to process, most of which are AM cases in hearing.

Lew Weiss

Continued from page 25

was terminated. Then a struggling young network of four stations, none of which was showing a profit, Weiss built it into the world's largest regional of 45 stations and the most successful financially. In later years he was reputed to be the highest salaried executive in broadcasting.

Weiss did a hitch in the first world war as a cavalry captain and commanded the famed "Black Horse Troop." As a figure in Los Angeles civic affairs, he was the most active of the radio execs and was regarded as their spokesman. If there was a speech to be made, it was always, "Let Lew do it." Weiss served as alternate board chairman of Mutual and last year turned over the Don Lee presidency to Willet Brown to assume chairmanship of the board. Brown is also expected to resign as he recently acquired the Cadillac agency in Beverly Hills and the franchise requires that he devote his full time to the operation.

Weiss has no immediate plans. He said he would take a long rest at his Bel Air home and "relax for the first time in 44 years."

Nelson's FCC Legal Post

Washington, Oct. 3.

Joseph E. Nelson was promoted from assistant chief to chief of the television branch of the FCC legal division last week, succeeding John E. McCoy, who resigned recently to become general counsel for the Fort Industry stations.

Nelson has been with the Commission since 1946.

SEEK SPONSOR FOR SPIKE JONES VIDPIX

Ralph Wonders, partner-manager of Spike Jones, trained into N. Y. from the Coast last week with a pair of 30-minute telepix he'll screen for tele and agency toppers in an effort to line up a sponsor for a Jones series on video. Pair of pix reportedly cost around $16,500 each.

Wonders said the films will not be telensed unless sold for sponsorship. Zany bandleader and his partner apparently expect little difficulty latching on to a bankroller, since Jones has declined bookings following his current stand at the Flamingo, Las Vegas, on the premise he'll be busy on the Coast turning out further vidpix.

Films are live-tuned, under a deal made with AFM and cast, in addition to regular members of the Jones troupe, includes vaude, nitery and even circus freak acts.

Wonders is making his pitch direct, sans agency intervention. Jones' contract with MCA expired last June 15, and he has yet to sign a new deal.

Tibbett to 'Host' ABC Metop Auditions Show

Lawrence Tibbett, Metropolitan Opera baritone, is being set by ABC to take the role of host on "Metropolitan Opera Auditions of the Air" when the show returns to the web around Nov. 7. Talent hunt for young singers, who are awarded special studies abroad and the possibility of a Metopera career, will go into the Tuesday 8 p. m. slot.

ABC sustains the series, which help boost its Saturday afternoon operacasts sponsored by Texaco.

ABC Plans to Co-op Southernairs Quartet

ABC is mulling a co-operative show for the Southernairs, which would be the first time a quartet has had its own co-op series. Dick Charles will direct the program, which will aim at picking up bankrollers interested in the Negro market. Web already airs Jackie Robinson, Brooklyn Dodger second-baseman, on a co-op basis.

"No School Today," kid-slanted 9-11 a. m. Saturday morning program, will go co-op on Oct. 21.

JOE TUCKER'S SPONSOR

Pittsburgh, Oct. 3.

WWSW has sold "Joe Tucker Predicts," once-a-week quarter-hour shot every Friday night at 10:45, to Lando Insurance Agency here for the duration of football season. Program features Tucker, head of station's sports department, in role of a seer, picking the scores of week-end games.

New show will make sportscaster one of the busiest mikemen in town for next few months.

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John Longden, veteran star of the English theatre and moving pictures, heads a top-notch English cast.

Sherlock Holmes, his cap, his calabash, and his ever-present Dr. Watson, are now available to TV advertisers on a national spot basis. A new series of half-hour weekly adventures of the greatest detective of them all is now being filmed in England. Producer of the show is the American firm, Dryer & Weenolson Productions, Inc., who control all video rights under license from the estate of the late Sir Arthur Conan Doyle.

Sold Exclusively through Blair, Free & Peters, and Katz

The sale of *Sherlock Holmes* on a national spot basis is being handled jointly—and exclusively—by three of the industry's leading station representatives: Blair-TV, Free & Peters, and The Katz Agency.

Sponsor May Select His Stations

Sherlock Holmes is available only on a national spot basis. Much as we'd like to have you select the TV stations represented by our three companies, you, Mr. Advertiser, and your agency have complete freedom of station and market selection.

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Merchandising and Promotion on an individualized, market-by-market level.

Full national coverage at *Lower Cost*. (Ask us for details.)

For more facts and figures on *Sherlock Holmes*, and other outstanding programs for placement on a national spot basis, check with us.

BLAIR TV INC.

THE KATZ AGENCY

FREE & PETERS, INC.

Color Fight

Continued from page 27

tive body of the United States undertaken to coerce the freedom of choice of American manufacturers in what they may build and sell under threat that if they do not obey, drastic consequences to the public will follow."

Philco said it believed the request to build in the brackets "goes beyond the lawful powers granted to the Commission by Congress." The decision, if carried out, it added, "will cause irreparable injury to broadcasters, manufacturers and present set owners."

DuMont, while conceding the jurisdiction of the Commission to establish standards for color, said the agency's decision "cannot constitute an adequate legal notice of proposed rule making." The company also questioned the fairness of the hearings and charged Commissioner Robert Jones with acting as a "prosecutor" during the proceedings. Jones, said DuMont, "is for color but he is against television."

Estimates of the time needed to put in the brackets were usually on an "if" basis, with some manufacturers expressing doubt they could do it at all. Many thought the added cost would be prohibitive, estimates ranging from $30 to $61. Zenith estimated the public would be penalized $200,000,000 "for a feature which may never be used."

A few manufacturers indicated they would prefer that the Commission go ahead with a final decision on color. Tele-Tone urged adoption of definite standards, either CBS or RCA, "at the earliest possible date." Emerson said it was prepared to make color receivers on any standards prescribed by the agency. Tele King expressed hope some settlement can be made of "this highly controversial issue of color."

CBS recommended immediate standards for its color process as the solution of the problem. Once its system is adopted, it said, manufacturers can build in "two point" adaptors which are "entirely practical and can be accomplished in a brief time and at reasonable cost." This would eliminate aggravation of the compatibility problem, it added, and give the Commission more time to explore the bracket standard question.

Adrian Murphy, CBS executive veepee, told VARIETY that if its system is standardized the web "will see to it" that receivers with built-in compatibility, color sets converters and external adaptors will be produced. The company testified at hearings last April it was prepared to form a $50,000,000 corporation to assure a supply of color sets.

Murphy said CBS is prepared to broadcast color programs on the network within a week after a final decision in its favor. He said the web would build up within three months to a color schedule of 20 hours a week, if its system is standardized.

'Conflict'

Continued from page 27

beefing because some of the personnel to have worked on "Conflict" are doing "Teller," including associate director Daniel Mann, scenic designer Howard Bay and music director John Gart.

Walter White was brought into the case because of the possible Negro discrimination angles. New York State Commission against Discrimination has been informed by Torchlight of the show's being dropped. The organization is also confabbing with its attorneys, Jaffe & Jaffe, on possible legal action.

Torchlight stresses that the program, dealing with all kinds of human conflict, was not a "message" program but a vehicle for providing employment for qualified Negro actors in non-stereotype roles. Stars who had been committed to appear in its productions include Gertrude Lawrence, Ralph Bellamy, John Garfield, Lena Horne and Rex Harrison.

Incident, which may develop into a cause celebre because of names and issues involved, follows the "postponement" of a script with a racial angle on CBS-TV's "Sure As Fate." That story, which was to have been aired this week, dealt with a Negro policeman who brings in the criminals by posing as a porter. After having been cast and rehearsed, it was put off, reportedly because of structural weakness.

New TV Wrinkle

Continued from page 27

instead of the standard 40 weeks obtaining in the film industry. In addition, the talent has vacation privileges. Producer is also setting up dramatic tutelage for them, most of whom are young tyros in the business. Thus, if any of them ever get a chance for films or a legit show, Gosch said, the performer can step into the job with advanced knowledge of dramatics, camera work, etc.

Talent will be taught by Gosch and the production personnel on his show, including George Bassman, conductor; Joan Mann, choreographer, and vocal coach Herbert Greene. In addition, according to the producer, if one of them goes into vaude or a nitery, Gosch Productions has the talent available to set his act and routines.

"Bowl," he said, is the first TV show in which every artist has been signed exclusively by the producer. Thus, he pointed out, rehearsal time is at the producer's discretion, so that there is no worry about a conflict in time on the part of a performer who might have to double into nitery work, legit, etc. He conceded his term pacts might be contrary to the code now being worked out for TV talent by Television Authority but said TA would have to take such contracts into consideration.

Detailing further advantages for the talent under such a deal, Gosch said he is planning to do "Bowl" as a Broadway musical next year with Marx starred, and also has had an offer from a film company for a full-length musical. He also has a new video show in the works, tentatively titled "Home Town," which is to be kinescope-auditioned Oct. 29. Victor Wolfson is scripting the show and Gosch is now dickering with Raymond Massey to take over the lead role.

NBC-TV Patterns

Continued from page 27

him, to Fred Wile, chief aide to NBC tele veepee Sylvester (Pat) Weaver. Working directly under these, meanwhile, are the producers of the various programs, such as Max Liebman on "Saturday Night Revue," Charles Friedman and Ernest Glucksman on "Colgate," Hal Friedman on "Open House," etc. Producers, in turn, supervise all facets of the programs, including direction, staging, choreography, etc. Plan, thus, is similar to that once in force at the Metro studios, when E. J. Mannix, Benjamin Thau, James McGuinness and others formed the exec production board, with each supervising a group of individual producers, and all reporting to studio chief Louis B. Mayer.

Robert Montgomery, producer of "Lucky Strike Theatre" for NBC, is listed apart from the production supervisors' setup, carrying the title of exec producer.

Cable Allocations

Continued from page 26

requires the AT&T 'equity to allocate usage of available facilities to meet as far as practicable the reasonable requirements of each customer.'"

In a further explanation to VARIETY, Loewi pointed out that there are still a number of advertisers who want to get into television. If they wanted to buy time on DuMont, however, under the present allocation setup, DuMont would not be able to service them with the requisite time on the cable. He charged the phone company with favoring CBS and NBC on the basis that they are old customers in AM, whereas DuMont has never had any radio interests.

He reiterated DuMont's contention that AT&T, to be "equitable," should allocate time equally to each of the four webs, which would mean each one would have 25% of the total time available. Then, he said, if one web had a commercial show when it did not have the cable available and another web had the cable but no sponsor, it could work out a swap. He noted DuMont had done this two years ago by giving up its Friday night on the cable for NBC's "Admiral Broadway Revue." DuMont, he claimed, is one of TV's earliest pioneers and, on the basis of that alone, "deserves the right to continue living."

Spokesman for AT&T, meanwhile, declared the phone company would open up the new facilities and operate the cables according to the schedule. He said AT&T is "merely following the tariff as set up with the Commission," and reiterated that the allocations are based on AT&T's concept of "equity."

Dailies, Mags

Continued from page 26

papers for TV shows is believed directly traceable to the hot competition for rating honors among the many new TV entries this season. Stations and networks believe that a simple mention in the daily program logs is no longer sufficient to call attention to their shows and, as usually happens in such cases, once the first few bought space, the others were forced to follow for competitive reasons.

For the same reason, producers and sponsors of radio shows have also been forced into newspaper advertising this year. As a result, the newspapers which once feared TV as a menace now are beginning to hail it as a new and lucrative source of revenue.

Video Sets a Politico Pattern

Most illuminating example to date of the role to be played by television in the nation's political campaigns was furnished by N. Y. Gov. Thomas E. Dewey in a 15-minute program Saturday night (30) aired via WNBT, NBC's N. Y. flagship. Dewey sat informally on the edge of a desk in a Radio City studio, with a three-way remote hookup permitting him to see and be seen, and to talk with people out on the street in Times Square and at the plaza in Radio City. Whether home viewers agreed with Dewey's political philosophy or not—and whether they were Democrats or Republicans—they must have been struck with the discerning eye of the TV camera, which in this instance showed the governor, who is up for reelection, at his best.

It was probably the most potent means yet devised to have a political candidate meet a number of voters face to face and explain to them, in an actual living-room interview, his views on various topics of the campaign. Some of the questions posed by Dewey's streetside interviewers were legitimate and some, tossed in by bobbysoxers, were frivolous, such as why he wears a mustache and whether he thought the Dodgers still had a chance. The interview, while casting no aspersions on Dewey's personality or sincerity, did point up one strong danger—because of TV's tremendous impact. It underlined the possibility of some attractive, glib political charmer in the future easily winning over a gullible voter by his surface charms.

Dewey's show was bankrolled by the Independent Citizens Committee for his reelection. Happy Felton handled the mike for WNBT at Times Square, with Tom Shirley presiding at the Radio City Plaza. *Stal.*

Midnight Sun Opens N.Y. Office to Handle Upped Station Biz in Alaska

With Alaskan radio stations experiencing a Yukon sales rush accentuated by the rearmament and defense program, the Midnight Sun Broadcasting Co. has opened offices in New York, appointing James C. Fletcher, Jr., as eastern sales manager. Fletcher, who has managed stations in major Alaskan markets, will work with MSBC representative, Adam J. Young, Jr., Inc., in coordinating sales with the three webs to which its stations are affiliated.

Already coming in strongly are cigaret, beer and canned milk advertisers, with motor oil, automotives, airlines and margarine also active. Canned milk is a big seller, it's pointed out, because fresh milk is priced at from 55c to 67c. Behind the overall biz upsurge is the rapid growth of the territory's population, which increased about 75% in 10 years, and the possibility of statehood.

Midnight owns KFAR, Fairbanks, which, with 10,000 watts, is the most powerful station in Alaska, and KENI, Anchorage. Both stations are ABC, MBS and NBC affiliates, although KENI also splits its NBC affiliation with KFQD, the Alaska Broadcasting System outlet. ABS has six stations in the territory. Aurora Broadcasting, which will also be repped in Gotham by Fletcher, has FCC applications in for new stations in Juneau and Ketchikan, two major markets in southeast Alaska.

Mpls. Mardi Gras Will Study TV Effect on B. O.

Minneapolis, Oct. 3.

New officers of the local Aquatennial, annual summer mardi gras here, on the recommendation of outgoing heads, are studying the effect of television on ticket sales to the coronation of the Queen of the Lakes, one of the celebration's events.

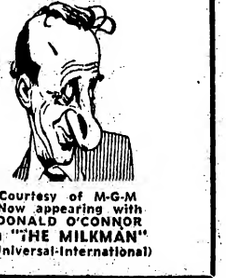
Reason for the recommendation is the fact that the coronation only grossed $4,797.50 this year, when it was televised for the first time, compared to $6,014.50 in 1949. The drop meant $809 in the red for it.

The entire Aquatennial, which includes big parades, a radio show with top names and a water show, suffered a deficit of $1,638.58, attributed to the fact that rain during the Saturday afternoon grand parade cut into gate receipts at the parade stadium and concession sales along the parade route.

WWSW's Grid Sale

Pittsburgh, Oct. 3.

WWSW has sold its "Football Scorecard" for 1950 to Electric Products, Inc., of Pittsburgh, distributor in this area for Motorola radio and television sets. Format of sports show, which will be aired every Saturday afternoon during football season for half an hour at 4:30, includes all college gridiron scores interspersed with transcribed march music of winning schools.



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Nat'l Terp Ops to Hold Out Vs. BMI; Orch Leaders Seen in Middle on Pacts

Chicago, Oct. 3.

National Ballroom Operators Assn. will make no contracts with Broadcast Music, Inc. (BMI), nor will it give in to the recent demands of the licensing outfit, VARIETY learned last week. Second annual convention of the association, which ended Thursday (28) at the LaSalle hotel, had been held behind closed doors. But emerging was the information that the ballroom operators are united in opposition to BMI requests.

The operators, it's been revealed, will shift the burden of guilt for unlicensed playing of music to the bands themselves. Trump card for the terp-operators is a rider attached to band contracts which reportedly insures the owners from litigation, placing full responsibility on the orchsters. American Federation of Musicians, meanwhile, has ruled that the contract riders are not binding and protest the entry of dance bands themselves into what has been a haggle exclusively between BMI and the NBOA.

Logically pointed out by observers is the jeopardy in which the orchsters are placed by a refusal to sign the riders. Inking the rider would open the orchsters to litigation, or, if not, give substantial reason for no return engagements.

On the other hand, BMI has not been sitting quietly. Continuing efforts to pact NBOA members, the licensing organization has circulated letters to over 70% of the ballroom owners with an offer to either sign licensing agreements or face the prospect of severe action within 10 days after the receipt of the letter.

Attendance Figures

Also emerging from the convention was a proposal to standardize attendance figure reports, in order to pay warranted rates to the maestros, instead of salaries often souped-up due to falsified reports on attendance draw. The plan

(Continued on page 46)

B'casters Nix AFM Plea For Cut on Vidpic Rates; Irked by Tuner Methods

Flatly rejecting the American Federation of Musicians' proposal for a 5% cut on rate card charges for video films, the broadcasters' negotiating committee have informed the AFM that they will resume discussions for an agreement only on a bilateral basis. Broadcasting committee has been irked by the AFM bargaining technique of mailing its proposals to the networks on a take-it-or-leave-it basis. AFM is demanding the same terms from the networks on TV films that the union has already won from several indie producers, who have agreed to pay 5% of pix earnings into the Music Performance Trust Fund.

A spokesman for the broadcaster's committee discounted the importance of any attempt by AFM prexy James C. Petrillo to use the union's negotiations with the radio networks as a lever to gain his TV demands. He intimated that the shoe was on the other foot, since the broadcasters could attempt to break the employment quotas now in effect in network outlets. According to the broadcasters, such quotas are illegal and would provide a bargaining club for the broadcasters when the current radio pact runs out Feb. 1, 1951.

KRUPA PREEMS ALBANY CLUB WITH $2,300 TAKE

Albany, Oct. 3.

Gene Krupa's orchestra played to a reported $2,300 at the 400 Casino last week (25), in the first of a series by name bands which Herman Halpern has scheduled. New night club has a 520-person capacity. Minimum cover was $3; at the bar, $2. Halpern described the turnout as "good though not capacity." Krupa's unit also broadcast on the regular Casino program over WPTR.

Woody Herman was in Monday (2). Jimmy Dorsey and Tony Pastor follow.

'Consul' Libretto Is Only Available With Decca Set

Decca is pushing its disk version of Gian-Carlo Menotti's opera-legiter, "The Consul," with the unusual selling point that the set contains the only available libretto of the opera. The libretto has been packaged along with the two-disk long-playing set.

Following its past practice on waxing Broadway shows, Decca edited "The Consul" to suit aural requirements but eliminated less than 4% of the total.

MPPA Board Nixes SPA Pact Renewal Form

A solid front of publisher opposition to use of the Songwriters Protective Assn.'s new renewal contract forms was registered this week, spelling what may be a deathblow to SPA's hope of entering into a basic agreement with publishers covering renewal forms. Music Publishers Protective Assn., which negotiates basic agreements with SPA, Monday (2) night sent out letters to members informing them of MPPA board's unanimous disapproval of SPA's contract forms at a meeting last week.

Since MPPA would negotiate any basic agreement with SPA, its action means SPA will have to negotiate and enter into any agreements with individual publishers.

Chief argument against use of the contract is one of principle, although there are also certain clauses in the contract publishers don't like. Each renewal, they argue, must be judged on its own merits. In most cases the song has a proven value, and any contract must be drawn with that value in mind. If the song is worth renewing, the writer will get a fair deal, publishers say, and if the writer isn't satisfied with his deal he can take the song to another publisher.

Objections to specific clauses in the contract are centered around guaranteed royalties, the $100 bonus upon renewal, and the sliding royalty scale. Opposition on this score was expected, however.

SPA has not yet made plans for negotiation of the basic agreement. Copies of the new contracts were sent out to publishers and members three weeks ago, immediately on completior of the forms, and comments were invited. SPA officials report that while cleffer members have written in approval of the contract, no comments from publishers have been received.

NABET Walkout Threat Hits RCA Victor in N.Y.

Threatened walkout of about 150 recording engineers from RCA Victor N. Y. studios was temporarily averted Monday (2) via the intervention of the Federal Mediation Service. Spokesmen for National Assn. of Broadcast Engineers and Technicians, declared, however, that the union may still stage a strike at any time "during the next 48 hours."

Dispute with Victor revolves around NABET's wage demands and wage-job classifications. Union is asking for the elimination of the second-class engineer's category and the creation of a senior studio engineer classification.

Te Groen Tops Coast AFM

Hollywood, Oct. 3.

John te Groen, veepee of AFM, Local 47, automatically became president of that body on the death of J. K. (Spike) Wallace.

Term will expire in December when the annual election will be held, with te Groen running as a presidential candidate and Phil Fischer for veepee.

Sub Rosa

Gathering of the Bing Crosby clan on Decca Records is giving comedians some new material. Last Friday night (29), on the kickoff radio show for the national Community Chest, Bob Hope and Crosby were in a comedy turn, and Hope snapped at the crooner: "You know, I can hurt you." "How?" asked Crosby.

"Just one word from me to the Child Labor Board and you're out of the record business."

British Setup For Warner Catalog

Reg Connelly, head of the British publishing firm, Campbell, Connelly, has inked a longterm deal with Herman Starr, Warner group topper, under which the English company will handle the Warner catalog for the British territories. Deal calls for the formation of a new firm, Harms-Connelly, Ltd., and will cover new songs and music in Warner Bros. pictures plus the American catalogs of Harms, Witmark and Advanced, all comprising the Warner group.

Partnership pact will run for 15 years with the profits of the new firm to be split on a 50-50 basis. Connelly's deal with the Warner group will not affect older numbers in the Warner group catalog now handled by other British firms. B. Feldman, one of the major British pubs, will continue to hold rights on a large section of the old standards in the various Warner catalogs.

Mills Pacts Longhair, Educational Music Of British Publishing Co.

Value of longhair and educational music as a financial backstop for pop publishers was again emphasized this week when Mills Music disclosed that it had inked a longterm agreement with the Classic Office of Francis, Day & Hunter. Deal, which took effect Aug. 1, names Mills as the British pubs sole and exclusive rep for North America, excluding Canada.

Covered by the pact are a wide variety of standard, choral and instrumental compositions written by such composers as Alphonso Gibilaro, John Brydson, John Longmier, Dudley Bayford and Leonard Duck. Preliminary negotiations on the deal, according to Jack Mills, head of the American firm, began some two years ago. They were finalized in July during Fred Day's visit to New York.

Mills recalled that his company recently entered into a similar agreement with Alfred Lengnick & Co., of London, and pointed out that still another international representation pact may soon be consummated with a French publishing house.

ROBBINS UPHELD BY PECORA IN ASHLEY SUIT

New York Supreme Court Justice Ferdinand Pecora upheld J. J. Robbins & Sons last week in a suit against Ashley Music Supply Co., in which the latter firm was charged with unfair competition. Action revolved around a series of collections of public domain compositions which the Jack Robbins firm originally put out under the title of "Music For Millions." Ashley subsequently published another series under the title of "Songs For The Millions," which provoked the legal action.

Judge Pecora ruled that the Ashley use of the title "Songs For The Millons" was unfair competition, and said "the defendant's activities are calculated to deceive the ordinary purchaser into believing that the plaintiff's product was being sold." The defendant was enjoined from publishing the book and had to post a $1,000 bond. Julian T. Abeles represented J. J. Robbins and Benjamin Starr was attorney for Ashley.

Earl Swope, former trombonist with the Woody Herman and Benny Goodman orchs, has joined Elliot Lawrence's band, replacing Gene Hessler, who left to enter the Army.

Cleffers Go East as ASCAP Pay Plan, Tele, Pix Cuts Cue Coast Exodus

Combined forces of television's impact in the east, the new American Society of Composers, Authors and Publishers songwriters payoff plan, and economy moves by major film companies, are seen dimming Hollywood's place in the music business sun.

In past weeks (a pattern to be repeated during the next few months), a number of songwriters who have lived in recent years on the Coast have packed up and moved to New York. Reason for the trek eastward is that they are unable to place songs on the Coast, either with publishers or record companies.

Capitol is the only diskery operating directly out of the Coast. With television's draw on top recording talent, other disk execs have found fewer occasions to go to the Coast for recording sessions, and when they do go, their visits are shorter. This makes it tough for the songwriters to place records.

Likewise, periodic visits by N. Y. publishing execs to the Coast are growing less frequent and shorter, making it equally tough to place songs with publishers. With talent moving east for TV, publishers who had to make contacts on the Coast now find they can make them right at home. Also, video's penetration in the east is robbing the Hollywood - originated radio commercial shows of much of their listening audience.

Tough to Place Songs

With the new ASCAP payoff plan based 60% on performances, writers are finding they have to get songs placed and get them played. Inability of the writers to place songs with firms other than Edwin H. Morris, Henry Spitzer and the film subsidiaries are beginning to bring them east.

Already in N. Y. for these reasons are Sunny Skylar and Allen Roberts, both of whom have lived on the Coast for the past few years. In N. Y. also are film writ-

(Continued on page 47)

ASCAP Rushes Overseas Divvy to Beat Tax Hike

In a move to outrace the new Federal tax rates which went into effect Oct. 1, American Society of Composers, Authors and Publishers last week distributed to its members a part of the overseas performing rights dividend. The melon covered all performance rights fees for the past year from the Continent, plus payments for British broadcasting rights.

Although ASCAP was pressured by some writers to get the checks out before the Oct. 1 deadline, it's believed that the payments still will be bitten by the new tax rates.

ASCAP Net Hits $5,882,052 For Eight Months

Hollywood, Oct. 3.

Legal fees in connection with the Government's monopoly charges ate up $1,846,918 of ASCAP's $7,728,970 gross for the first eight months of 1950, American Society of Composers, Authors & Producers prexy Otto Harbach told the semi-annual meeting of the Coast branch. Society's net for the period was $5,882,052. Royalty disbursements for the first 10 months of the year reached $4,390,050, including payments to both writer and publisher members.

ASCAP prexy explained that the total revenue was down about 15% over previous years, since the society is no longer collecting from film theatres. Revenue from television helped keep the decline from being even greater.

Meeting paused to pay tribute to L. Wolfe Gilbert, vet tunesmith currently rep for the songwriters. George Jessel sang a special song he and Ben Oakland had penned, saluting Gilbert, who was gifted with a set of airplane luggage bought with contributions from the members.

Stafford to Etch 4 For Col While With Capitol

Hollywood, Oct. 3.

Jo Stafford will etch four sides for Columbia next week, although still under Capitol contract. Latter waxery can do nothing, however, as long as the platters aren't released until after she leaves Capitol Nov. 1.

Capitol also has slated some wax dates for the chirp before she leaves. Her contract permitted her to depart six months after Paul Weston ankled the firm. He left for Columbia three months ago, but Cap okayed her departure anyway.

All-Time Best-Sellers As RCA 45 RPM Promotion

As part of its new campaign for the 45 rpm speed, RCA Victor is issuing a special album of all-time best-sellers on the longhair Red Seal label. Set, which will be issued only on 45, will feature Marian Anderson, Leopold Stokowski, Jan Peerce, Jeanette MacDonald, Allan Jones, Boston Pops Orchestra, First Piano Quartet and Enrico Caruso.

Victor's Red Seal division is planning this set as first of a series of similar collections.

Shelton Ends U.S. Stint

Ann Shelton, London Records artist, returns to England next week following a two-week visit to the U. S. for a couple of radio and TV shots and disk jockey contacts. Miss Shelton originally came here for the Percy Faith CBS Coca-Cola show, "The Pause That Refreshes," but was held over for the Ken Murray show on CBS-TV this Saturday (7).

The songstress, meantime, has been set to slice four sides for London today (Wed.) in New York.

Ellington to Sue on Use Of Name in 'Peace' Appeal; Claims He Never Signed

Duke Ellington is threatening to sue the U. S. sponsors of the "Stockholm Peace Petition," an allegedly Communist-front organization, for using his name on literature being circulated in connection with the "peace" appeal. Denying that he had ever signed the appeal, the bandleader declared that he intended to sue for defamation of name and reputation if his name was not removed immediately.

Ellington, writing in the New Leader weekly, said: "I personally fare better as a member of my minority than any member of any other minority I've ever seen in any country. Sure, the situation of the Negro isn't what it should be. But if I can contribute toward improving it, it won't be in the form of signing any petitions. As anyone knows who has followed my career, movements of a political nature — Stockholm movements or Moscow movements, any kind but orchestral movements—have never been a part of my life."

Ellington, meantime, is completing a project to give annual awards of merit to young jazz artists. The winners, who will be selected by Ellington personally, will be presented in a New York concert.

DORSEY ROMANCED BY AGENCIES ON NEW PACT

Major talent agencies are beginning to make overtures to bandleader Tommy Dorsey, whose contract with Music Corp. of America is due to expire Dec. 7. Dorsey this week refused to say anything on the subject other than confirm that his MCA contract is running out, but is reported to be listening to all offers without committing himself on any of them.

Meanwhile, Dorsey hasn't made his mind up as to when he'll go back on the road. No bookings are being set until decision is made. It's also understood he won't allow any bookings to be set by MCA past Dec. 7, even if he does return to the road before then.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING SEPT. 30

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Ted Steele—WMCA	L. A. Al Jarvis—KLAC	Chi. Carl Nelson—WBBM	Boston Art Tucker—WTAO	Denver Ray Perkins—KFEL	D. C. Jerry Strong—WINX	Roch'ter Mort Nusbaum—WHAM	Baltimore Dick Coleman—WCBM	Phoenix Dick Gilbert—KTYL	Sch'n'tady Gary Stevens—WRGB	Miami Tony Donald—WQAM	Seattle Wally Nelskog—KRSC	Akron Jack Clifton—WADC	Atlanta Herb Harris—WQXI	Phil Herb Dexter—WPEN	S. F. Les Malloy—KYA	Port., Ore. Art Sidney—KGON	St. L. Frank Brown—KXLW	N. O. Larry Wilson—WNOE	Mil'wkee Paul Bartell—WFOX	Omaha Gary Avery—KOWH	Gaffney Roger Clark—WFGN	L'ville Harry Lockhart—WKYW	Sp'gfield Paul Monson—WMAS	Albany Howard Malcolm—WTRY	Pitt. Art Pallan—WWSW	Port., Me. Dick Smith—WMTW	Cincy Nelson King—WCKY	Fitchburg Dave Rodman—WEIM	Dallas Jimmy Hughes—KSKY	TOTAL POINTS
1	2	14	Gordon Jenkins	Decca	Goodnight Irene	1	2	..	..	2	3	..	..	..	..	1	7	4	6	5	1	2	..	9	1	..	..	..	9	1	10	1	139
2	3	12	Bing-Gary Crosby	Decca	Simple Melody	..	1	..	..	..	1	..	7	..	..	3	..	..	3	..	2	1	7	..	8	6	..	7	..	2	4	6	3	..	4	111
3	1	17	Nat "King" Cole	Capitol	Mona Lisa	..	..	..	..	5	7	6	3	..	..	2	2	6	..	6	4	3	6	..	..	..	..	..	..	5	1	4	..	..	..	94
4A	8	8	Patti Page	Mercury	All My Love	3	7	4	5	..	5	..	..	..	..	8	4	1	..	4	..	..	..	4	2	..	..	10	..	..	8	4	..	..	85
4B	6	8	Ames Bros	Coral	Can Anyone Explain	..	6	7	1	..	6	..	9	..	..	..	10	5	5	..	..	9	..	..	5	10	..	5	6	4	7	2	..	..	5	85
6	4	11	Bing-Gary Crosby	Decca	Sam's Song	..	5	..	..	4	2	4	6	..	4	6	..	..	..	9	5	8	..	..	9	4	..	4	4	8	..	..	..	3	83
7	5	15	Kay Starr	Capitol	Bonaparte's Retreat	9	..	..	..	1	..	..	..	..	..	..	..	8	..	3	..	5	2	..	6	..	..	1	1	..	..	..	8	..	7	70
8	11	11	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	3	..	..	..	44
9	48	7	Frankie Laine	Mercury	Dream a Little Dream	..	..	1	2	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	3	..	38
10	7	13	Lorry Raine	London	Strangers	..	..	..	7	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	2	9	..	..	8	..	34
11	16	7	Frankie Laine	Mercury	Music, Maestro, Please	..	..	3	..	..	..	..	..	4	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	7	9	..	..	..	..	30
12	17	6	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	29
13	9	6	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	4	..	2	..	..	..	..	..	..	..	..	28
14	20	8	Jo Stafford	Capitol	No Other Love	..	..	..	..	3	..	..	4	..	10	..	..	..	7	..	..	..	..	7	..	8	..	..	..	..	..	..	..	..	..	27
15	..	10	Victor Young	Decca	Mona Lisa	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	2	26
16A	19	10	Tony Martin	Victor	La Vie En Rose	..	..	..	..	..	..	..	..	..	1	..	6	..	..	..	..	10	..	..	..	..	..	3	..	..	..	..	..	..	..	24
16B	..	3	Percy Faith	Columbia	All My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	2	..	..	..	..	6	..	..	..	..	24
18A	..	3	Eddie Fisher	Victor	Thinking of You	2	..	..	..	..	..	9	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	22
18B	..	7	Red Foley	Decca	Our Lady of Fatima	..	..	..	..	..	..	8	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	5	..	8	..	..	..	..	22
20	13	4	Don Cherry	Decca	Thinking of You	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	21
21	13	14	Mitch Miller	Columbia	Tzena, Tzena, Tzena	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	4	..	..	..	..	..	6	..	10	..	10	..	6	..	20
22	10	14	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	6	..	..	19
23A	..	2	Sammy Kaye	Columbia	Harbor Lights	..	..	..	4	..	..	..	..	..	..	10	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	16
23B	24	9	Gene Krupa	Victor	Bonaparte's Retreat	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	16
23C	..	2	Dick Todd	Rainbow	Daddy's Little Boy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	..	..	..	..	16
23D	..	2	Martha Tilton	Capitol	I'll Always Love You	..	..	2	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
27	15	3	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	1	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	15
28	11	7	Johnny Desmond	M-G-M	Just Say I Love Her	..	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	14
29A	..	1	Hugo Winterhalter	Victor	Mr. Touchdown U.S.A.	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
29B	24	2	Gordon Jenkins-A. Shaw	Decca	I'm Blowing Bubbles	..	..	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	13
29C	..	1	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	13
29D	41	2	Joe "Fingers" Carr	Capitol	Red We Want, Red We've Got	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	13
33	..	1	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	4	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34A	33	13	Ray Anthony	Capitol	Count Every Star	..	10	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34B	..	2	Vic Damone	Mercury	Cincinnati Dancing Pig	..	..	10	..	..	10	..	..	..	..	..	9	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	8	10
34C	27	4	Three Suns-L. Green	Victor	Petite Waltz	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34D	33	3	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
34E	..	1	Art Morton	Capitol	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
34F	..	1	Alan Dale	Columbia	You Wonderful You	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
40A	27	4	Dinah Shore	Columbia	I'll Always Love You	5	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40B	33	6	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40C	..	1	Ray Anthony	Capitol	Can Anyone Explain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
40D	..	1	Margaret Whiting	Capitol	You're Mine You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
40E	..	1	Paul Weston	Capitol	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9
45A	..	1	Vic Damone	Mercury	Tzena, Tzena, Tzena	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45B	..	1	Sarah Vaughan	Columbia	Our Very Own	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45C	..	1	Anita Ellis	M-G-M	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
45D	..	1	Helen Kane	M-G-M	I Wanna Be Loved By You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	8
49	..	1	Frank Sinatra	Columbia	Life Is So Peculiar	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6
50	..	1	Peggy Lee	Capitol	Happy Music	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	5
51A	..	1	Mitch Miller	Columbia	Au Revoir Again	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
51B	..	1	Judy Garland	M-G-M	Friendly Star	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Arthur Godfrey: "A Marshmallow World"-"The Christmas Tree Angel" (Columbia). One of Godfrey's strongest disks. "Marshmallow" is a cute, bouncy tune with a clever lyric that Godfrey sells big with good backing from the **Chordettes** and the **Cherry Sisters.** Reverse is a firstrate Xmas item also smartly handled. Both sides have solid jock potential. **Archie Bleyer** orch accomps.

Perry Como: "Marrying For Love"-"The Best Thing For You" (Victor). Two **Irving Berlin** numbers from the "Call Me Madam" score are smoothly rendered by Como. "Love" is a good show tune but without a definite commercial pop flavor. Reverse is a more saleable pop item that Como carries on a slow beat. **Mitchell Ayres** orch backs up neatly.

Rosemary Clooney: "Where Do I Go From You"-"I'm The One Who Loves You;" "Bless This House"-"C-h-r-i-s-t-m-a-s" (Columbia). Miss Clooney gets her best chance on a couple of these sides. "Where Do I Go" is delivered with a potent style that rates plenty of jock and juke spins. "Loves You" is more good material with a slight Ozark beat. Other two sides are pleasing Xmas tunes that Miss Clooney treats with right feeling. Good backing is furnished by **Percy Faith** and **Norman Leyden,** latter batoning the last three sides.

Bing Crosby-Andrews Sisters: "Poppa Santa Claus"-"Mele Kilikimaka" (Decca). "Santa Claus" is one of the better Xmas tunes brightly projected by Crosby and the Andrews Sisters. Side is tailored for the holiday season and could catch on big. Flipover is an Hawaiian Xmas number with a catchy beat and lyric. **Vic Schoen** orch accomps.

Percy Faith Orch & Chorus: "In The Middle Of A Riddle"-"Green Grass and Peaceful Pastures" (Columbia). Faith's slice of "Riddle" is among his most commercial sides for Columbia. Tune is projected with a fine simple-styled choral arrangement against a rich instrumental background. Reverse is an effective mood piece on which Faith gives one of his lush arrangements. **Andy Roberts** solidly handling the vocal within the orch and choral framework.

Mary Martin-Arthur Godfrey: "A Rainy Day Refrain"-"C'Est Tout" (Columbia). Two top sides by this neatly contrasting duo. "Refrain," recently launched by fine cuts by **Mindy Carson** for Victor and the **Andrews Sisters** for Decca, is given another saleable version here. Flipover is an equally solid side with a cute beat and lyric snugly fitting the Martin-Godfrey style. Firstrate jock and juke fare. **Archie Bleyer** orch accomps.

Richard Hayes: "Can't Seem To Laugh Anymore"-"Jing-A-Ling Jing-A-Ling" (Mercury). "Laugh Anymore" is the type of dramatic number Hayes is suited for. He renders this good torch tune with a saleable sentimental veneer. Coupling is an excellent winter season item, strongly projected by Hayes with backing from **Jerry Murad's Harmonicats, David Le-Winter's** piano and **George Bassman's** orch.

The Three Suns: "Sleigh Ride"-"I'll Find You" (Victor). LeRoy Anderson's standard, "Sleigh Ride," is neatly interpreted by this instrumental combo. This trickily executed side should be one of Three Suns' best-sellers. Bottom deck is a straight ballad with **Peter Hanley** neatly handling the vocal.

Album Reviews

Yma Sumac: "Voice of the Xtabay" (Capitol). This is an unusual collection of South American Indian numbers which Capitol has packaged for pop consumption. A Brazilian songstress with a remarkable vocal range, Yma Sumac delivers her exotic numbers with a fascinating intensity. This eight-sided set contains several sides that jocks can use occasionally for a change-of-pace. Backing by the Les Baxter orch is in a pop vein which sometimes jars the authentic mood of the songs.

Platter Pointers

Eddy Howard has made a good cut of "Patricia" for Mercury . . . **Bing Crosby** and **Carol Richards** duet on a listenable Xmas tune, "Silver Bells," from the Paramount pic, "Lemon Drop Kid," for Decca. . . . **Art Morton** delivers effectively on "You Won't Forget Me" (Capitol) . . . **Lily Ann Carol** and **Ray Block** orch join on a snappy rendition of "Let George Do It" for Signature . . . **Leo Pieper** orch has a neat side in "Corn Silk" (Tower). . . . **Tony Bennett** projects with sentimental impact on "Kiss Me" (Columbia) . . . On the Discovery label, **Damito Jo** is standout on a couple of standards, "Until The Real Thing Comes Along" and "Anytime Anyplace Anywhere" . . . **Ziggy Talent** has a humorous take-off on "Goodnight Irene" with "Please Say Goodnight To the Guy, Irene" (Victor) . . . **Frank DeVol** orch has made a good cut of "Jing-A-Ling Jing-A-Ling" for Capitol . . . **Fred Waring** has two more tasteful sides in "Sleep" and "I Hear Music" for Decca . . . **Nat "King" Cole** neatly delivers a couple of Xmas items, "Frosty The Snow Man" and "Little Christmas Tree" for Capitol . . . Two solid sides by **Tommy Dorsey** in "Rainbow Gal," with **Sy Oliver** vocaling, and "Only A Moment Ago," **Johnny Amoroso** vocaling . . . **Martha Tilton** and **Harry Babbitt** have a good side in "It May Be On Sunday" (Coral) . . . **June Christy** has lovely jazz vocal on "He Can Come Back Anytime He Wants To" (Capitol) . . . **Connie Haines** has a fine side in "Swingin' Doors" (Coral).

. . . **Una Mae Carlisle** and **Bob Chester** orch team on a good cut of "Mad About Love" for Columbia . . . On same label, **Percy Faith** plays his own sparkling composition, "Brazilian Sleigh Bells" . . . **Russ Morgan** orch has a listenable side in "Close Your Pretty Eyes" for Decca . . . Discovery has made a slice of that controversial number, "Old Man Atom," with **Jay Hilborn** narrating the disputed lyric . . . On the same label, more excellent jazz sounds by **Phil Moore** orch on "I'm Yours" and "Nice Work If You Can Get It," **Mary Ann McCall** handling the vocals in firstrate style.

Standout western, folk, jazz, polka, religious, etc.: **Ernest Tubb,** "The Old Rugged Cross" (Decca). . . . **Tony Puskarz,** "Little Judy" (Coral) . . . **Muggsy Spanier Orch,** "It's A Long, Long Way To Tipperary" (Mercury) . . . **Sharkey and His Kings of Dixieland,** "Somebody Stole My Gal" (Capitol) . . . **Barbara Carroll Trio,** "Dancing On the Ceiling" (Discovery) . . . **Arbee Stidham,** "So Tired Of Dreaming" (Victor) . . . **Red Norvo Trio,** "Night and Day" (Discovery) . . . **Sons of the Pioneers,** "What This Country Needs" (Victor).

RCA Pacts Serrano

Rosita Serrano, Latin-American songstress, has been inked to an exclusive disking pact by RCA Victor. Currently in the U. S. for nitery and vaude bookings, Miss Serrano formerly cut several albums for London Records.

Miss Serrano's Victor platters will be slanted for the domestic and export market with American and Latin-styled numbers.

Best British Sheet Sellers

(Week ending Sept. 23)

London, Sept. 26.	
Silver Dollar	Pic Music
Bewitched	Sterling
Mona Lisa	New World
Have I Told You	Leeds
Sam's Song	Sterling
Blackbird	Box & Cox
Once in a While	Magna
Sentimental Me	Cinephonic
Daddy's Little Girl	Yale
My Foolish Heart	Sun
If I Loved You	Williamson
Ashes of Roses	Connelly

Second 12

Tzena Tzena Tzena	Leeds
Quicksilver	Morris
Dearie	Connelly
Goodnight Irene	Leeds
Remember Cornfields	Arcadia
Have Eyes for You	Feldman
Candy & Cake	Dash
Count Every Star	Imperia
Happy Times	Feldman
Let's Do It Again	Lennox
Piano Roll Blues	Leeds
Your Heart, My Heart	Wright

Precedent Set in N.Y. Ruling on Time Limit In Infringement Suit

A precedent-making decision covering the time allotted a copyright owner to bring suit for statutory infringement in N. Y. state was set down last week in a ruling made by Judge Sylvester J. Ryan in N. Y. federal district court. Judgment stated that a copyright owner could start suit for statutory infringement within six years of the act of infringement if the claim is filed in N. Y. federal district court.

Ruling was made regarding Roy J. Carew's infringement suit against Melrose Music, Decca Records and its subsid, Brunswick. Spring & Eastman, law firm for the defendants, claimed the suit was invalid because it had been filed more than three years after the alleged infringement took place Three-year time limit applies to common law copyright suits, and was cited, since there was no ruling applicable to statutory copyright suits in N. Y. state.

In accordance with Judge Ryan's ruling, Carew's suit falls within the time limit and can be brought before the court. Carew claims Melrose's "Sweetheart of Mine" is an infringement of its song, "Frog-I-More Rag," written by Jelly Roll Morton. The Melrose number was recorded by Brunswick. Harry J. Stein is legalite for Carew.

Meanwhile Melrose execs said the suit was "near settlement." Nevertheless any settlement will not affect Judge Ryan's decision.

Music in Need of Promotion Job; Big Outlets Ignored, Sez Robbins

Sheet music sales can be increased by "elevating popular music to its proper stature in the public eye, not by trying to sell it on cigar stands," publisher Jack Robbins said this week. Directing some pointed remarks against the methods of the industry's current drive to increase copy sales, Robbins said that the industry-wide drive was attempting to open the wrong outlets in the wrong way.

"Why concentrate our fire on getting sheet music into the syndicate stores or on cigar stands, with only 20 songs on display at once, when we can work on opening up entire music departments in million-dollar department store units? Why, instead of trying to bury our music on small counters in syndicate stores, can't we get the large department stores, like Sears Roebuck and Montgomery Ward and the new Macy's in California, to set up music departments and present music in the proper atmosphere and on the proper level? We've got to get music before the public, and the public will be drawn to music displayed in roomy, pleasant surroundings, where it's presented as it should be, in a cultural light.

"Sure," said Robbins, "we ought to work on the syndicate stores. And we can get them to sell music—give them a phonograph and a white-labelled record of each song so they don't have to worry about demonstrating. But we're missing the big boat by losing sight of the department stores.

"It's a shame when our big hits sell only 150,000 or 200,000 copies, and 'rack' orders have dropped to 98,000. The demand is there—we know that. Standard sales are maintaining a high level—people want to sing our songs. But we've got to get the right outlets and we've got to let the people know that the music is waiting for them.

Longrange Publicity Pgm.

"What we need is a longrange public relations program for the industry—and a real one, not one composed of just talk. The publishers have to put in money and effort. We not only need a Music Publishers Protective Assn. but a Music Publishers Promotion Assn. We've got to get music into the schools. There are 50,000 high schools waiting to be tapped, but we can go even one step further—we can go into the grade schools. In San Francisco they teach music as early as the seventh grade. Why can't we get schools all over the country to do that?

"Our merchandising methods are ridiculous for a business of our size. Other industries keep their products before the public—they give out samples, even in bad times. They go to the public, not the public to them. Why can't we do the same thing? Why shouldn't we go out to the public?

"We can, if we put money and work into it. We've got to get a committee of the energetic and creative men of the new generation of publishers, men like Buddy Morris, Lou Levy and Lester Santly, to go to work on the problem. We can't leave it to the older men and the older firms. The picture company publishers are interested only in exploiting films. We've got to get men who are interested in the music business and who love the business and are willing to work for it."

Lombardo, Lawrence To Foot Bills for Series

Both Guy Lombardo and Elliot Lawrence will foot the bills when their bands play for the World Series games at Philadelphia's Shibe Park and New York's Yankee Stadium. Lawrence will only play at one game, the initialer in Philadelphia today (Wed.). Lombardo, however, will play at all the Stadium games.

In addition, Lombardo is supplying the members of his crew and their wives with box seats to the N. Y. games. Cost, including money being shelled out to the musicians, is reportedly running Lombardo over $1,000. Lawrence, incidentally, is booked almost solidly from tomorrow (5) through late November on one-nighters and locations.

AFM 802 UNITY GROUP RESHUFFLES ITS SLATE

The opposition Unity group inside New York Local 802, American Federation of Musicians, reshuffled its slate for the union's elections in December. William Feinberg remains as candidate for president with Joe W. Le Maire, named for vice-prexy; Henry Maccaro for secretary and Samuel Kramar for treasurer. Maccaro was originally named for the vice-prexy slot.

Feinberg, meantime, continued his campaign among the local's 20,000 members by pledging a drive to obtain a comprehensive program of federal subsidies for live music. The administration's Blue ticket is scheduled to complete its nominations for the executive board at its next caucus meeting.

Testut Quits Muzak

Dick Testut whose post as general manager of Associated Program Service was taken over recently by Maurice B. Mitchell, has also resigned from his position as Muzak veepee.

Testut plans to take a short vacation before deciding on another job.

Fort Worth—Ray McKinley and his band will open at the new Casino here Friday (6) and will play at the spot each weekend for an indefinite period.

VARIETY 10 Best Sellers on Coin-Machines Week of Sept. 30

1.	GOODNIGHT IRENE (9) (Spencer)	*Jenkins-Weavers* ..... Decca *Frank Sinatra* ..... Columbia
2.	MONA LISA (13) (Paramount)	*King Cole Trio* ..... Capitol *Victor Young* ..... Decca
3.	SIMPLE MELODY (8) (Berlin)	*Bing & Gary Crosby* ..... Decca
4.	ALL MY LOVE (4) (Mills)	*Patti Page* ..... Mercury
5.	TZENA, TZENA, TZENA (12) (Cromwell)	*Jenkins-Weavers* ..... Decca *Mitch Miller* ..... Columbia
6.	CAN ANYONE EXPLAIN (5) (Valando)	*Ames Bros.* ..... Coral
7.	LA VIE EN ROSE (6) (Harms)	*Tony Martin* ..... Victor
8.	SAM'S SONG (11) (Sam Weiss)	*Bing & Gary Crosby* ..... Decca *Joe "Fingers" Carr* ..... Capitol
9.	I'LL NEVER BE FREE (1) (Valando)	*Kay Starr-Tenn. Ernie* .. Capitol
10.	MUSIC MAESTRO PLEASE (1) (Bourne)	*Frankie Laine* ..... Mercury *Tony Martin* ..... Victor

Second Group

CINCINNATI DANCING PIG (Old Hickory)	*Red Foley* ..... Decca *Vic Damone* ..... Mercury
BONAPARTE'S RETREAT (10) (Acuff-Rose)	*Kay Starr* ..... Capitol
HARBOR LIGHTS (Chappell)	*Sammy Kaye* ..... Columbia
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter* ..... Victor
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine* ..... Mercury
I'M FOREVER BLOWING BUBBLES (Remick)	*Jenkins-Shaw* ..... Decca
I LOVE THE GUY (Shapiro-B)	*Fran Warren* ..... Victor
I WANNA BE LOVED (18) (Supreme)	*Andrews Sis-Jenkins* ..... Decca *Billy Eckstine* ..... M-G-M
VAGABOND SHOES (Jefferson)	*Vic Damone* ..... Mercury
JUST SAY I LOVE HER (ABC)	*Johnny Desmond* ..... M-G-M
I CROSS MY FINGERS (United)	*Perry Como* ..... Victor
OUR LADY OF FATIMA (Robbins)	*Kallen-Hayes* ..... Mercury *Red Foley* ..... Decca
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin* ..... Capitol
NO OTHER LOVE (Disney)	*Jo Stafford* ..... Capitol
PATRICIA (BVC)	*Perry Como* ..... Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

KRUPA HILLBILLY COMBO FOR VICTOR DISKINGS

Gene Krupa has organized a special hillbilly combo for his RCA Victor recordings, with the combo's first number to be "The Fiddle Boogie." Number is being spotted for special exploitation by the diskery's repertory staff.

Band will be billed as Krupa's Bar Right Boys and features Remo Biondi playing a barbecue style fiddle.

London Pacts Noel

London Records last week signed singer Dick Noel to a longterm pact. Former Ray Anthony vocalist had been with Columbia for the past six months.

First London date is scheduled for about two weeks from now, according to Eddie White, Noel's personal manager.

Record Release Date Jumping On Increase, With Pubs Helpless

Practice by recording companies of jumping publisher release dates on songs seems to be reaching a fever pitch, with diskeries this week coming out with one tune three months ahead of the time for which the publisher tagged it.

Latest jump, coming on the heels of Capitol's jump two weeks ago of Frank Loesser's "Bushel and a Peck," is on a Tommy Valando - published tune, "To Think You've Chosen Me," written by Bennie Benjamin and George Weiss. Song was pegged for release after Jan. 1, 1951, but one record company, Mercury, will be out with its Eddy Howard record late this week, and others are expected to follow suit within the next two weeks.

Rush to release the song started after it became known that Sammy Kaye had cut the song for Columbia and that the diskery was planning early release of the record. Mercury execs heard of this and set up a recording date for Howard. Others are following suit. Valando was burning about the jump.

Meanwhile, Edwin H. Morris Music, which publishes the Loesser score of "Guys and Dolls," had more troubles on its hands. Capitol, which jumped release of "Bushel and a Peck," has now shipped out its record of another tune from the show, "I've Never Been in Love Before." But the diskery's, artists and repertoire chief, Jim Conkling, has sent a letter to all other a&r chiefs, explaining it was a mistake, and assuring the other diskeries the tune would not be played on the air until Oct. 15, which is the scheduled release date. Conkling explained that he thought the release date was Oct. 1, the release date for "Bushel and a Peck" and the song, "Guys and Dolls," and apologized for his action.

There is little that can be done to stop the practice, publishers say. If a publisher learns of an impending jump, he can notify the American Society of Composers, Authors and Publishers, which sends out warnings to stations not to play the tune. ASCAP can fine a station $250 for each play in violation of the release date. But there is no way to stop the diskeries from shipping the records, short of a lawsuit.

Top Songs on TV

(Alphabetically Listed)
Week of Sept. 22-28
(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

I Wanna Be Loved .. Supreme
Molasses ..... Cromwell
Mona Lisa ..... Paramount
Nola ..... Sam Fox
Orange Colored Sky....Frank

5 Top Standards

Canadian Capers .... Remick
Charleston ..... Harms
Wild About Harry .. Witmark
Mimi ..... Famous
Old Black Magic .... Famous

Name Spier G.M. For Bourne, ABC

Major reshuffling of exec echelons at Saul Bourne's two publishing houses, Bourne Music and ABC Music, has Larry Spier taking over as general manager of both firms, with Bud Gately becoming professional manager of ABC and Lee Finburgh professional manager of Bourne. Finburgh retains his duties as production and exploitation supervisor of both firms.

Changes, which also saw two contactmen added to the ABC staff, were made due to a flood of activity on a number of songs in both catalogs. Plug tunes for the firms now are "Strangers," "Music, Maestro, Please," "Watchin' the Trains Go By" and "Just Say I Love Her." Latter two belonged to Spier, who brought them along when he merged his catalog with ABC's over a month ago.

Spier, who owns a piece of ABC, originally was general professional manager of ABC. Gately was professional manager of Bourne. Spier's job now is that of overseer of activities of both firms, a post similar to that he held at Chappell for a number of years.

The two contactmen added to ABC are Eddie Shaw, formerly with Chappell, and Charles MacGregor, ex-Shapiro-Bernstein contactman. Shaw will operate on the Coast, with Mike Gould, who handled both Bourne and ABC on the Coast, concentrating only on the Bourne catalog. MacGregor will work on the New York staff.

DE VOL'S NEW BAND SET FOR PALLADIUM

Hollywood, Oct. 3.

Frank DeVol is forming a new band which will debut at the Palladium Nov. 14 to tee off a five-week stand. Helen O'Connell will sing with the orch.

Batoneer had asked American Federation of Musicians permission to play the date with the band he regularly uses on the Oxydol program, but was refused because such a stint would violate the local's quota laws designed to spread work among musicians. DeVol ran into a similar situation when he was playing the Jack Carson show as well as the Oxydol airer, so he has decided to use the former Carson show sidemen as a nucleus for the dance beat aggregation.

MCA Pacts Chirper Raine For Club, AM-TV Dates

Singer Lorry Raine last week signed with Music Corp. of America for the latter to handle theatre, nitery, radio and television bookings and management. Her husband, Tim Gayle, will continue as personal manager. MCA is working on theatre and nitery dates for the chirp; most of whose work has been in the recording field.

Meanwhile, Miss Raine will wax her first session for London within the next two or three weeks. Diskery already has under release six of her sides, but these were bought up from the Universal label.

Apollo Inks Calello

Sonny Calello, vocalist currently appearing on Ted Steele's TV show, has been signed by Apollo Records, N. Y. His first sides, "Cuban Love Song" and "When You Kiss a Stranger," will be released this week.

He was at one time a singer with Tommy Dorsey's orch.

Inside Orchestras—Music

Metro obviously has no intention of letting potentially good tunes die on the cutting-room floor. For the second time in recent months, studio has rescued a tune cut from one film and included it in another. Latest example is "House of the Singing Bamboo," a Harry Warren tune which originally was clefted, with a different title and different lyrics, as a Judy Garland production number in "The Harvey Girls." Few months back, Warren's "Friendly Star" turned up as a Garland solo in "Summer Stock." Originally titled "Candlelight," it was written for "Yolanda and the Thief" but sliced long before the film was released.

A new interpretation by a diskery's artists and repertoire chief of a 1924 standard has caused Mills Music to put out an entirely new and different popular edition of the song. Jimmy Hilliard, Coral Records a & r head, received a copy of "I Don't Mind Being All Alone," a Clarence Gaskill-Jimmy McHugh-Irving Mills song, and decided to record it with the Ames Brothers. But Hilliard decided to change the song from a 32-bar piece to only 16 bars. The Ames Bros. version caught on and other diskeries are cutting the song in its new 16-bar version, necessitating the new edition by Mills.

Spurred by the success of the Frank DeVol Capitol recording of "Dream Awhile," Big Three topper Abe Olman has shifted the standard from Robbins to the Miller Music catalog and set it up for a plug song. Song, written by Johnny Mercer and Phil Ohman and copyrighted by Robbins in 1936, will be covered by all the major diskeries. Copyright was assigned to Miller because the Robbins staff is working on a few tunes, while Miller has only two current plugs.

Toronto Stem Jumping With Jazz Revival; Wrangle on Remotes

Toronto, Oct. 3.

Toronto's main stem, Younge street, is jumping in a jazz revival these days that's making it sound like New York's 52d street in the 1930's. Boom of hot jazz stems from the reversal of local laws which prohibited bars and taverns. Greenlight for liquor sales has caused a stampede of bistro impresarios, with competition for business making this town one of the top payoff spots on the small band circuit.

Joe Marsala's Hot Five opened at the Colonial Tavern Monday (2) while the Jones Bros. started a stand at the Silver Bell. Bob Bell's Three Peppers, regulars at the Hickory House in New York during the "swing street" era, are at the Brown Derby, and Red Ingalls, who was formerly heading the Natural Seven but now working with the Frantic Four, is going into his sixth week at the Sportsman's Lounge. All are doing capacity business.

The Colonial Tavern, meantime, is expanding again for the third time since it opened more than a year ago. A three-story restaurant and cabaret, it features entertainment on three levels. Bobby Hackett's quartet will follow Marsala, with Red Norvo coming in after Hackett. Louis Armstrong has also been pencilled in when the alterations are completed. With Armstrong's booking, the spot will institute a door admission charge for the first time. Tavern, which represents an investment of $250,000 to date, is operated by Harvey and Goodie Lichtenberg and Mike Lawrence.

Toronto niteries are wrangling with the local musicians union over remote broadcasts. Union local has recently ruled that no broadcasts of U. S. talent may be made locally although Canadian combos are automatically okayed.

Paradoxically, however, if a U. S. band in Toronto is picked up by a U. S. network, it usually is also beamed on the Canadian network, since all U. S. net shows are available for broadcast here.

San Antonio — Ken Harris and his orch, current at the Anacacho Room of the St. Anthony hotel here, has had his engagement extended for another four weeks.

D.C. JUKEBOX SETUP SWAPS HANDS FOR 100G

Washington, Oct. 3.

Reported price of $100,000 was paid last week by Hirsh De La Viez, of D.C., and Phil Mason, of Irvington, N. J., for the Silent Sales System here. Silent Sales operates about 600 jukeboxes and their locations in Washington, plus a large route in Maryland. The deal embraces only the setup in Washington.

De La Viez is a large operator of jukeboxes and distributor and Mason has been in the business for the past quarter century.

Vending Machine Set With 50-Disk Capacity

Hollywood, Oct. 3.

A record vending machine with capacity of 50 platters will be marketed by Rec-O-Mat, incorporated by Bill Richards, Dave Shelley and Lloyd Giles. Change-making mechanism will permit pegging price at from 75c to 79c.

Initial model will dispense 10-inch disks only, but may subsequently be re-engineered to handle seven-inch platters if the demand warrants.

Signature Inks Griffin As Musical Director

Chris Griffin, former Benny Goodman and CBS trumpeter, was signed last week as musical director and recording artist of Signature Records.

Griffin has already cut four sides under his own name for immediate release and has conducted two sides featuring vocalists Lily Ann Carol, Jimmy Saunders and Delories Hawkins.

BMI record report
AND FORECAST OF TOMORROW'S SONG HITS

"BEST MALE VOCAL" ★ COULD BE (BMI)—Rates 100% from every angle. Cash Box selects the Russ Case-Jack Carroll (MGM) disc as a "Best Bet," and gives Vaughn Monroe (Victor) an equally strong sendoff. Meanwhile, Dick Haymes' (Decca) release was Martin Block's choice as "best male vocal of the week." Block also picked the Vaughn Monroe version as "best" the week before.

★ ★ ★ ★ ★ ★

POTENTIAL WINNER ★ IF WE HAD IT TO DO (All Over Again) (Cherio)—Ozie Waters (Coral) keeps moving steadily to the top. His newest release is a potential winner, says Cash Box. Backing is IF MEMORIES WERE MONEY (Cherio), another impressive Waters click.

★ ★ ★ ★ ★ ★

COMO STANDARD ★ MARCHETA (M. M. Cole)—Perry Como (Victor) does a fresh version of one of the greatest standards of all time. The Como treatment will undoubtedly be heard consistently. A necessary addition to every music library.

★ ★ ★ ★ ★ ★

"BEST BET" ★ FROSTY THE SNOW MAN (Hill & Range)—Vaughn Monroe (Victor) rates a "Best Bet" in Cash Box, which says, "FROSTY should start the Xmas season off early with a bang . . ." You'll be hearing of at least a dozen versions of this number (non exclusively licensed by BMI).

★ ★ ★ ★ ★ ★

ADVANCE TIP ★ BLUE CANADIAN ROCKIES (BMI Canada, Ltd.-Golden West Melodies)—Russ Morgan's (Decca) release is scheduled for October 9. Test pressings of this tune indicate this is another Morgan success.

★ ★ ★ ★ ★ ★

STANDOUT WAXING ★ DO I WORRY? (Melody Lane) — Billboard finds the Morgan (Decca) version—"Superb, deep mood dance waxing . . . lead trumpet solo, Morgan's sincere vocalizing and his noted wah-wah tram make this a standout slicing with 'sleeper' potential."

★ ★ ★ ★ ★ ★

GOING STRONG ★ PETITE WALTZ
(Duchess)—Guy Lombardo (Decca)
Three Suns (Victor)

★ BONAPARTE'S RETREAT
(Acuff-Rose)—Kay Starr (Capitol)

★ CAN'T SEEM TO LAUGH ANYMORE
(Dreyer)—Johnny Parker (Capitol)

★ DADDY'S LITTLE BOY
(Beacon)—Dick Todd (Rainbow)
Eddy Howard (Mercury)

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"BALLERINA"

"THERE, I'VE SAID IT AGAIN"

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A MARSHMALLOW WORLD
SNOWY WHITE SNOW AND JINGLE BELLS
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DREAM A LITTLE DREAM OF ME
20-3929 *(47-3929)

Two Great Patriotic Songs
THIS IS MY COUNTRY
THE GREAT AMERICAN DREAM
20-3907 *(47-3907)

The Top "Frosty" Version
FROSTY THE SNOW MAN COULD BE
20-3915 *(47-3915)

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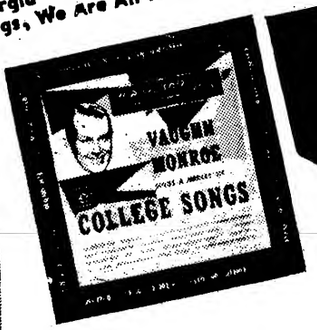


vaughn MONROE

RCA VICTOR Records

2 Infringement Suits Vs. Mills Music Tossed Out in N.Y. Supreme Ct.

Mills Music won sweeping victories in N. Y. supreme court yesterday (Tues.) when Justice Isidor Wasservogel tossed out two infringement suits against the publisher. One action, brought by Larry Stamps, involved the defendant's "Down by the Station." Plaintiffs in the other suit were Ed Nelson and Jimmy Dupre. They charged Mills' "Red Roses for a Blue Lady" was lifted from their tune, "Red Roses for My Blue Baby."

Handing down his decisions directly from the bench after a brief trial, Judge Wasservogel dismissed the Stamps complaint "on its merits" and held that Nelson and Dupre had failed to make a cause of action. Stamps, who won an amateur songwriting contest with "Said the Little Train," charged that his number was pirated in Mills' "Down by the Station." He asked an injunction, damages and an accounting of the profits.

Nelson and Dupre claimed Mills' alleged infringement of "Blue Baby" represented unfair competition and breach of contract. Publisher, through attorney Samuel Jesse Buzzell, successfully argued that the similarity of titles in question was pure coincidence. He also won a rescinding of contract in the Stamps' case. Agreement called for Mills to publish "Said the Little Train."

7 WEEKS OF LOCATIONS FOR SHEP FIELDS ORCH

Shep Fields orch, now on a one-nighter tour through the east, swings into seven weeks of locations, starting Oct. 10. Band will play the Syracuse hotel, Syracuse, week of Oct. 10, followed by two weeks at the Statler, Washington, starting Oct. 16. After two weeks, beginning Nov. 6 at the Peabody, Memphis, unit swings up to the Statler, Buffalo, for two weeks, beginning Nov. 28.

Band is also set to play the Capitol theatre, N. Y., some time following the Buffalo engagement. Unit cut a number of sides for M-G-M Records last week, and also appeared on DuMont's "Cavalcade of Bands" last night (Tues.).

Kassner, Brit. Publisher, Picks 2 More Jeff Tunes

Ed Kassner, British publisher in New York on business, has picked up two Jefferson Music properties, "Vagabond Shoes" and "Momma, Teach Me to Do the Charleston." While "Shoes" achieved a good deal of popularity, there was only one American record on "Charleston," by Ray Anthony on Capitol. Nevertheless, Kassner will make it one of his plug tunes.

Kassner's firm, Kassner Music, Ltd., is already publishing one Jefferson tune, "American Beauty Rose."

Ivy Music Corp. has been chartered to do biz as music publishers in New York. Capital stock is 200 shares, no par value.

Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"

Retail Sheet Best Seller
"Goodnight Irene"

"Most Requested" Disk
"Goodnight Irene"

Seller on Coin Machines
"Goodnight Irene"

Best British Seller
"Silver Dollar"

LONDON RECORDS S' EPS UP DISTRIBS OUTLETS

London Records is stepping up its distrib operations to get pinpoint coverage in all areas of the country. Joe Delaney, recently appointed sales chief, has already set a deal with Oregon Record Sales Co. to handle London releases in that area. Additional deals with distrib outlets are due to be set shortly by Delaney in Cleveland and Pittsburgh.

Revamping of the company's selling setup since Delaney entered the firm five weeks ago has already resulted in a sharp sales jump for the diskery. Delaney, who also holds the top artists and repertory spot, is expected to overhaul the London talent roster also to fit the diskery's new operations policy.

Eckstine-Shearing Boff $11,916 Take at Chi Opera

Chicago, Oct. 3.

Billy Eckstine-George Shearing concert Sunday (1) at the Chicago Civic Opera House broke all concert date grosses, at the spot at the $3.71 scale.

Event drew huge $11,916 with over 500 people turned away and about 50 customers placed on the stage.

Flanagan Orch to Tee Off New Pennsy Ballroom

Andy Perry, vet ballroom operator, is opening a new spot in Orwigsburg, Pa., Oct. 19, with Ralph Flanagan's orch skedded to lead off the parade. Perry also plans to take over operation of the ballroom in the Abraham Lincoln hotel, Reading, Pa., around Christmas.

Perry planed to Texas Sunday (1) to o.o. his oil interests there. He'll be gone about a week before he returns to his headquarters in Allentown, Pa.

CUMMINS PACTS JEAN

Patricia Jean, in her first pro engagement, has replaced Kay Marlin as songstress with the Bernie Cummins orch, currently at the New Yorker hotel, N. Y.

Miss Marlin left the band to be married.

Terp Ops

Continued from page 41

adopted urges each owner to send to NBOA's recording secretary the true patronage figures from each dance band to serve as an accurate guide for all members. Previous practice, the operators contend, saw a lack of uniformity in rates, most often over-payment, due to the sometimes garish reports of band flacks.

Observers contend, however, that NBOA's good intentions, i.e. toward doling out justified rates to orchestras, might never be achieved, inasmuch as ballroom operations continue highly competitive.

Delegates complained against the attitude of some maestros, pointing out a lack of enhtusiasm in gearing music toward the particular needs of the individual ballroom. Effects of video on the ballroom scene came in for more than a once-over-lightly treatment by the owners. Over last year, the increasing expansion of television has become more pressing. Concluded, however, was the fact that whatever the harassing qualities of video, the point has not been reached where any extreme penetration has been noticed.

Elected officers for the coming year were R. E. (Doc) Chin, Fargo, N. D., president; Alice McMahon, Indianapolis, vice prexy; Ken Moore, Chicago, treasurer; and Vic Sloane, Lincoln, Neb., executive secretary.

'RH' Logging System

Week of Sept. 22-28

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Addded to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

Songs	Publishers
All My Love	Mills
A Rainy Day Refrain	Leeds
Bonaparte's Retreat	Acuff-Rose
Can Anyone Explain	Valando
Can't We Talk It Over	Remick
Could Be	BMI
Count Every Star	Paxton
Daddy's Little Boy	Beacon
Do I Worry	Peer
Dream a Little Dream of Me	Words-Music
Friendly Star—†"Summer Stock"	Feist
Goodnight Irene	Spencer
Harbor Lights	Chappell
I Didn't Slip, I Wasn't Pushed, I Fell	Remick
I Don't Care If the Sun Don't Shine	Famous
If You Were My Girl	Duchess
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I Love the Guy	Shapiro
La Vie En Rose	Harms
Let's Do It Again	Robbins
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Mona Lisa—†"Capt. Carey, USA"	Paramount
Nevertheless—†"Three Little Words"	Crawford
Play a Simple Melody	Berlin
Rudolph the Red Nosed Reindeer	St. Nicholas
Sam's Song	Weiss
Sometime	Witmark
Thinking of You—†"Three Little Words"	Remick
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

Second Group

All Dressed Up to Smile	Bourne
Beloved Be Faithful	Pickwick
Bewitched	Chappell
Cincinnati Dancing Pig	Old Hickory
Daddy From Georgia Way	Life
Darn It Baby That's Love—*"Tickets Please"	Chappell
Don't Rock the Boat, Dear—†"My Blue Heaven"	Morris
Golden Sails	Goday
High On the List—†"Mr. Music"	Burke-VH
Honestly I Love You	Shapiro
I Cross My Fingers	United
I Wanna Be Loved	Supreme
Let's Choo Choo Choo To Idaho—†"Duchess of Idaho"	Robbins
Old Piano Roll Blues	Leeds
Our Very Own—†"Our Very Own"	Spitzer
Patricia	BVC
Tonight Be Tender To Me	Life
Tzena Tzena Tzena	Cromwell
Vagabond Shoes	Jefferson
You're Not In My Arms Tonight	Santly

† *Filmusical.* * *Legit Musical.*

Terri Stevens Quitting Carle Band After Tiff

Hollywood, Oct. 3.

Frankie Carle's current singer, Terri Stevens, leaves the band at end of the current Palladium engagement as a result of a hassle with the batoneer. Her manager Jerry Purcell has been getting her local radio and tele shots to build her up. Carle didn't object as long as it didn't interfere with normal band activities, but he blew his top when she was promised as a free guest on the Bob McLaughlin KLAC-TV layout recently since the orch had an RCA recording session slated for the same time.

Both Purcell and Carle evinced satisfaction at the decision that the band and singer part company. She's been getting $110 at the Palladium, $150 when the band was on the road.

Howard Repping ASCAP At Foster Memorial Meet

John Tasker Howard, composer and biographer of Stephen Foster, is representing the American Society of Composers, Authors and Publishers at dedication ceremonies of the Stephen Foster Memorial, White Springs, Fla., today (Wed.).

Invitations to Howard and other ASCAP execs was extended by Gov. Fuller Warren, but others were unable to attend because of the meeting of the society on the Coast this week.

Evans Grabs 'Kiss & Run'

Redd Evans this week pick up publishing rights to the theme song of RKO's upcoming Robert Mitchum-Jane Russell starrer, "His Kind of Woman." Tune, "Kiss and Run," will be published by Evans' Jefferson Music.

Song has been recorded by all the majors. It's spotted in the film and then run throughout as a background theme. Sam Coslow is the writer.

GAC PACTS CARPENTER

Thelma Carpenter has been signed by General Artists Corp.

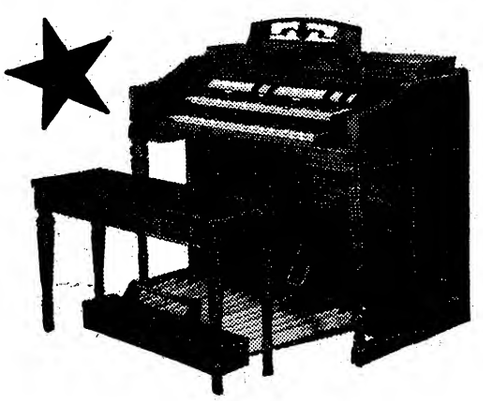
Songstress was formerly with Music Corp. of America.

NEW REVIVALS
'Exactly Like You'
'You're a Sweetheart'
Standards by
Jimmy McHugh

America's Next Big Ballad!
"ALL MY LOVE"
French Title "Bolero"
Widely Recorded—Program Now!
MILLS MUSIC, INC.
1619 Broadway New York 19

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

New Star in the Entertainment Field



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On the Upbeat

New York

Singer **Ralph Young** inked by Decca last week . . . **Artie Mogull**, who's been with Mogull Music, has opened a record promotion office, with **Toni Arden, Alan Dale**, Rainbow Records and Mogull Music as initial accounts . . . Personal manager **Mike Nidorf** in from Coast . . . **Bill Farrell** into Club 86, N. Y., week of Oct. 10 . . . **Jack Smith** has assigned his record promotion to **Dick Linke** . . . **Al Morgan** into Hippodrome theatre, Baltimore, week of Oct. 12, then back to the Meadowbrook, Cedar Grove, N. J., Oct. 19 for indefinite stay . . . M-G-M setting up **Bill Farrell** and **George Shearing** fan clubs in cooperation with deejays and distributors. Diskery is also in a tieln under which purchasers of "Summer Stock" album get free portrait from a Broadway photographer . . . **Bernie Cummins** signed **Patricia Joan** as his femme vocalist . . . **Tony Lane** and the **Airlane Trio** have been signed to "The Fitzgeralds," WJZ-TV show, for appearance once a week . . . Dancers **Wally Wanger** and **Connie Anderson** introducing Ostrow Music's "The Elephant Rock" dance on video shortly . . . Following a one-nighter tour, **Buddy Johnson** orch goes into Savoy ballroom in Harlem for three weeks starting Oct. 7 . . . **Amos Milburn** orch, currently on one-nighters in Texas, begins a series of theatre dates Oct. 11, with a one-day stand at the Lyric, Lexington, Ky.

Chicago

Composer **Al Goodhart** in town for a guest shot on **Johnny Desmond's** ABC-TV "Tin Pan Alley" show . . . **Blue Barron** orch to Orpheum theatre, Omaha, for one week, Oct. 6 . . . College Inn at the Sherman hotel reopens this week as College Inn Porterhouse. **Frank York** band is set for spot . . . **Billy Eckstine** to Regal theatre for one week, Oct. 27. **George Shearing** quintet follows for a week Nov. 17 . . . **Dick Todd** is slated for several tele guest shots here next week. Warbler is planning to settle here . . . **Harmonicats** pegged for Casino theatre, Toronto, Nov. 2, second return for group in three months. They follow at Elmwood hotel, Windsor, Can., Nov. 10.

Victor Lombardo set for Deschler Wallick hotel, Columbus, Oct. 9 for a month. Band moves to Baker hotel, Dallas, Nov. 17 for one month . . . **Warney Ruhl** to Muehelbach hotel, Kansas City, Oct. 18 for one month . . . **Betty Broyles**, former scribe, has moved into a contract spot at GAC . . . **Chuck Foster** pacted for Statler hotel, Washington, Oct. 30 for two weeks. He follows at Statler hotel, Buffalo, Nov. 14 for two weeks, then moves to O. Henry Ballroom, Chi, Nov. 29 for a month with options . . . **Bill Snyder** to Casa Loma, St. Louis, Oct. 31 for a week with week option . . . **Gay Claridge** at Casa Loma, Oct. 6 for one week. **Jack Fina** moves in Oct. 24 for six days . . . **Eddie Ballantine**, musical conductor for ABC's "The Breakfast Club," is feteing local song pluggers at housewarming this week . . . **Xavier Cugat** to Chase hotel, St. Louis, Dec. 3 for three weeks. **Louis Prima** goes to hostelry Nov. 3 for two weeks . . . **Billy Bishop** to Clevelander hotel, Cleveland, Oct. 5 for 11 weeks . . . Composer **Lou Handeyman** in town visiting Bourne Music office . . . **Teddy Philips** band to Syracuse hotel, Syracuse, Nov. 1 for three weeks . . . Leeds Music Co.'s **Archie Levington** to New York on business . . . **Joe Reichman** in town to cut album for Columbia, converging with **Mitch Miller** here for the lacquering.

Pittsburgh

Local musicians accompanying Moose-sponsored **Joe Hiller-Anton Scibilia** unit to Alaska for tour of Army, Navy and Air Force bases are **Billy Cassilli**, pianist; **Emilio DeLeo**, drummer; **Mark Lane**, on sax, and **Allan Shine**, trumpet player . . . Accordionist **Al Di Lernie's** trio (**Walter Gala** at electric organ and **Alfred DiLernia** on guitar) has replaced the **Dom Trimarkie** threesome at William Penn hotel's Continental Bar . . . **Jim Craig**, former **Baron Elliott** saxman, has enlisted for four years with Air Force band station in Washington. He's a veteran of World War II . . . **Jack Fina** plays a one-nighter at West View Park today (4) . . . Before coming back to Bill Green's in November until after first of year, **Tommy Carlyn** band goes into Casa Loma ballroom in St. Louis Thursday (6) for one week, plays Hotel Peabody in Memphis for three weeks beginning Oct. 16 and returns to Hotel Schroeder in Milwaukee for a fortnight Nov. 7 . . . **Lawrence Welk** orch opened week's engagament at Bill Green's Monday (2) . . . **Bob Berkey** band into Club Belvedere for indefinite stay . . . **Bill Bickel's** trio opened for fall and winter season at Johnny Laughlin's Shamrock Room, replacing organist **Tony Little**, who succeeds Bickel combo at Pines.

DALLAS TUNERS GET 14% SALARY RAISE

Dallas, Oct. 3.

Some 150 AFM tuners here got their first union-negotiated raise since 1944. All but one of the hotels and clubs regularly employing musicians have agreed to the 14% raise, according to an announcement made by W. J. Harris, longtime prez of the local union. He expressed confidence the matter would be worked out with that club owner sometime this week.

The new raise means an average weekly salary of $80 for musicians who play in clubs and $90 for hotel musicians. About 14 clubs and two hotels are involved in the negotiations.

The union signed a contract last June for Dallas Symphony Orchestra musicians. They will have a salary range of $75 to $200 a week. Contracts for the Starlight Operetta season will not be negotiated until next spring.

New Rhythm, Blues Dept. For Col; Miller to Head It

Columbia Records will build a rhythm and blues department that will consist of no more than six or eight artists, Mitch Miller, the diskery's artists and repertoire chief, said last week. Miller emphasized, though, that each one will be "a top artist."

Miller said that no new rhythm and blues a & r chief would be appointed, but that he would handle the task himself. Col has been without a rhythm and blues chief since Ben Seigert resigned last July.

First rhythm and blues release by three new artists signed a fortnight ago will be issued simultaneously within the next two or three weeks. Release will consist of two sides each by the Ravens, the Arnett Cobb band and Herb Lance. Col also signed singer Wini Brown. Only holdovers in the diskery's rhythm and blues department are the Five Blue Flames and Red Saunders.

Rogers Majestic in Can. To Distrib Coral Label

Decca has inked a deal with Rogers Majestic Radio Corp. of Toronto to handle the distribution of Coral and Brunswick records throughout Canada. Former Canadian distrib of Decca's subsid was Musicana Records. Rogers Majestic is one of Canada's top radio and video set manufacturers.

Coral's full line of standard shellac disks will be handled by Majestic, to be followed shortly by distribution of the Brunswick catalog on long-play platters. Prices for Coral and Brunswick will correspond to Decca records in Canada. Majestic is expanding its disk operations, meantime, with new departments in Toronto, Montreal and Winnipeg.

'Lights' Bidding Brisk

Number of publishers are bidding for song called "When the Lights Are Low," owned by personal manager George Durgom and Metro producer Joe Pasternak. Song was recorded by Vic Damone on Mercury, and is scheduled for release this week.

Durgom, who is in New York with the song, is reported asking a high advance for rights to the tune, and this is believed to be the reason no publisher has picked it up yet. It's been cut by a number of other artists, including Dick Haymes on Decca, but no release date has been set for those disks. Tune was written by Al Wrinkler and Floyd Huddleston.

Cleffers Go East

Continued from page 41

ers Harry Warren, Dave Franklin and Mack Gordon, but these are temporary visits. The ASCAP meeting in Hollywood last week, at which the new payoff plan was explained, and the first dividend under the new plan scheduled to have gone out by Monday (2), are expected added factors in bringing writers east.

Studio economy moves which have cut into cleffing staffs, so as to force all but a few of the very top writers to work on a freelance or per assignment basis, is also responsible for the movement eastward. Some of the writers can get by on film work, but others have found they must place songs in firms other than film subsidiaries. The only place they can do this, it's said, is in N. Y.

Next few months may also witness an eastward movement of retired ASCAP writers who will become active again, either writing new material or trying to get publishers to plug their old songs. Number of retired writers in N. Y. have been on the street pushing new material or standards, and once the Coast oldtimers find their ASCAP dividend won't support them, they can be expected to come east too.

Coccíaraley Acting Plant Mgr. for M-G-M Records

Frank R. Cocciaraley was named acting plant manager of M-G-M Records this week following the death early last week of Arnold L. Pipper. Latter had headed the plant operations in Bloomfield, New Jersey, since the diskery's formation in 1945.

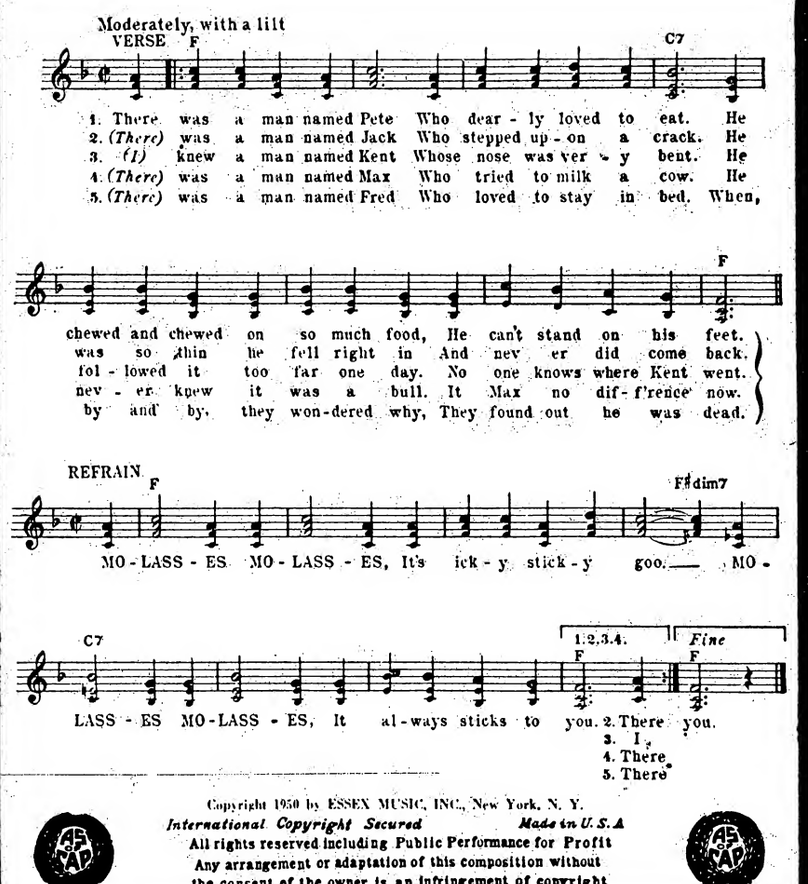
Cocciaraley, who has been plant supervisor of M-G-M since 1945, will be in charge of operations until a permanent manager is named. Before joining M-G-M, he was a pressing supervisor for RCA Victor, at its Camden, N. J., plant for a number of years.

A NOVELTY "NATURAL"

MOLASSES, MOLASSES

(IT'S ICKY, STICKY GOO)

Words and Music by Larry Clinton



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Recordings

JAN AUGUST—ROBERTA QUINLAN	Mercury
TERESA BREWER	London
LENNY CARSON and THE WHIZ KIDS	Discovery
ELLA FITZGERALD	Decca
THE GALLI SISTERS	National
SPIKE JONES	RCA Victor
BEATRICE KAY	Columbia
TOMMY TUCKER—JUDY VALENTINE	M-G-M

ESSEX MUSIC, INC., 129 W. 52nd Street, New York City 19, N. Y.
HOWARD S. RICHMOND, Gen. Mgr. . . . LUCKY WILBER, West Coast Rep.

Lou Levy Holding Back On Two Upcoming Songs Till Post-Xmas Season

Lou Levy, Leeds Music president, is holding back on exploitation of two of his upcoming songs until after the beginning of the year. Levy, in what he thinks might be an idea for other publishers to latch onto, feels there's little sense in sending two regular pops into what will be predominantly a Christmas field, and an overcrowded one at that.

Levy has already sent out letters to the record firms that have recorded the tunes, asking them to hold back on release until the end of the year. While the diskeries in this instance can proceed on their own discretion, Levy has also stopped setting other recordings of the tune, waiting until all the Christmas items are in.

Two songs are "I Remember the Cornfields," an English tune acquired from Arcadia Music, which is reported to have sold nearly 600,000 copies in England, and "My Lost Melody," background theme to the upcoming Ray Milland-Gene Tierney Paramount starrer, "The Mating Season."

Band Reviews

MAX MILLER QUARTET
Apex Club, Chicago

Penetrating what amounts to a dixieland stronghold in Chi, Max Miller nevertheless manages to ensuare a goodly portion of the more durable addicts into this spot. Nitery, which recently debuted, gets play neither from the juves now oldsters, but rather from the more serious, less animated cultists. Group works out of a blues pattern, keeping arrangements clean and listenable. In the strictest sense the group is not experimental, but occasionally, as with "Fantasia of the Unconscious," it strays pretty far off the track.

Miller on piano is guiding force behind the unit with his vigorous and crisp 88'ing. Youthful Denny Roche on trumpet, although his phrasing is spotty at times, nevertheless plays hard-driving horn. Remo Belli on drums and Frank Gassi on guitar round out the group, the latter giving the quartet plenty of spark with some fancy hand and foot cymbal work.

Band uses standard numbers, "Rose Room," "Caravan," "Limehouse," "Body and Soul" and so on, all of which seem tailor-made. Arrangements run along the same lines, with Miller leading off straight, backed by Gassi and Belli, and Roche powering-in midway. Unique aspect is the full effect Miller gets from the quartet, partly by the heavy cymbal work of Belli and Roche's trumpet work. Miller, who doubles on vibraes, is personable on the stand, yet hoke showmanship and novelty appeal of group are kept to a minimum. *Mel.*

HOWARD LE ROY ORCH (5)
Drum Room, President hotel
Kansas City, Mo.

Howard LeRoy was the second maestro to bring a unit into the Hotel President's Drum Room, now in its 10th year, and this date marks his return after nearly a decade. Difference between his present crew and the former outfit shows what a variety of combos can click in a deluxe dinner room such as this.

In the old days the LeRoy crew ran more to reeds and strings and was somewhat larger. Today rhythm is the thing, and LeRoy is going out after it with an unusual setup, one that might be called a three-keyboard combo. He combines solovox, piano and piano-accordion with string bass and drums, to make a combo strong musically and heavy on the rhythm side. LeRoy himself doubles from the solovox to sax to add versatility to the crew.

On the vocal side, orch has a melodious singer in Marguerite Claudet, who also doubles on the bass. She has been with the crew for a number of years, is of French descent and flavors her vocals with a slight accent. A one-time musical comedy lead, there is little in the book which she can't handle neatly, and she is especially good on the French pops now in vogue. *Quin.*

Disk Jockey Review

STARDUST TIME
With Bob Horn
Producer: Fred Hayward
60 Mins.; Mon-thru-Sat., 11 p.m.
Adam Scheidt Brewing Co.
WFIL, Phila.

"Stardust Time," one of the strongest new entries in the flood of disk shows, features Bob Horn, longtime name in local platter-spinning circles, The WFIL across-the-board, 11-to-midnight waxer represents the radio half of what is reputedly the largest AM-TV contract ever inked in this region. Ward Wheelock agency set the deal for Adam Scheidt Brewing Co., a $500,000 billing to run over five years jointly with a sports broadcast (7:15 to 7:30) on WFIL-TV.

Bob Horn, who shifted from WIP to WFIL to take the "Stardust" show, supplements the recordings with two news spots, late sports results and other flashes. A jazz authority and a former producer of jazz concerts in this city, Horn has built up a legion of followers among the disk afficionados. Platters are well chosen and disker doesn't go overboard for any single style. Horn obviously has a wide acquaintance with the modern and progressive schools, but doesn't force them on his listeners, except the more palatable of the crop. His comments on the records are brief and to the point. Horn's voice, in addition to its familiarity on the local airwaves, is distinguished by its clarity, naturalness in delivery, as well as a lack of affectation.

Sports results are given without any hyping. The emphasis is on music and world problems are neither tackled, nor settled. Commercials are by transcription, with a few lines added for postscript effects by Horn. *Gagh.*

DUNHAM EXITS MCA

Sonny Dunham's orch exited Music Corp. of America last week. week.

Band hasn't aligned itself with any other agency yet.

ALL MATERIAL READY
"NORTH POLE TOWN"
A Real Xmas Jingle
Records by RCA Victor
Available in 45 and 78 RPM
Prof. Copies and Orks
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WEDDING STANDARD
DOROTHY STEWART'S
GIVE ME
YOUR HAND
LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 30

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	San Francisco, Pacific Coast Music	Philadelphia, Charles Dumont	San Antonio, Southern Music	Seattle, Capitol Music	Indianapolis, Pearson's	Omaha, A. Hospe Co.	Detroit, Grinnell Bros.	TOTAL POINTS
1	2	**"Goodnight Irene"** (Spencer)	1	1	2	10	3	1	2	2	1	8	2	2	97
2	1	**"Mona Lisa"** (Paramount)	4	2	3	1	1	2	4	1	..	4	6	4	89
3	5	**"All My Love"** (Mills)	3	3	1	7	6	7	6	7	3	..	4	3	71
4	3	**"Simple Melody"** (Berlin)	8	4	4	2	2	3	..	5	4	..	1	..	66
5	6	**"La Vie En Rose"** (Harms)	5	5	..	3	5	9	3	6	6	..	3	5	60
6	4	**"Sam's Song"** (Sam Weiss)	10	9	..	5	4	4	7	..	2	..	5	..	42
7	7	**"Can Anyone Explain"** (Valando)	2	6	..	4	10	10	..	..	..	1	9	7	39
8	11	**"Thinking of You"** (Remick)	9	..	..	..	9	..	5	..	..	2	..	1	29
9	8	**"Lady of Fatima"** (Robbins)	6	7	..	9	..	..	1	..	..	7	..	..	25
10	9	**"Bonaparte's Retreat"** (Acuff-Rose)	..	8	..	..	7	5	9	..	10	..	8	..	19
11	10	**"Tzena, Tzena, Tzena"** (Cromwell)	..	..	..	..	8	8	..	9	5	..	7	..	18
12A	..	**"I'll Always Love You"** (Famous)	..	..	6	..	..	6	10	..	..	..	..	..	11
12B	..	**"Third Man Theme"** (Chappell)	..	..	7	..	..	..	..	4	..	..	..	..	11
13	..	**"Harbor Lights"** (Chappell)	7	..	..	..	..	..	..	..	..	5	..	..	10
14	12	**"Count Every Star"** (Paxton)	..	..	..	8	..	..	..	..	..	..	10	6	9

MPA Opening Drive Vs. 'Bootleg' Disking Off Air

Music Publishers Assn., representing the educational and long-hair pub firms, is currently opening a drive against "bootleg" recordings of broadcast music. Arthur A. Hauser, MPA prexy, told the meeting of the association's directors in New York last week, that the target of the campaign will be companies who advertise and sell disks made from "air check" transcriptions.

Hauser also declared that amateurs who make homemade wire or disk recordings of radio programs are also vulnerable. He declared that "it's against the law to make such recordings without fulfilling the legal responsibilities to the copyright owners even if the transcriptions are merely for home use—and it's all the worse if they are offered for sale." MPA, however, will leave the legal action to the individual publishers since the association is not equipped to handle such actions on its own.

Pitt Batoneer Morgan's Career Halted by Army

Pittsburgh, Oct. 3.

Promising bandleading career of Jimmy Morgan, who left the Baron Elliott orch here several months ago, has been temporarily shelved by Uncle Sam. Morgan has been called up by the Army and reports for duty middle of October.

Morgan organized his own outfit only last spring and after a few one-nighters went on his first location, at the Cow Shed at Conneaut Lake, nearby summer resort. He clicked so well there that he had about 10 offers to choose from at end of the season, including four different night clubs and a TV station in Cleveland. He was still mulling them when the Greetings came. Orch will disband while Morgan's in the service.

Wings Music, Inc. has been chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Directors are Joseph M. Davis and Miriam Bunshoft, New York and Lenke Irsay, Tuckahoe.

RAINBOW TAKING OVER REEL PATRIOTIC DISK

Rainbow Records, taking its cue from the numerous waxings being made of "The Red We Want Is the Red We've Got in the Old Red, White and Blue," has taken over the original recording of the number by Reel Records. Latter company, recently formed by Elliot Lawrence as a subsid to his publishing firm, Elliot Music, sold its first and only masters to Rainbow. Included in the deal, besides the patriotic entry, was Reel's disking of "The Fightin' Phils."

Latter tune was originally written for the Philadelphia Phillies as a publicity stunt by Lawrence and Bix Reichner, while "The Red We Want" was penned by Reichner and Jimmy Kennedy. Both tunes, recorded by the 30-piece Delaware County String Band of Pennsylvania, are copyrighted by Lawrence's pubbery. Odette Music, however, has been assigned sole publishing rights to the patriotic number.

As a result of the waxings, it's understood Rainbow is negotiating a recording contract with the Delaware outfit.

Shaffer's All-Girl Orch Set for Quebec Week

Freddie Shaffer's all-girl orch (except for the bandleader), currently playing one-niters in the Cleveland territory, goes into Standish Hall, Hull, Quebec, for six days, beginning Monday (9).

Richmond Switches Tag

Publisher Howie Richmond has changed the name of his new firm from Warwick Music to Essex Music. Switch was due to the existence of another pubbery by the name of Warwick. New outfit, Richmond's third, was formed to plug his latest tune, "Molasses, Molasses." Tune is temporarily being pushed by Richmond's Cromwell Music.

Both Cromwell and Essex are ASCAP firms, while Spencer Music, Richmond's other outlet, is BMI.

Sets Booking Office For His 6 Polka Bands

With six polka orchs under his personal management, Bill Gale has formed his own booking office to sell the bands. Gale originally tried to book the polka crews through General Artists Corp. as a package deal, calling for operators to buy five of the bands at a clip and feature one a week. According to GAC, the operators, for the most part, didn't feel like going out on a limb by buying the quintet. Idea was for the ballrooms to spotlight the polka crews on offish nights.

Operating under the title, "Polka Band Parade," Gale is handling the bands of Walt Solek, Gene Wisniewski, Ted Tyle, Ted Maksymowicz, Tony Puskarz and the Aristocrats. Latter outfit and Solek record for Columbia Records, while Wisniewski waxes for Dana, Maksymowicz for Decca, and Tyle and Puskarz for Coral.

Gale, incidentally, also owns Gala Music, and has made a number of polka recordings himself.

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Inspired by the late Pfc. John J. McCormick's letter from Korea to his two little girls
ROBBINS MUSIC CORPORATION • 799 SEVENTH AVENUE, NEW YORK 19, N. Y. • MURRAY BAKER, Gen. Prof. Mgr.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Sept. 30

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	St. Louis—(Ludwig Music House)	Seattle—(Sherman Clay)	Minneapolis—(Don Leary)	Omaha—(A. Hospe Co.)	Kansas City—(Jenkins Music Co.)	TOTAL POINTS
1	1	G. JENKINS-WEAVERS (Decca) "Goodnight Irene"—27077	1	1	..	6	1	1	1	2	1	8	3	2	99
2	2	NAT "KING" COLE (Capitol) "Mona Lisa"—1010	8	3	5	2	2	3)	..	..	6	6	5	3	67
3	3	BING-GARY CROSBY (Decca) "Play a Simple Melody"—27112	5	..	1	..	..	2	..	1	3	..	1	..	53
4	4	BING-GARY CROSBY (Decca) "Sam's Song"—27112	10	..	9	8	..	4	5	..	2	2	8	1	50
5	8	PATTI PAGE (Mercury) "All My Love"—5455	6	6	3	1	..	..	..	..	..	1	10	..	39
6A	8	SAMMY KAYE (Columbia) "Harbor Lights"—38963	2	..	..	9	8	..	2	6	..	4	..	..	35
6B	6	KAY STARR (Capitol) "Bonaparte's Retreat"—936	..	4	6	..	..	6	..	5	..	..	6	4	35
7	5	AMES BROS. (Coral) "Can Anyone Explain"—60253	9	..	..	3	3	..	9	..	8	..	4	..	30
8	9	TONY MARTIN (Victor) "La Vie En Rose"—20-3819	..	..	8	..	..	..	..	..	..	..	2	5	18
9	10	K. KALLEN-R. HAYES (Mercury) "Our Lady of Fatima"—5466	..	2	..	..	..	..	3	..	..	..	..	..	17
10A	11	GORDON JENKINS (Decca) "Tzena, Tzena, Tzena"—27077	..	..	..	7	..	..	5	..	..	..	7	..	14
10B	..	PERCY FAITH (Columbia) "All My Love"—38918	..	..	..	..	4	..	..	4	..	..	..	..	14
11A	12	JO STAFFORD (Capitol) "No Other Love"—1053	..	7	..	..	..	..	..	..	5	..	9	..	12
11B	..	K. STARR-T. ERNIE (Capitol) "I'll Never Be Free"—1124	..	..	4	..	..	10	..	..	..	7	..	..	12
12A	..	LES PAUL (Capitol) "Nola"—1014	..	..	..	..	7	..	..	..	4	..	..	..	11
12B	..	FRANKIE LAINE (Mercury) "Dream a Little Dream"—5458	..	..	..	..	..	..	..	..	..	3	..	8	11
13A	14	RED FOLEY (Decca) "Our Lady of Fatima"—14526	7	..	..	5	..	..	..	..	..	..	..	..	10
13B	..	BILLY ECKSTINE (M-G-M) "I Wanna Be Loved"—10716	..	..	..	..	5	..	..	..	7	..	..	..	10
14	15	DENNIS DAY (Victor) "Goodnight Irene"—20-3870	..	..	2	..	..	..	..	..	..	..	..	..	9
15A	..	DEAN MARTIN (Capitol) "I'll Always Love You"—1028	..	8	..	..	..	7	..	..	..	..	..	10	8
15B	..	GORDON JENKINS-A. SHAW (D) "I'm Blowing Bubbles"—27186	..	..	..	7	9	..	..	..	9	..	..	..	8
15C	..	JO STAFFORD (Capitol) "Sometime"—1053	..	..	..	..	..	..	..	..	..	5	..	9	8
15D	7	FRANKIE LAINE (Mercury) "Music, Maestro, Please"—5458	4	..	10	..	..	..	..	..	..	..	..	..	8
15E	..	HARRY JAMES (Columbia) "Mona Lisa"—38768	..	..	..	..	..	..	..	3	..	..	..	..	8
15F	..	LENNY CARSON (Discovery) "Molasses, Molasses"—531	3	..	..	..	..	..	..	..	..	..	..	..	8

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	229	Coral	1	30
Capitol	7	153	Victor	2	27
Mercury	4	75	M-G-M	1	10
Columbia	3	57	Discovery	1	8

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	SUMMER STOCK	ANNIE GET YOUR GUN	YOUNG MAN WITH A HORN
Hollywood Cast	Broadway Cast	Hollywood Cast	Hollywood Cast	H. James-D. Day
M-G-M	Columbia	M-G-M	M-G-M	Columbia
M-G-M53	MM850	M-G-M56	E509	C198
E516	ML4180	E519		CL6106

Three Webs to Air Caesar Songs During UN Week

Three of the major radio networks, CBS, NBC and ABC, plan to program spot airings of Irving Caesar's "Songs of Friendship" during United Nations Week, Oct. 17-25. Song series, which has been translated into 10 languages, has as its theme international cooperation.

Meanwhile, U. S. High Commissioner John J. McCloy has ordered, through the State Dept., 700 copies of the series for distribution throughout Germany.

Lipskin on Pitt Stint

Jerry Lipskin, artists and repertory head of Adam Records, N. Y., formerly Admiral Records, left for Pittsburgh Saturday (30) to supervise company's first recording session with Al Nobel, disk jock on radio station KOV there. Nobel, also a singer, was signed by the diskery recently.

Lipskin is due back in N. Y. Friday (3).

Merc All-Out On Hayes-Harmonicats

Working along the theory that combinations of top pop artists will pay off, Mercury Records has gone all out on one of its latest releases. Diskery teamed singer Richard Hayes, the Harmonicats, a large chorus and a studio band under George Bassman and pianist Dave LeWinter for two sides.

Disk is "Jing-a-Ling, Jing-a-Ling," a Christmas number, and "Can't Seem to Laugh Anymore." Hayes has been combined with other Mercury artists before, and so have the Harmonicats, but never together. LeWinter, who batons the Pump Room orch in Chicago, has cut several sides and an album with his unit, but hasn't played with other Mercury talent.

Dallas — Joe Reichman and his crew opens an extended engagement here at the Mural Room of the Baker hotel Friday (6). Jimmy Joy and his band have been featured at the spot.

San Antonio Symphony Readying 12th Season

San Antonio, Oct. 3.

The 12th season of the San Antonio Symphony Orchestra, under the direction of Max Reiter, will open here Nov. 11. The group will have a 20-week season with 15 concerts.

Among the guest artists or conductors will be Rudolph Firkusny, Leopold Stokowski, Eugene Ormandy, Kirsten Flagstad, Boris Christoff, Yehudi Menuhin, Erica Morini, Julius Hegyi, Artur Rubenstein, Clifford Curzon, Gigi Weissenberg and Francis Yeend.

4 Smith Sides on Col

Columbia Records is releasing four Jack Smith sides the singer made while in France this summer. Deal is strictly on a royalty basis, with no longterm contract involved.

Smith has no recording pact. The singer was on the Capitol roster up to a year ago.

DECCA data

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*9-27180 HONESTLY I LOVE YOU — JERRY GRAY

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Conventions, Series Jam N.Y. Hotels, Niteries Also Cashing in On Bonanza

Hotel rooms in New York are currently at a premium. Influx of conventions, World Series crowds, stayovers from incoming and outgoing European boats and planes has loaded virtually every inn in town. The hospices have been sold out since prior to the Louis-Charles fight (27) and pressure for more space is expected to be unabated for the rest of the week.

As a result, New York nightspots have had one of the biggest weeks of the season. Probably the biggest gross in town was registered at the Latin Quarter where Sophie Tucker chalked up a record-breaking $56,000 (less taxes). Copacabana, Versailles and Diamond Horseshoe were the other major beneficiaries.

Curiously enough, film houses and the Gene Autry World Championship Rodeo at Madison Square Garden, N. Y., didn't reflect the general increase. Warm weather hurt both the crucial baseball series between the Brooklyn Dodgers and the Phillies Saturday and Sunday hit attendance at film houses badly.

The Rodeo is somewhat below last season. Show sagged from opening night (27) because of the Louis-Charles fight. Garden reps feel that cooler weather will revive business here.

The baseball classic starting today (Wed.) in Philadelphia, will move into the Yankee Stadium Friday (6) and bring additional spenders to New York. Nightclub owners feel that the crowds are always bigger when a N. Y. team has an out of town opponent. Since Philadelphia is a comparatively short distance away from New York, the cafes expect another bonanza.

Some innkeepers anticipate that hotels in nearby cities will get some overflow. At one point last year, hotels in Newark were at capacity because of New York's overflow. Such a condition is expected again because of the crowds coming in for the Army-Michigan game set for the Yankee Stadium, Oct. 14.

FIRE RAZES CHI NITERY, DAMAGE SET AT 200G

Chicago, Oct. 3.

Fire Monday morning (2) destroyed Scarlett's, north shore nitery, with damages estimated at $200,000. Mrs. Dorothy Franco, co-operator of the bistro, claims the fire was an arson job, and authorities are investigating her complaint that pressure had been put on Mrs. Franco to sell out.

Building was erected 20 years ago, and was known as the Skyrocket Club before its current operation as Scarlett's.

Hiked Tax May Hurt Theatres, Small Cafes

Theatre and cafe operators are anticipating some drop in business because of the new increased schedule of withholding taxes. Operators fear that for the first few weeks there will be some business decline in the lower bracketed amusements.

Amusement operators declare that this pattern established itself during the war when the withholding nick first went into effect. In a matter of a month or so, cafe and theatre attendance bounced back.

Bonifaces state that generally, the withholding slice was a good thing for the amusement industry. In most cases, weekly impost produced a fairly good level of business around March 15, deadline for income tax returns.

The plush spots aren't expected to be hit by the higher withholding tax schedule.

Kelly Quits Fair Post

Chicago, Oct. 3.

Crosby Kelly, executive manager of the Chicago Fair of 1950, resigned last week. Board of directors are huddling with Fair Commission, in hopes of continuing the Lake-front exposition next year.

Fair this year dropped off in attendance in comparison with previous two seasons. Unusual cold weather hit the Chicago area during most of the season.

Buddy Clarke Halts Tooting to Agent for MCA

Buddy Clarke, bandleader at the Mt. Royal hotel, Montreal, for many years, has left maestroing in favor of agenting. He's joined to act and band dept. of Music Corp. of America's N. Y. office. He'll work under Johnny Dugan, head of division.

MCA is expanding several departments. Edward Snowden came into the concert division two weeks ago.

Lou Walters Bids For Troc, H'wood

Hollywood, Oct. 3.

Lou Walters, operator of the Latin Quarter, N. Y., is dickering to reopen the long-closed Trocadero on Sunset Strip and operate it in conjunction with the New York nitery. Understood he plans to send his New York shows here as a complete package.

Deal, if consummated, would mark Walters' Coast bow. He has long been interested in a nitery operation here and surveyed the possibilities of reopening the Florentine Gardens and Earl Carroll's when those spots folded. The Trocadero has been dark for nearly five years. Originally the only big-scale nitery operation on Sunset Strip, the spot failed to weather the postwar downbeat and shuttered. For a time Monte Proser was interested in reopening the spot but the deal failed to jell.

A.C. Niteries Hike Budgets to Lure Convention Trade

Atlantic City, Oct. 3.

Some 10,000 delegates and guests are here this week for sessions of the American Gas Assn., which opened its sessions in Convention hall Monday (2), and niteries have augumented their entertainment to pitch for the additional business a big convention always brings.

The 500 club, which has been bringing in some top talent this year, is offering Betty Jane Bruce, the Miss Philadelphia of 1948, as the feature of its show. Floor show also includes a line of girls, Jackie Deaville, Julie and Doris, Buddy Wayne, and Pete Miller's orchestra.

Other top clubs are also offering floor shows. Clicquot is featuring Janeen Eden Patino with Joe Rio orch; Paddock has Vic Earlson, line and orchestra. Hotel grills also are offering shows and dancing.

Gaudsmiths Upheld In Las Vegas Cafe Mixup

Hollywood, Oct. 3.

A booking mixup at the Desert Inn, Las Vegas, has resulted in two acts being booked for the same spot in that cafe's show. Gaudsmith Bros. arrived here yesterday (Mon.) to find that as a result of a misunderstanding, the Wayne-Marlin trio had been booked for the job originally intended for them. It was the owners' contention that the Gaudsmiths were supposed to have been notified before entraining for this engagement. Act declares no such notification was received.

Eddie Rio, head of the American Guild of Variety Artists here, told the Gaudsmith Bros. to report for rehearsals and for all shows as contract they had signed must be honored.

Sloate-Dale Dissolves

Hollywood, Oct. 3.

After only one year of operation, the Sloate & Dale agency is being dissolved and the partners will go their separate ways.

Maynard Sloate is going into the management business, teeing his activities with Damita Jo and Claude Maxwell under his wing. Dale is joining Willard Alexander agency.

DANNY O'DAY
"THE MAHOGANY KID"
Assisted by Jimmy Nelson, America's Newest Ventriloquist Sensation, with his new pal, Humphrey Higsby.
Opening Oct. 6
Prince George Hotel
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203 N. Wabash, Chicago

Caribbean Cafes Eye Florida For Major Biz Hypo

Operators of Caribbean resort hotels are depending upon a heavy influx of visitors to Florida to hypo business in the tropics. According to L. Richard Fedder, boniface at the Caribbean Hotel, St. Thomas, Virgin Isles, the island had a tremendous summer because of the fact that Miami Beach was well populated during that time, and it's anticipated that the regular winter season will bring plenty tourist trade.

Fedder is currently in New York buying talent for the regular season and he expects to open up sometime next month with an American act and band policy. Although the Virgin Islands are making heavy pitches for the tourists, chances for a good season will depend greatly upon the number of visitors to Florida. Fedder thinks that once a vacationer is in the area, the nearby Caribbean will get a large slice of these travelers. The Island is currently catering to the divorce trade and thus hopes to get additional revenue through that source.

Fedder plans to use three acts in each show at the Caribbean hotel. Busch & Peterson will book the talent out of New York.

AGVA Ready to Collect $5-25 Levy on Employers For Union's Ins. Fund

Philadelphia, Oct. 3.

Dick Jones, national American Guild of Variety Artists rep here, has called a meeting of agents and cafe operators to explain provision of the union's new assessments of clubs for the union's relief insurance, sickness and welfare funds. Welfare legislation was adopted at the AGVA convention here in June. All talent employers are to be tabbed a weekly minimum of $5 to $25 maximum, based upon talent payrolls.

Jones stated that he expected no opposition. One large cafe, according to Jones, has already posted $875 in advance to cover 35 weeks. Shows will be yanked from spots whose owners fail to comply with the new legislation.

No opposition is expected now as move is timed at a period when cafes are anticipating bonanza business because of the World Series.

Sister Tharpe's Agent Files Breach Rap Vs. Promoters

Agent Dave Taps has field charges with the American Federation of Musicians against Peoria, Ill., promoters Oscar Davis and Lou Wagner, claiming $18,000 for the loss of several concert dates of Sister Rosetta Tharpe.

Taps' claims that Wagner and Davis had contracted to present Miss Tharpe in several Coast dates but had failed to line up any engagements.

See Limitation on Number of Foreign Acts Allowed in British Cabarets

London, Oct. 3.

Limitation on the number of foreign acts that will be permitted to play in British carbarets is a likely outcome of talks opened last Friday (29) between the joint standing committee of the Variety Artists' Federation and Managers and Agents with the Hotel and Restaurant Proprietors Assn. Meeting followed months of preparatory work by the VAF which included quizzing all London night spot managers, who were asked to give details of bookings during past months.

Since the inquiry began, West End cafe men have indicated strong objection to the introduction of a quota. Fierce competition, coupled with the need of attracting the dollar tourists is, they argue, a justification for giving them a free hand. They claim they are not anti-British in outlook, and point to the fact that they all employ all-British orchs. If a quota was insisted upon, the cafe men may plead for the personnel of the orchestras to be taken into account.

It is common knowledge in the trade that British vaudevillians are seeking slightly more favorable terms than they have negotiated with the West End vaude houses. At the Palladium and the London Casino, the 50-50 quota operates. The British vaudevillians, however, are prepared to settle on similar terms if the cafe men can be persuaded to agree.

The demand for a quota followed the growing number of cabaret engagements for American artists. Currently in London, at least three Broadway names have solo spots. Rose Murphy is doubling the Colony and Astor, Martha Wright fills the bill at the Bagatelle and Kay Thompson is the attraction at the Cafe de Paris.

Phil Silvers Set in N.Y. Copa After Lewis

Phil Silvers has been signed for the Copacabana, N. Y., starting Nov. 16 as successor to incumbent Joe E. Lewis. Copa appearance is the last stop of a cafe tour starting Oct. 6 at the Chase hotel, St. Louis.

Silvers has also been signed for the Latin Casino, Philadelphia, Oct. 23 and the Shamrock hotel, Houston, Oct. 31, for two weeks. He follows at the Copa for four weeks, with options.

Cowan Charge Stirs 4A Trial

First excitement in the two-week-old trial of the American Guild of Variety dissidents against the Associated Actors and Artistes of America came last week with testimony by Philadelphia attorney Arthur A. Cowan. Cowan, who handled AGVA affairs for a while, charged former national AGVA secretary Dewey Barto with instituting a conspiracy to oust the then national administrator Matt Shelvey.

Case is now being tried before Justice Felix Benvenga in the N.Y. supreme court. The rebel faction is seeking to have the 4A's seizure of AGVA in 1942 declared illegal and have all union transactions since that time invalidated.

Cowan produced a letter allegedly sent by Barto which declared that Shelvey would be out before long. Cowan also testified that at a luncheon with Barto and Jonas T. Silverstone, co-counsel with Mortimer S. Rosenthal of the union, Barto refused to discuss the letter.

At least two more weeks of court moves are expected before all the testimony will be in.

N.Y. State Fair Asks Aid Of Clergy on Next Yr.'s Talent, After Beefs

Syracuse, Oct. 3.

Officials of the N. Y. State Fair are issuing invitations to religious and civic groups to help select talent for next year's display. Invitation followed protests by two Catholic organizations that shows had violated "decency and human dignity."

Beefs from the state chaplain of the Catholic Central Verein and the National Catholic Women's Union were the first protests ever received by fair execs.

Fair Director Harold L. Creal subsequently issued the invitations as a move to forestall any complaints on the 1951 display.

AGVA Suspends Acrobat For Ignoring Pickets

Hollywood, Oct. 3.

Six-month suspension was meted out by American Guild of Variety Artists to acrobat Kay Letta for ignoring a picket line and a union ban on the Tulare County Fair.

International Brotherhood of Electrical Workers was picketing the Fair for failure to use union maintenance and electrical workers and AGVA lent its support to the picket line. Miss Letta played a three-day date at the Fair.

Formby-'Varieties' $52,400 In 2d Wk. Toronto Run

Toronto, Oct. 3.

On his fortnight's engagement, George Formby and his "London Music Hall Varieties" grossed a smash $52,400 at the Royal Alexandra here for a virtual two weeks' sellout, with 1,525-seater scaled at $3.50 top.

Lancashire comic now embarks on a four-weeks' tour to the Coast of Canadian one-nighters, with advance sale heavy in most spots.

SONJA HENIE'S NEW ICER SET FOR MPLS. RUN

Indianapolis, Oct. 3.

Sonja Henie's 1951 "Hollywood Ice Revue" will open run of 20 performances at Coliseum here Tuesday, Nov. 21. Show will play every night through Dec. 12 with exceptions of Mondays Nov. 27 and Dec. 4.

Miss Henie will have Freddie Trenkler for comedy support again this year, with addition of the Three Bruises. Mail orders were accumulating at Coliseum ticket office even before announcement was made, he said.

La Martinique, H-M Set for Reopenings

Two N. Y. niteries are slated to reopen within the next few weeks. Dario, who operated La Martinique for many years, has recaptured the lease of the cafe and plans to preem spot in three weeks. He's partnered with Lou Olman, brother of theatrical attorney Chauncey Olman and bandleader Val Olman.

Plans call for a Latin band plus acts.

Tom Ball, operator of the China Doll, N. Y., had been attempting to get the spot, but apparently had to give up because of Dario's priority on the lease.

Other spot slated to reopen is the Havana-Madrid which has set a June Taylor line and orch headed by singer Jerry Cooper. Rest of the talent is still to be booked. It's planned to preem this cafe Oct. 12.

More Shows For Albany

Albany, Oct. 3.

Renaissance of Albany night clubs, sparked by Herman Halpern's name policy at his new 400 Casino, further developed Friday (29) when Herbert's, near the Madison theatre, set a floor show in the Marine Room.

Initial bill has Tom Patricola and Dotty, Randy Karen, Barrett, Smith & La Salle, Patricka Kingsley, Three Knights of Rhythm and Artie Stulmaker's orchestra.

The Schine-owned Ten Eyck hotel is preparing a new policy for the Empire Room, which is to be reopened and the Rose Lounge closed. An instrumental trio and other entertainment will be presented.

'Holiday,' 32½G, Denver

Denver Oct. 3.

"Holiday on Ice" did a fair 32½G-500 at the 4,977-seat city auditorium, with a $2.75 top in eight shows.

Field and Turf Club
Belmont Park
Long Island, N. Y.

October 2nd, 1950

Dear Mme. La Tucker and Mlle. La La Hildy:

We are le trio of friends and you write letters to compliment Ooh La La Lewis.

We are all artistes of the bistros, but you are Ladies — you are not jambons (hams, n'est-ce-pas?) You do not speak of yourselves, you just make compliments.

I, Ooh La La Lewis, am not jambon (ham) either; I do not say I am now again big success at the Copa in New York, with M. Austine Macque sur le piano.

Mes Cheries, you are belles, you are jolies, you are magnifiques.

I kiss your hands, mesdames!

Ooh La La Lewis
(The Red Hot Papa)

Night Club Reviews

Persian Room, N. Y.
(HOTEL PLAZA)

Jane Froman, Mary Raye & Naldi, Dick LaSalle's Orch, Mark Monte's Continentals; $2 cover after 9:30, $2.50 Saturdays.

Time and circumstances have not dimmed Jane Froman's flair for the exciting, the spectacular, the ability to entertain. It is no more than fitting that a performer of Miss Froman's amplitude be the one to reopen the Persian Room under its current circumstances. With its complete refurbishment and lighting, the Hotel Plaza's new room is now exciting from every vantage point, and Miss Froman is an equally exciting performer to watch, and listen to, under such favorable circumstances.

Miss Froman still has one of the great voices of the popular idiom, let alone the showmanship with which to sell that voice. And if it's at all possible, perhaps the voice is greater than ever. Her taste in gowning has long been one of her credits. Add to this that strong, dark beauty that pitiless circumstances have spared.

She does around 40 minutes, and it's of comparative unimportance what she sings. For the more captious, perhaps, there are a couple of numbers that could be deleted, but by and large, Miss Froman holds an audience all the way. And at the end she walks off leaving them clamoring for more.

She runs the gamut from an opening rhythm number into ballads, musicomedy, novelties, and the like. There are several standards, and some new songs, too, all neatly arranged and properly paced. "Got You Under My Skin." "Millionaires Don't Whistle," "I Wanna Be Loved" are still part of her routining, and she could hardly get away without doing them. "Waltz Alone," written especially for her date here, is an especially clicko slow-tempo number that may well be heard from. Her closers are a medley from the upcoming Irving Berlin musical, "Call Me Madam."

Neatly complementing Miss Froman is the ballroom team of Mary Raye and Naldi, with their always-spectacular dancing. Naldi's lifts are still a delight to watch, and the ease of their gliding still garners top attention. They, too, had trouble getting away.

Joel Herron is at the piano conducting for Miss Froman. Dick LaSalle's band does a neat job handling the straight dancing, and Mark Monte is tiptop for the Latin terps.

There are some marked changes in the room's decor, as designed by Henry Dreyfuss, with the new built-in ceiling lighting being a sharp improvement over the former system. The bandstand has been shifted to one side, which creates better viewing for customers. And the room's dominance of emerald-green, and white is certainly easy on the eyes. *Kahn.*

Amato's Portland, Ore.
Portland, Ore., Sept. 28.

Cooper Sisters (2), Tommy Trent, Johnny Gallucci, Dick Reed Orch (5), with Billy Michael; no minimum; cover 75c., $1.50 weekends.

Amato's has come up with a strong show to open the fall season. Blanche and Audrey Cooper open with a ditty about the Cooper family and then go into a round of oldies. Chirping and harmony are sock. After song session they head right into their comedy routine, highlighter by slick impression of Spike Jones doing "Cocktails for Two," "Chloe" and "A Good Man Is Hard To Find."

Johnny Gallucci tees off show with impressions of name bands for nice returns. *Feve.*

PATRICE JAN

HELENE and HOWARD

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ALICE DICK

TYRELL and WINSLOW

"A Refreshing Touch of Satire"

Wednesday, August 23, 1950

Chez Paree, Chi
Chicago, Aug. 18.

Jackie Miles, Alice Tyrrell & Dick Winslow, Chandra Kaly Dancers (4), Doran & France, Stan Gower, Dorothy Dorben Dancers (12), Cee Davidson Orch (10), Chico Band (5); Minimum, $3.50; cover $1.

Headliners in their own right are comedy singers Alice Tyrrell and Dick Winslow. Miss Tyrrell, a lush blond who makes appearance in striking blue gown, and partner, Winslow, accompanying on piano, deliver parodies of pop numbers to ripe returns. Pair do hilarious takeoff on "Baby, It's Cold Outside." Warbling straight on first chorus, pair simulate drunk act, with each succeeding chorus finding team seemingly more inebriated. Added parody of "Best Things in Life Are Free" has songstress taking regular lyrics, with Winslow chiming in with parody spouting opposite logic. Thrush also imitates Judy Garland, Deanna Durbin and Lily Pons, mixing in some good comedy, which shows off excellent soprano and some on-the-button mimicking.

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— Direction: LOU IRWIN —

Wedgwood Room, N. Y.
(HOTEL WALDORF-ASTORIA)

Kitty Kallen, Roger Price, Emil Coleman Orch, Mischa Borr Orch; couvert $1, $2.50.

The Waldorf-Astoria's Wedgwood Room at its seasonal reopening (2) indicates that this staid hostel has assumed a forward viewpoint in the buying of talent for this room. Merriel Abbott in charge of bookings for the Hilton Chain has apparently been casting around for some fresh talents for this spot and has come up with a pair of performers new to this hotel, but who have made their mark in competitive situations.

With the transfer of the inn's nitery activities from the Starlight Roof, Miss Abbott has set two performers of charm. Kitty Kallen, no stranger to the eastsideries via her stints at the Versailles and the St. Regis' Maisonette, performs as though rooms of this calibre are in her natural stride. Roger Price, last seen in New York in "Tickets, Please," and in several stints at the Blue Angel, displays unusual comedic angles for the carriage trade.

Miss Kallen is a personable and charming singer, who after a rough start, gains desirable results from the clientele. She begins radiating with her second tune, an infrequently heard ballad, "Porgy," and follows with a novelty kick to excite the patronage. Miss Kallen wraps up the crowd for sure with satiric lament of a would-be singer, "I Wish I Had a Daddy in the White House," and holds them with "Gloccamora." Impressions of top femme singers essaying "No Biz Like Show Biz" also are applause getters, while "Honey Bun" and "Ukulele Lady" give her a boff sendoff.

Price is one of the more promising humorists. He assumes a naive mien and has an eager-beaver delivery which charms the crowd. His offerings are literate. Price, at one time a writer for Bob Hope, apparently deserted that field in order to attempt his different style of comedics. Price, when not discoursing on theories of human behaviorisms does lectures illustratec on a drawing pad. The construction of the Wedgwood Room isn't ideal for these chalk-talks, since the crowds are at his side instead of in front of him. However, this was no handican in attaining maximum results. Efforts were worthy of the encore.

Emil Coleman is back at his accustomed stand, doing a yeoman job in showbacking and filling the dance floor.

One of the more delightful attributes at the Waldorf-Astoria is the surefire relief by Mischa Borr. This maestro periodically introduces old dances which provide fun for participants and amusement for those not familiar with the ancient terp forms. Of course, the Latin music from the crew offers the usual high level of excitement. *Jose.*

Chez Carrere, Paris
Paris, Sept. 24.

Darvas & Julia, Nitza Codolban, Mad Marconi, Marcel Lodi Orch with Marie Rose, Leo Chadiac Band with Marilyn Gerson & Matteo; no cover.

Chez Carrere is about the most intimate and probably the most exclusive spot in Paris. This means that acts playing there have to be accepted by an audience that is both blase and somewhat snobbish, besides having to contend with a stage the size of a soapbox and at best a miniature dancefloor.

Getting Darvas and Julia, doubling from Bal Tabarin, to do their acro-dancing on such a small stage seemed a problem, but clicks with the ritzy patronage.

The act was booked in hurriedly and with only one rehearsal managed to adjust its routines to the room. While in Tabarin the girl's leaping splits are done from higher stands, here she does them from shoulders of partner. However, they prove almost equally effective to win a rousing hand.

Nitza Codolban, Rumanian cymbalist, plays his instrument to good effect and is a sure vaude bet. Mad Marconi contribs classical ballet dancing for nice response.

Both Lodi and Chadiac combos are good, and dansapation is provided while Marie Rose, Marilyn Gerson and Matteo handle warbling chores suitably. *Maxi.*

Savoy Hotel, London
London, Sept. 26.

Rolly Rolls, Carroll Gibbons' Orch, Roberto Inglez's Rumba Band; minimum $3.50.

Since the resumption of cabaret at the Savoy in the last few months, many of the acts selected have been well established in the vaude field in London and the provinces. The Arnaut Bros., Vic Hyde, and now Rolly Rolls are all best known to British audiences through their various vaude stints.

A slight departure on this occasion gives Rolly Rolls solo billing, and the 40 minutes or so allocated for entertainment gives him wide scope to demonstrate his fascinating prowess on the piano. He is a master of timing and can get as much rhythm out of a pocket sized concertina, as he does from the piano.

This solo show contains all the best ingredients of his act which has been popular over the years, plus a number of new items. At all times, there prevails the artist's keen sense of humor, subtle as well as obvious, sharp as well as boisterous. As opener, he starts off with a straight rendition of the British hit parade number, "Dream of Olwen." He then goes into a jazz version of Chopin, and a session of how "Hallelujah" might have been done by Mozart or Debussy. In nostalgic vein, "Tea for Two" is a popular item, and his intoxication number, as well as "Souvenir of Paris," are pleasing novelties. His impressions of various types of pianists, from the boy genius to the first-time concert artists, are loaded with humor.

Another fetching novelty is his fairy tale, illustrated with music. While it appeared to misfire with the Savoy customers, it might well prove to be a big click with a less conventional type of audience.

Although doing only moderate business when the show was caught, Savoy impresario Carroll Gibbons has taken up the Rolly Rolls option and extended the original booking from two to four weeks. *Myro.*

Latin Quarter, Mont'l
Montreal, Sept. 30.

Leo Fuld, Abby Lee, Bob Harvey, Jack Styka Orch, Julita & Caballeros (4); $1 minimum.

Since refurbishing about five years ago, the Latin Quarter has passed from one owner to another and failed to click until the current management upped the budget and took a chance on singer Leo Fuld. The gamble is paying off and this once barren boite has the rope up every night with Fuld whamming over his particular song-styling in socko fashion.

Fuld is no stranger to Montreal, having done a couple of minor shots around town in previous years, but this is his first local appearance since returning from a clicko European stint and personable guy registers all the way.

He mixes English, French and Yiddish tunes with ease and draws heaviest plaudits for his interp of "Where Can I Go?" which he picked up in Europe, recorded for London records and has practically become his theme song. Fuld teams up with Bob Harvey, local platter spinner, for a comic interlude which scores and gives Fuld a breather before going into his encore session. His impresh set of Josephine Baker, Frankie Laine and Chevalier doing "Two Loves" is only fair, adding nothing to the general routining.

Chirper Abby Lee holds over from last show and continues to please with her energetic tunes. Best in collection are her Calypso sets with enough indigo and hip-twisting to satisfy payees. The Jack Styka orch backs Fuld session neatly and alternates with a new rhumba combo, Julita and her Caballeros, for dansaption. *Newt.*

Latin Quarter, Boston
Boston, Sept. 30.

Mills Bros. (5), Jane Dulo, George Prentice, Arden-Fletcher Girls (8) with Martin Yorke, Dave Lester Orch (8), Don Rico Quartet; minimum $4.

The perennial faves, the Mills Bros., are the current lure at this nitery and, as usual with them, are grabbing nifty results. Lads seldom deviate from their standard practice of purveying songs long associated with them which is apparently okay with the customers, for they break out with spontaneous mitt action at each intro. Always solid showmen, boys run through half a dozen arrangements that included, "Paper Doll," "Lazy River," "You Always Hurt the One You Love" and their instrumental trademark, "Basin Street Blues."

Jane Dulo, in a repeat here, sells neatly with a group of nitery flavored ditties winding with "You'd Better Go Now" in Brooklynese. Bit of biz hoking the lady wrestler trend, gets okay yocks. George Prentice manipulating his "Punch and Judy" characters injected a rough and tumble slapstick bit that clicked fairly well at show caught.

Arden-Fletcher Girls aided by baritone Martin Yorke swirl through a couple of routines with Dave Lester's orch supplying backgrounds. Don Rico Quartet alternates with Lester band for dansapation. Biz good. *Elie.*

Garden Terrace, Philly
(BEN FRANKLIN HOTEL)
Philadelphia, Sept. 27.

"Fantasy on Ice," with Joan Walden, Nadine Jackson, Stan Billiveau, Harry Barton, John Melendez, Earl Denny's Orch (8); minimum, $1.50, $2.50.

The Benjamin Franklin hotel which had been playing straight revue fare in its Garden Terrace Room, since first of year returned to ice revues last week, with the

(Continued on page 54)

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Night Club Reviews

Continued from page 52

Garden Terrace, Philly

hotel staging its own rink show for first time. Room has had various producers putting on skating divertissements for the past eight years and management thought the ice had run dry. Room was so identified with rink, however, that straight floor shows faltered badly.

General Manager Joseph Mears is in charge of production for the hotel and his opener is colorful and fast entertainment. Mears has been fortunate in getting Marie McClennehan, wife of one of his assistant managers, to work up show. Only 19-years-old, Miss McClennehan has had 10 years of skating experience, principally with "Ice-Capades" and the Canadian show "Ice-Cycles." She has recruited her cast from the Center theatre and the big travelling rink revues. Although she has engaged expert skaters, Miss McClennehan is aware that the average ringsider wouldn't know a "Russian split" from a "six-spin" and has concentrated on achieving effects largely through color and movement.

The show tabbed "Fantasy on Ice" opens with line of four gals in low-hipline dresses of early '20s, skating to a Charleston theme, which is followed by an adagio number from Nadine Jackson and Stan Billiveau, Joan Walden, who easily rates her star billing, solos neatly to the strains of "Summertime" and slips into a trio with Harry Barton and John Melendez. The Gershwin theme is continued with "Rhapsody in Blue," skated by the line and spotting Miss Walden again, as well as Jackson and Billiveau, in solo acrobatic turns. For the finale there is another production "American in Paris," with the girls and the five principals all taking part. The show is tied up by a vocalist, who acts as emcee and does a recitation spot during "American in Paris." Production went on without benefit of the vocalist at performance caught. Earl Denny's band, a fixture at the Ben Franklin, capably backs up the show. *Gagh.*

Oval Room, Boston

(COPLEY PLAZA HOTEL)
Boston, Sept. 30.

Connie Haines with James Lyons, Stan Freeman, Ranny Weeks Orch (10), *Bob Taylor Trio;* $1.50, $2 *cover.*

No doubt fearful that Connie Haines has not received a strong enough build up in this area to be a sock draw here, Arki-Yavenson added Stan Freeman to the bill resulting in a topnotch combination that should hold up strongly during the two-week stint.

The pint-sized Miss Haines displays solid stage knowhow which combined with nifty vocalizing adds up to a neat session with reaction strong throughout. She opens 25 minute stint with "Feel a Song Coming On" segueing into "Object of My Affection" and "S'Wonderful," doing a neat job on each. Employing both English and French lyrics of "La Vie en Rose" thrush follows with her last season disk hit, "How It Lies" for a fast change of pace. Discarding the mike, singer gives out with tasty "Over the Rainbow," winding stint with "Anything But Love" and her pic hit song, "Choo-Choo to Idaho." Response was solid with vocalist receiving tremendous piano backing by her accompanist, James Lyons.

Stan Freeman, a talented pianist known mostly for his radio and TV work, making his cafe debut hereabouts, displays some terrific '88ing coupled with a sock sense of humor adding up to an entertaining 25 minute stint. Guy kicks around a couple of standards before launching into an impresh of various types of singers auditioning for "South Pacific." Handling "Happy Talk" as a folk singer would, "Wonderful Guy" in the Gilbert-Sullivan manner and "Younger Than Springtime" also hillbilly, stunt gets neat yocks. His longhair background shows up plenty with solid playing of "Warsaw Concerto" prefaced by the remark that it was from a picture that did so poorly "even the audience lost money." Begs off with vocal impreshes of Burl Ives, Jean Sablon and Morton Downey giving out with singing commercial jingles.

Ranny Weeks orch provides musical background and spits customer dancing chores with the Bob Taylor Trio. *Elie.*

'Holiday' Due in U.S.

Milan, Sept. 26.

The "Holiday on Ice, 1950" show of Morris Chalfen, Emery Gilbert and George D. Tyson, which has been touring Italy for the last 10 weeks, has left Milan for Paris, prior to leaving for the U. S. on Oct. 10.

Proser, Cugat Partnered In New Miami Nitery

Monte Proser and bandleader Xavier Cugat are partnering in a Miami Beach nitery to be called Casa Cugat. Spot, located in a new building across from the Roney Plaza hotel, is expected to open in time for the winter season with name acts and lavish productions.

New venture is reported to be a three-way operation, with the owners of the building also having an interest. New spot will have a tropical decor.

'Ice-Capades' Boff 285G In 19 at Pitt Gardens

Pittsburgh, Oct. 3.

"Ice Capades" wound up most successful engagement here in long time at The Gardens last week, grossing around $285,000 in 19 performances. That was more than rink extravaganza did a year ago in 26 shows when it got only $279,000. However, industrial conditions then, when number of strike threats hung over town, were considerably worse.

Even so, shortening of engagement for 1950 run was a big factor in concentrating business. "Ice Capades" opened virtually to capacity and after rave reviews came out went to SRO and remained that way right down the stretch. In previous seasons trade was usually 'way off at tag end of stay.

Vaude, Cafe Dates

New York

Harold Minsky will play his Beachcomber, Miami Beach show at the Dest Inn, Las Vegas, Nov. 14 prior to his Florida preem . . . **Betty Harris** replaced **Shaye Cogan** as production singer at the Copacabana, N. Y. . . . **Hazel Scott** follows her Oct. 23 Ciro's, Hollywood, date with a stand at the Earle, Philadelphia, Nov. 17 . . . Stardust Room of the Hotel St. George, Brooklyn, reopens Saturday (7) . . . Rainbow Room, N. Y., reopening as a cocktail lounge Tues. (10) . . . **Billy Daniels, Pupi Campo Orch** into the N. Y. Capitol, Nov. 2.

Chicago

Selma Marlowe takes over production of Casino shows Oct. 6 . . . **Maxellos** join the **Ritz Bros.** at the Chez Paree, Oct. 6 . . . **Fran Warren** into Nicollet hotel, Minneapolis, Oct. 12 and then the Bovery, Detroit, Oct. 30 . . . Former Moonlight Gardens in Kankakee, Ill. was sold by Ted Nichols to Henry Meir and will rename it Meir's Gardens and use weekend shows.

Fran Jackson leaves Chicago to take over the flack duties for the Carlos Gastel agency in Hollywood . . . **Jackie Miles** at the Nicollett, Minneapolis, Oct. 26 . . . **Belle Baker** inked for the Bellrieve hotel, Kansas City, Nov. 3 . . . **Lind Bros.** repeat at Vine Gardens, Nov. 3 for six weeks . . . **Bill Lawrence** and **Arthur Godfrey** unit tentatively set for the Chicago theatre, Nov. 3, with Carmen Miranda slated for Nov. 24.

Hollywood

Jack Cole, who bounces continually between cafe and vaude work and films, reported to 20th-Fox yesterday (2) to stage dances for the **Danny Kaye** starrer "On the Riviera" . . . **Edith Ann Olchoff** drew a feature spot in "Red, White and Blue," American Legion revue which debuts Saturday (7) at the Los Angeles Paramount . . . **Marion Morgan** inked for a three-weeker at Ibach's, Wilmington, Del., starting next Monday (9).

Troop Entertainment

Continued from page 2

maintains clubhouses in Alaska, Guam, Puerto Rico, Germany, Japan and elsewhere throughout the world. About 100 centers are currently being supported.

The decisions are expected to be reached shortly so that GI entertainment organization can be in full swing by the end of the year. It's expected that even if Korean hostilities end before that date, the U. S. Defense program will be of such proportions that an active morale organization will be needed for a long time.

Nostalgia Rides High in Eddie Cantor's Click to Standees at Carnegie Hall, N.Y.

By HERM SCHOENFELD

Eddie Cantor returned to New York's Carnegie Hall last Saturday night (30) for another one-man show and added lustre to his showmanship stature by not equalling, but exceeding his initial smash stint in this longhair auditorium early last March. Cantor was not only in better form but even though the gross take of over $8,000 was the same, there were more turnaways this time.

This performance by Cantor was in many ways a tougher assignment than his earlier stand in the Hall. Not only was Cantor going over the same route in reprising his 41-year-old career in showbusiness, but there was the factor of his regular monthly appearance on TV which might have been expected to take the edge off his in-the-flesh show. But Cantor, who has been a standout in every facet of showbusiness from his childhood vaude start with Gus Edwards through legit, silent films, talkers, radio and now TV, once again gave double-ply proof that talent and basic entertainment values can sell in any and every medium.

The vet showman, realizing that a large sector of last Saturday night's attendance overlapped with the audience at his initial C.H. program, mixed a sufficient amount of new material into his routine to keep the impact fresh and novel. Cantor's overall performance in both cases ran down parallel tracks and some duplication was unavoidable.

There was the tear-jerking but still humorous Cantor comment about wishing that his grandmother was present to see him perform, not in the hall of their Henry street tenement apartment, but in Carnegie Hall. There was also the intimate anecdotes about celebrities over the past 40 years in which Cantor broke bread with virtually every outstanding political figure on the world scene except Joe Stalin. As for the show biz greats, the names of Flo Ziegfeld, Will Rogers, W. C. Fields, Marilyn Miller, John Barrymore, among others who have passed on, resounded in the audience's memories via the glowing, nostalgic yarns narrated by Cantor.

Reprise Old Faves

Cantor also reprised the song hits which have been identified with him, going back to such numbers as "Harrigan," "My Wife's Gone to the Country," "A Pretty Girl is Like a Memory" and "Whoopee," among some two dozen clicks which he socked over at Carnegie Hall in excellent voice and with those trademarked hoofing and facial gestures. And, with a modesty that enhances, Cantor paid tribute to the great songwriters, such as Walter Donaldson, Irving Berlin, George Gershwin, Harry Akst and others, for supplying the indispensable material for his success.

Cantor, of course, poked the customary gags at his fraternity brothers, Al Jolson, Georgie Jessel and Georgie Price, but the knocks were upholstered with affection and admiration. It was this warm sentiment underlying Cantor's raconteuring style that reached out with an overwhelming effect in his yarns about Ziegfeld, President Roosevelt, and, above all, about his youth in the slums of New York. Cantor can well be excused for holding himself up as an exemplification of the "American Dream."

Superlative showmanship was particularly evidenced in Cantor's good-natured ribbing of Milton Berle, seated down front. Cantor also made a fast program change after intermission to include "Don't Sit Under the Apple Tree," a standard by Charles Tobias who was also in the audience.

After 90 minutes on stage, Cantor casually brought out a couple of bottles of beer, poured glasses for his pianists Dave Kenner and Ernie Stewart and said to the audience: "I know something you don't know—this is intermission." It was a sock first act bowoff. Returning, Cantor answered some written "questions from the audience," at which time he also brought wife Ida on stage, delivered more songs and finaled with "If I Could Spend One Hour With You."

It was one of Cantor's most brilliant performances.

Saranac Lake

By HAPPY BENWAY

Saranac Lake, N. Y., Oct. 3.

Birthday greetings are in order to George (Elephants) Power, Francis White Sheldon and Mary Lou Weaver, all Variety Clubites who are doing O. K.

Wilton (IATSE) Birdsong happy over top clinic report.

Marcel Chrapaty, who was a patient here 10 years ago, in for a general checkup, and given an all-clear.

Ben Schaffer spending a 10-day furlough in N. Y. C.

J. S. Eyssell, managing director of Radio City Music Hall, took time out to bedside and chat with Don Wright, one of his staffers, who is doing nicely.

Bob Pasquale, Philly theatre manager, in line for go-home papers Nov. 1.

"We the Patients" take these means in thanking Mrs. Arthur J. Mack, N. Y. C., for books donated to our library. Ditto to Robert J. Goldstein for gift of playing cards and records for our lounge room.

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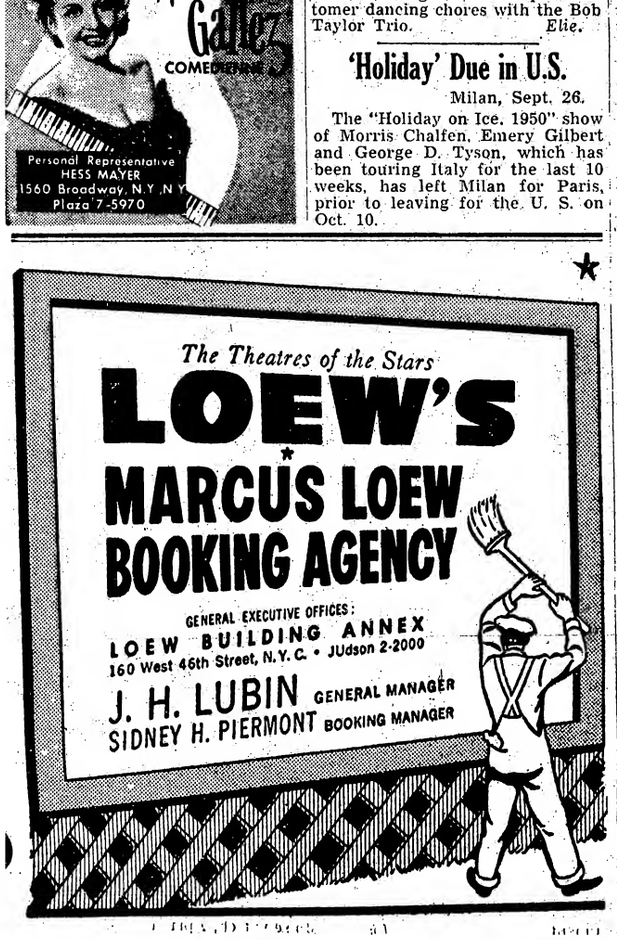

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VARIETY BILLS

WEEK OF OCTOBER 4

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Capitol (L) 5
Phil Spitalny Orc
Music Hall (I) 5
Kenny Bowers
Ivanhoes
Duvals
Brunhilda Roque
Marienne Vickers
Shirley Keller
Viola Cruell
Bettina Dearborn
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 5
Dick Drake
Bunnell Sis
(6 to fill)
Paramount (P) 4
Duke Ellington Orc
Timmie Rogers
Teddy Hale
Sarah Vaughan
Roxy (I) 6
Dick Haymes
Ben Wrigley
Asia Boys
Carol Lynne
Skippy Baxter
Strand (W) 6
Minevitch Harmon. Rascals
Liza Kirk
Georgie Tapps
Florian Zabach
Apollo (I) 6
Orioles 4
Trenier Twins & Gilbeaux 4
Derby Wilson
Arnold Dover
4 Kits
Sy Oliver Orc
CHICAGO
Chicago (P) 6
4 Evans
Phil Foster
Park & Clifford
Georgia Gibbs
Oriental (I) 6
Harmonicats
De Marco Sisters
Dave Barry
Fontaines
Sherman Hayes Orc

DORCHESTER
Codman (P) 5 Only
Asylum of Horrors
GLENS FALLS
Paramount (P) 9 Only
Asylum of Horrors
MINNEAPOLIS
Orpheum (R) 5
Martez & Lucia
Fred & Fae
Al Gordon's Dogs
Ryan & McDonald
Yonely
Helen Kane
Lee Davis
Alphonse Berge
NEWTON
Paramount (P) 4 Only
Asylum of Horrors
OMAHA
Orpheum (P) 6
Blue Barron Orc
Barbara Lawrence
George De Witt
Perry Franks & J
PEEKSKILL
Paramount (P) 10 Only
Asylum of Horrors
POUGHKEEPSIE
Bardavon (P) 7 Only
Asylum of Horrors
SOUTH NORWALK
Empress (P) 6 Only
Asylum of Horrors
SYRACUSE
State (L) 5
3 Suns
Thelma Carpenter
Jerry Colonna
H & K Kits
WASHINGTON
Capitol (L) 5
Delarge & Shirley
Sonny Howard
Helene & Howard
3 Arnauts
Howard (I) 6
Little Esther
Johnny Otis Bd
2 Zephyrs
Edwards Bros
Pinkey Roberts
Washingtonians

AUSTRALIA

MELBOURNE
Tivoli (I) 2
Guus Brox & Myrna
M & H Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros
Ileana Sazova
Bob Murray
Eugene's Flying Ballet
Celebrity Octette
PERTH
His Majesty's (I) 2
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronlmann
Cissy Trenholm
SYDNEY
Tivoli (I) 2
Arthur Askey
Valerie Tandy
Roy Royston
Donald Kirk
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey

BRITAIN

ASTON
Hippodrome (I) 2
Joan Winters
Guy Fielding
Alan Alan
Reggie Dennis
Voltaire
Viscount
American Spitfires
Kari Karl
Lady West
Fredel
BIRMINGHAM
Hippodrome (M) 2
Nat King Cole 3
3 Astaires
E & J Slack
Eddie Reindeer
Elizabeth & Collins
Annell & Brask
Tony Hancock
BLACKPOOL
Grand (I) 2
Josef Locke
Jack Radcliffe Co
Ronnie Ronalde
Joan Stuart
F & J Grey
Jerry Drew
Jimmy Wheeler
Opera House (I) 2
Nat Jackley
Ben Yost Co
Terry-Thomas
Sheila Mathews
Gypsy 3
Jerry Desmonde
Maureen Sims
Tiller Girls
5 Olanders
Palace (I) 2
Cheerful C. Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Bellinis Ivanko 4
Marriott & Wenman
5 Brahms
Tower Circus (I) 2
Charlie Cairoli
Paul Co
Ernie's Seallons
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co
4 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes
BOURNEMOUTH
Hippodrome (I) 2
Billy Whittaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Jil Diddle Diddle
Debs
Terry's Juveniles
BRADFORD
Alhambra (M) 2
Mary Priestman
Young China Tp
GLASGOW
Empire (M) 2
Big Bill Campbell
Lance King
Senorita Valeska
5 Mighty Mohawks
Crosbie & Brenan
GRIMSBY
Palace (I) 2
Jack Lewis
Sonny Dawkes
Tommy Rose
Arthur Knotto
Pete Taylor
Melody 6
HACKNEY
Empire (S) 2
Reg Dixon
Mary Naylor
Myrons
Allen Bros & June
Victor Seaforth
Vic Lazard
Les Valettos
Madrigal Joyce
LEEDS
Empire (M) 2
Betty Hobbs Girls
Syd Seymour
Madhatters Bd
3 Garclas
Jon Pertwee
Fran Dowie
Canfield Smith
LEICESTER
Palace (S) 2
Harry Lester Co
3 LeRoys
Cycling Astons
Lesters Midgets
LIVERPOOL
Empire (M) 2
Nellie Lutcher
Hamilton & Vassi
George Williams
Jackley & Jee
Arthur Worsley
Georges & Linette
Hotley 3
Marie Louise & C
LONDON
Palladium (M) 2
Gracie Fields
5 Smith Bros
Robert Lamouret
Tommy Fields
Warren Latona & S
Balladinis
Great Alexander Tp
George Meaton
Eddie Gordon & N
Palladium Tiller Gls
Skyrockets Orc
MANCHESTER
Hippodrome (S) 2
Bartlett & Ross
Bruce Calder
Luis Flores
David Nairn
Barry Edwards
Loren Lorens
Morris Bros & D
Billy Carroll
Douglas Harris
Cliff Sherlock
NEWCASTLE
Empire (M) 2
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls
NORWICH
Hippodrome (I) 2
Johnnie Lockwood
Terry Carole
Dagenham Girls
Dagmer & Rell
Sherman Fisher Gls
NOTTINGHAM
Empire (M) 2
2 Linders
Will Mahoney
3 Atlantas
Betty Driver
Bobbie Kimber
Paul Carpenter
Sirdani
Peterson Bros
PORTSMOUTH
Royal (M) 2
Alan Dean
Roy Lester
Patterson & Jackson
Winifred Atwell
Botonds
Eve Eacott
Veronica Martell
SHEPHERDS BUSH
Empire (S) 2
Nitwits
Sam Costa
Bobby Breen
El Granadas
Cooper Twins
Les Marchants
Kizma & Karen
Ken Barnes & Jean
SUNDERLAND
Empire (M) 2
Phillys Dixey
Jack Tracy
Delbary Co
Howard de Courcey
Morecambe & Wise
Kovacs
WALTHAMSTOW
Palace (I) 2
Arthur English
Harry Secombe
DuMarte & Denzer
3 Monarchs
Skating Mereros
Baldwin Castle
Georges & Dorina
Java Bros
WOLVERHAMPTON
Hippodrome (I) 2
Charlie Kunz
Shires & Tylee
Lionel Saxon
Vine & Valentine
D & D Lupino
Wolly Wollard
Homer Hall
Jack Edge
Shamvas
WOOD GREEN
Empire (S) 2
Allan Jones
Ernest Arnley & G
2 Lyles
Terry Hall
Cookes Pony Rev
Hackford & Doyle
YORK
Empire (I) 2
Jack Storey
M & M Norris
5 Skyliners
Vera Fitzpatrick
Ronald Collis
Elvirita & Otero

CANADA

EAST HAMPTON
Granada (I) 2
Eddie Gordon & N
Stuart & Courtney
Billy Maxam
2 Playboys
Eugene & Gail
MONTREAL
Gayety (I) 2
Katherine Courey
Georgie Kay
Sammie Morris
Harrison 3
Texas Tommy
Harriet Frohman
Claire & Hudson
Vinn & Hill
Will Skinner Orc

Cabaret Bills

NEW YORK CITY

Birdland
Charlie Parker
Coleman Hawkins
Blue Angel
Madmoiselles
Weavers
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
Bop City
Cavalcade of Jazz
Cafe Society
Errol Garner
Phil Napoleon Orc
Ruth Brown
Cliff Jackson
Copacabana
Joe E Lewis
Patti Page
M Durso Orc
Mario & Floria
Betty Harris
Mickey Devine
Austin Mack
F. Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Iceland
Artie Shaw orc
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
La Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Marion Powers
Lyda & Yanni
Danny Sullivan
Lynn Jackson
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Mons. Choppy
Billy Wells & 4 Fays
Harrison & Fisher
Naaman Ders
Ralph Young
Art Waner Orc
Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Ray Bourbon
Ruth Webb
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel Park Sheraton
Irving Fields 3
Hotel Plaza
Jane Froman
Raye & Naldi
Mark Monte
Nicholas Matthey Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Ralph Flanagan Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dyer-Bennet
Marie Young
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Kitty Kallen
Roger Price
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Ritz Bros
Maxellos
Madelyn Ross
Richard France
Chez Adorables
Chico Orc
Cee Davidson Orc
Palmer House
Dick Contino
Ben Beri
Continentals (6)
Abbott Dcrs
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Glidden Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Dcrs
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raffloer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blydears
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Vine Gardens
Dolly Kay
Eddie White
Vadja del Oro
Mel Cole Orc

Theatre TV

Continued from page 1

promoted the bout, claimed they were "fully satisfied" with the gate and scotched reports that TV cameras might be banned from all future IBC fights, it's no secret that the gate was by far the smallest ever obtained from a bout in which Louis appeared.

TV and radio rights to the fight, even though they were put on the auction block, added only $175,000 more to the gross. IBC and other sports promoters, consequently, would probably be more than willing to grant TV rights to a number of theatres exclusively that would be able to pay much more than that.

Whole situation boils down to the fact that the TV audience seen paying the real gate for top sports events in the future might not be viewers in the home but the customers who plunk down their admission prices at their local film theatres. Under the long-talked-about system of the promoters getting a cut of the gross from all filmeries carrying the event, it might be possible eventually to achieve a total gate of $10,000,000 or more. When that time comes, the promoters wouldn't have to worry about their "in-person" gates. That would represent only added gravy to the tremendous coin derived from the theatres.

Exhibs, for their part, not only would have no further worries about a major sports events nicking their grosses by 50%, but could count on doing outstanding biz for each event of equal appeal. If that is the case, some have said that that $25,000-per-unit cost for theatre TV might not be too far out of line, since the cost could be amortized fairly quickly. In addition, RCA, Paramount and other manufacturers of the units have consistently maintained that the price will be brought down once they receive enough orders to begin turning out the equipment on a mass production basis.

As for the IBC, spokesmen conceded there was no telling what kind of a gate the fight would have drawn without TV. They confirmed their faith in video, however, claiming it "plays a definite role in the development of any sport." Many of the 25,000,000 who saw the bout on TV will become boxing fans and want to see future fights in person. "As a result," IBC spokesmen said, "we're looking to the future, not just to one fight of the moment."

They claimed they had originally estimated the gate would be only $200,000, so that it actually bettered their predictions. Emphasizing that any blame for the comparative smallness of the receipts could not be placed entirely on TV, they pointed out that the Charles-Gus Lesnevich bout last year had grossed $75,000, and Charles' fight with Freddie Beshore grossed $28,000—and yet TV had been banned from both. Meanwhile, the Charles-Joe Baksi fight, which was televised, pulled a $40,000 gate. Thus, they said, if the gate was small for the Louis-Charles setto, it might have been due to the coolness of the night, a greater interest in the hot pennant races going on in both baseball leagues, or any one of a number of factors in addition to TV.

New Acts

HARRIET FROHMAN
Songs
9 Mins.; One
Colonial, Albany

Punch of youthful soprano's act is an operatic medley, in which she displays a trained, rangy, and potent voice. Second of three such selections is perhaps the best, although the others are also projected neatly. Heavy applause greeted her high notes, which she followed with a "Kiss Me, Kate" number." Neither this, nor opener, "Love Is Sweeping the Country," appeared suited to girl's voice and style. She presumably included them to demonstrate versatility and for change of pace. "La Vie En Rose," second offering, rang a clearer bell.

Auburn-haired gal, of the famous Frohman theatrical family and of the concert platform, possesses a gracious stage presence. Tastefully attired in a strapless blue evening gown, with matching arm gloves, she took two bows in fourth spot—could have returned for an encore. P.a. microphone probably was unnecessary, particularly for the arias. Tom Kiefer's orchestra gave a fine accompaniment. *Jaco.*

THE COLLEGIATONES (4)
Songs
6 Mins.
Roxy, N. Y.

This singing unit comprises four New York youngsters in their late teens who won on the WOR-TV talent parade, based on contests in Skouras theatres in the metropolitan area. They won a two-week engagement at the Roxy, and they are earning it.

Group shows lots of work and polish, and should quickly move out of the amateur category. They sing well, have good arrangements, engaging personalities, and stage their numbers nicely. One plays a guitar and another contributes vocal rhythm, a la the Mills Bros.

Quartet sings "Five-Foot Two," adding some of their own lyrics, and "Chattanoogie Shoe Shine Boy," offering surprisingly good arrangements of each. While audience's sympathies were with them from the start, thanks to a fine intro by headliner Dick Haymes, there's little doubt that the solid reception was genuine.

Group is ready for theatres, average run of niteries and could do well in teevee. *Chan.*

ROGER CARNE
Ventriloquist
14 Mins.
Royal Alexandra, Toronto

One of the most sophisticated ventriloquist acts to come out of Britain this season is Roger Carne and his talking tomcat. The act was developed when Carne was an enlistee in the Royal Engineers during the last World War and has now become a similar success in major vaude houses in the British Isles. This is Carne's first visit to Canada and his act should easily fit into the American vaude and night club scene.

As the typical London "toff" in top hat and tails, Carne does a "drunk" act with the assistance of a double-sized tomcat, a pink elephant and a coy feline on the roof, for a three-way voice throwing feat that is unique on dialog and imaginative trio conversation that spurns the dummy-on-the-knee tradition. Carne throws his voice in three different keys and directions, plus a terrific takeoff on "The Ink Spots" for a finale complete with bass and falsetto effects. *McStay.*

RICH & GIBSON
Xylophone
8 Mins.; Two
Palace N. Y.

Rich & Gibson are a mixed team with an old-timey xylophone turn. The pair pound out tunes in an orthodox manner. Musically, this type act is somewhat monotonous. There's vigor and little else in this turn. It's inconceivable that a couple of youngsters brought up on modern musical tastes should essay a number like "All the World Is Waiting for the Sunrise," which has been standard in the catalog of almost every xylo and banjo player who ever played the Gus Sun time. This tune, done in a straight manner, was their closing routine. It's okay for the oldtimers who frequent this house, but market for this number and type of turn is extremely limited.

There is, however, one routine which shows modern thought. They bring on a pair of puppets, which under strobliting, displays the dolls doing a Will Mahoney on the instrument. *Jose.*

JOANNE & STANLEY KAYNE
Comedy, Songs
12 Mins.; One & Full
Colonial, Albany

Promising young comedian teams with attractive wife in an act that produces howls when he pantomimes Al Jolson as she plays a record erratically. As a single, Kayne did this and other platter impressions straight. Paired, he has given it a new and funny twist, with goofy facial expressions and contortions. Smiling, dimpled girl—the daughter of band leader Johnny Johnson—plays a neat straight in the boff bit.

She sings two numbers with Kayne, in both of which he cuts dideos. Comic, small, slow-tempoed and winning, uses a soft hat in a "Cocktails For Two" rendition, for a Spike Jones treatment. Different from any comic seen at the Colonial during the past two seasons, he should develop steadily. Crowd gave them resounding applause. *Jaco.*

BEN WRIGLEY & CO. (3)
Comedy
10 Mins.
Roxy, N. Y.

Ben Wrigley is an English import who should do well in American vaude houses. He's a rubber-necked, rubber-legged comic, who does a skit, using an unbilled man and woman in support. His work is mainly physical, he's a cross between a contortionist and an eccentric dancer, and he's very funny.

Wrigley walks on as a patient visiting a doctor, and succeeds in driving both the doctor and the nurses nuts. He pops his neck in and out, walks leaning backwards, affects pigeon toes and bow legs, and muggs all the while. While the sketch itself is old material, Wrigley makes it new and funny.

Act is a natural for the deluxe vauders and larger niteries. *Chan.*

BOBBY SARGENT
Comedy
12 Mins.; One
Palace, N. Y.

Bobby Sargent, a youthful comic, has been making the rounds for some time, but has not been recorded in VARIETY's New Act file. Sargent still has much to learn about projection. A series of weak gags at the start retards his progress considerably. There's one good bit, however, that indicates he can make out. He does a Ukranian millhand that hits. Sargent has a pliable face which accentuates the humor in this bit. Another good one is the Groucho Marx takeoff.

At this time, he's okay for the smaller houses, but needs considerably more experience and better material before he can make the bigtime. *Jose.*

THE ASIA BOYS (3)
Acrobatics
7 Mins.
Roxy, N. Y.

The gymnastic trio appears to have been around for a while, but isn't listed in VARIETY's New Acts file. While their routine is an unvaried one, it is solid for vaude deluxers.

It's a balancing stint, in which one man in prone position on a table, balances the others on hands and feet. Unusual part of the act lies in the fact that the understander, while holding the other two, manages to turn completely around. At first he does it singly with each, leaving the double bit for a closer. It's a tough turn, and keeps the audience attentive all the way. *Chan.*

BROWN & BROWN TRIO
Dance
8 Mins.
Apollo, N. Y.

This Negro adagio trio, comprising two gals and a guy is okay filler material for the Apollo and similar spots. Act, however, lacks the polish and finesse necessary to play classier situations. Stint concentrates mostly on the male member pushing one of the femmes all over the floor, but fails to provide, except in one or two instances, any of the acro stunts familiar to this type of act.

As it stands now, act gets by on its antics, which has a limited appeal. *Gros.*

MUNSEL TEES OFF HOUSTON

Houston, Oct. 3.

Patrice Munsel, Metropolitan Opera soprano, will open the Houston Civic Music Assn. season Nov. 1.

Other events will include Marias and Miranda, balladeers, Nov. 21; the Four Piano Ensemble, Feb. 7; Joseph Szigeti, March 7, and Benno Moiseiwitsch, April 11.

Gene Autry, Cowpoke Contests Spark 'Champ Rodeo' at Mad. Sq. Garden

Gene Autry's "World Championship Rodeo," which started a 43-performance run at Madison Square Garden, N. Y., Wed. (27), attracts the top cowboys in the country. This year, they're lured by $80,000 in prize money plus entry fees which bring the total disbursements of day money and bounty coin up to $102,000. But as always, a comparatively long run in New York and a stint in Boston are also major attractions for the cowpokes.

The 251 entrants have apparently had their financial appetites whetted by top coin. They're attacking the rodeo stock with unusual vigor to put an extra bit of color into the proceedings. Unfortunately, the nags didn't seem to be in as fine fettle. An epidemic among the stock, temporarily diagnosed as shipping fever, decimated 11 horses. More riders than usual made time on bareback event and the usual opening night average was attained in the saddle contest. In the latter, the arena spectators had a few uneasy moments when cowpoke Jim Nixon's mount slipped and rolled over atop the rider. Dixon was merely shaken up.

Other events had the usual quota of excitement. The calf-roping, steer-wrestling, Brahma bull riding contest and the wild horse race produced maximum excitement. The bulls seemed to be as ornery as ever and it's probably due to the courageous action of clown George Mills that this event is run off without any fatalities. Mills has the unenviable assignment of drawing the bull's attention away from the rider and takes every conceivable risk to protect the contestant. He's assisted in this by Jimmy Schumacher and Jack Knapp.

Rodeo in the major eastern cities, has in recent years hit an attendance decline despite the fact that there's always a ready market for this type of entertainment. Reason is the lack of suitable headliners for the dude trade. Many of the cowboys filmsters have dropped out of this form of endeavor despite the high returns, and the only new entry into the field, Bill "Hopalong Cassidy" Boyd unfortunately doesn't have an act.

Autry is in the desirable position of having an act, name value and a good sense of showmanship. He's a good rider, an applause winning singer and an impresario of good taste. The bit with his nags, Champion and Champion, Jr., have the elements of a good variety turn. The oatburners are paced through some cute tricks and the high-school riding and posing bits also hit the mark.

Autry, however, needs some new variety turns for future seasons here. The Hendricks Bros. Roman-riding turn, while still good for audience reaction, is too familiar to Garden regulars. The same applies to Tony White Cloud's Indian dances, in the Garden for the second consecutive season. New note is the Hendrick's riding of white mules, but it's a variation on an old theme.

The rodeo's first night was faced with the stiff competition of the TViewed Louis-Charles fight, which dwindled attendance considerably. Future showings should be up to par. *Jose.*

Earle, Philly

Philadelphia, Sept. 30.

Illinois Jacquet Orch (8), Mabel Scott, Wynonie Harris, Myers & Walker; "Armored Car Robbery" (RKO).

The Earle returns to musical presentations this week with Illinois Jacquet and his septet on the stage. The Jacquet style, much copied, has plenty of showmanship and he gets a mounting excitement with his saxophone-tooting and stomping. The vocal support is strictly in character, being shared by Mabel Scott and Wynonie Harris.

Jacquet's crew make plenty music. The instrumentation is three saxes (tenor, alto and baritone), two trumpets, trombone and rhythm. Larger bands might have difficulty matching the volume of sound they produce. Combo opens with "Hot Rod" and between various acts offer a half dozen numbers, winding with the highly charged "Flying Home" finale. The band is heard in some of their recorded favorites, such as "Black Velvet," "Bottoms Up" and "Jet Propulsion," all requested by the audience and all wildly received. Jacquet's numbers seem to have this in common—they are all paced by their dynamic tenor-sax leader, seem to have been assembled out of strains of remembered melodies and then given an over-all drive.

Both Miss Scott and Harris are well known and regarded here, not only through their recordings but through nitery appearances. Miss Scott elicits whoops with her "Elevator Boogie," a platter favorite in these parts, and her distinctive style also registers with "Please Don't Tell About My Man" and "Goodbye." Harris is heard to best effect in "All She Wants to Do Is Rock" and "Fanny Brown," this last very double entendre. Harris' vocal style is large enough to fill an auditorium the size of the Earle, although he seems to generate more excitement in clubs.

Myers and Walker clock laughs for a variety break in the musical program. The duo gets some very funny dance effects, and toss in comedy vocals and a good bit with a xylophone to go over with the crowd. House was three-quarters full at the late Friday afternoon (29) show caught. *Gagh.*

Casino, Toronto

Toronto, Sept. 29.

The Southernaires (5), Jimmie Husson, 4 Angels, James & Garden, Bob Goodman, Charles Gregory Girls (18), Archie Stone House Orch; "Federal Agent at Large" (Rep).

The Southernaires are packing their radio following into the Casino and, while the quartet and their skilled pianist perhaps don't send the teenagers, the adults this week are the solid applauders and they're loyally turning out in hefty numbers. Many of the customers are church-goers who rarely attend the theatre but are lining up for this fine singing group.

Lads may not exploit bounce but they are dramatic in their musical version of "The Gettysburg Address," do a heart-warming "Kol Nidre" in tempo with the Jewish holiday, follow with zipped-up "Dry Bones" and "Rock My Soul" requests, and wham with a terrific harmonizing finale of "Goodnight, Irene" for beg-off.

In a neatly-arranged bill, traveler parts on a Greek temple scene, with the line girls in diaphanous costumes, for an anachronistic singing of "Moonlight Madonna" by the personable Bob Goodman. James & Garden, vivacious youngsters, get over nicely on their taps and solo eccentrics; Jimmie Husson does nicely with impersonations; The 4 Angels (two boys and a two girls), Swiss imports, score on their swift-tempo balancing feats. *McStay.*

Orpheum, L. A.

Los Angeles, Sept. 28.

Lionel Hampton Orch (20), Betty BeBop (Lorene Carter), Kitty Murray, Gil Bernal, Curley Hamner, Sonny Parker, 3 Rockets; "Colorado Rangers" (Lippert).

Intermittent stage policy prevails at this downtown house and if the spasmodic offerings all duplicate the calibre of this layout, the year end total gross should be solid.

For the stage date, Lionel Hampton is back to a 20-man crew, dispensing bouncy, boisterous music that dominates the layout. Seventy-minute show could stand more of Hamp's vibe virtuosity since the maestro drags the hammers out only for a finale medley. A little more, and better, comedy would also heighten the effectiveness of the package.

Band and vocalists grab most of the spotlight with Betty BeBop (Lorene Carter), Kitty Murray, Irma Curry and Sonny Parker handling the band-bleat department and local boy Gil Bernal on for a spot of his own. Each is okay. Bernal winning an extra number for his efforts and Miss Curry socking over a reprise of disclick "Everybody's Somebody's Fool" to gain top attention. Remainder of the layout is devoted to terping with the Three Rockets dishing a pair of their nifty precision dance routines and Curley Hamner getting off some okay tapping in a solo spot. He also clowns a bit with Hampton and joins the batoneer in a drumbeat duet that wins hearty response. The patter could be sharpened considerably.

Hampton is all over the stage, emceeing and joining the band. Finale includes an aisle-parade presentation of "Flyin' Home" with Hamp leaping atop a drum to beat out the rhythm in a sock windup. *Kap.*

Capitol, N. Y.

Phil Spitalny "Hour of Charm" Orch & Chorus with Evelyn, Gloria, Jeanne, Viola Smith, Helen Hudson; Viola Lane; "Born to Be Bad" (RKO), reviewed in VARIETY, *Aug. 23, 1950.*

Phil Spitalny's all-girl musical crew is currently spreadeagling the Capitol stage with another one of those glittering layouts that has trademarked this organization for topflight entertainment values. Refreshingly different from conventional stage turns, this unit nonetheless packs potent mass appeal from its parlay of superlative musicianship and tasteful showmanship. That's proved again by the sock reception given here to Spitalny's 60-minute show.

Spitalny adroitly manipulates his musical program into a colorful and varied pattern that completely avoids any dullish "concert" qualities. With a close attention to production detail, the maestro rivets attention by rapid changes of pace within a musical framework that shifts from the classical to hot jazz without jarring the feeling of an overall integration in design.

Arrayed across the full stage in white garb, the company opens at a fast clip with a choral arrangement of a marching number, "The American Patrol," and neatly segues into a medley of college football tunes. While the 14-gal chorus is excellent, it's the quality of the 19-femme instrumentalists which makes the striking and memorable impact. From the drummer Viola Smith, who is featured on several skinbeating solos, to the flutist, Helen Hudson, and the superlative pianist, Louise Meiszner, these sidegals rank among the best in the business.

Spotted among the instrument numbers are Spitalny's two standout vocal soloists, Gloria and Jeanne, both lookers. Gloria, a soprano with range and control, scores on a brace of numbers from the "Merry Widow" while Jeanne, a contralto, registers equally strongly on Italian operatic arias. Both vocalists also are in the foreground in Spitalny's artful choral arrangement of "The Lady of Fatima," one of his current RCA Victor discllicks.

Headlining in the Spitalny organization is Evelyn and her "magic violin." Evelyn's fiddling, as usual, produces those richly vibrant tones which make her solos so effective. Her solo on "La Vie En Rose" is solid and she joins the string section for a captivating rendition of that tricky instrumental, "The Hot Canary." The orch also scores with another light classical piece, "The Galloping Comedians," among a Latin-American number and another patriotic marching number, "The National Emblem March." Spitalny ingratiatingly emcees the show but it's his batoning that gets the chief nod.

Viola Lane, the additional act on the bill, is a change-of-pace mimicry turn. Miss Lane, unfortunately, starts off slowly with some weak gags and some mildly effective impressions of such singers as Betty Hutton and Ethel Merman. Her Shirley Temple bit should be drastically cut down. She warms up, however on her Rose Murphy takeoff and bows off to strong mitting with a Mae West bit, far and away the best in her repertory. *Herm.*

Stanley, Pitt.

Pittsburgh, Sept. 29.

Dean Martin & Jerry Lewis, Marilyn Maxwell, Berry Bros. (3), Barr & Estes, Dick Stabile, Max Adkins House Orch (15); "The Lawless" (Par).

First stage show at WB deluxer in long time is a good one. This marks debut of Dean Martin and Jerry Lewis in these parts since they hit the big time although they played a couple of cafe bookings before that, but the improvement's staggering. In a theatre, they're even better than in the bistros because the boys keep it cleaner (hardly a single blue note in their whole act, in fact) and the linguistics stay at a minimum.

The laughs start the moment Lewis comes out late in the show to introduce Martin, even before the guy opens his mouth, and they open up again after Martin has smartly polished off "I'm With My Baby" and "La Vie En Rose," to a squealing accompaniment from the pews. From there right to the finish, it's a clean sweep and the team earns it. Lewis puts his piping voice and simpleton countenance to side-splitting effect, pulling guffaws out of the unlikeliest-looking stuff, and Martin, besides being a handsome guy who can rock a ballad, has developed into a comic of ease and authority who compliments Lewis perfectly. Their old bit, Martin singing "Old Man River" while Lewis is batoning the orch, is still a walloping piece of business and gets howls.

They're not the whole show either by many means; boys have gone to the top drawer for their supporting talent. Marilyn Maxwell heads the added starters, and with Ted Weems' band slaps across a vocal session solidly. Oozing plenty of glamour and s.a., she sails through three numbers, "I Love the Guy," "Come Rain, Come Shine" and "Take a Chance With Me" for solid returns. Miss Maxwell easily gives the early section of the unit plenty of stature.

Dick Stabile, musical conductor for Martin and Lewis, handles the m.c. chores and likewise batons Max Adkins' house crew and gets things off spiritedly with a fast band number, then brings on Leonard Barr for some sock eccentric hoofing. His gal partner, Miss Estes, joins him later and gets a chance on her own, too, with some acrobatic stuff that's plenty showy. They close with some standard impressions which take them off big. Following Miss Maxwell come the well-groomed Berry Bros., and they're still high on the list of legmaniacs. Trio, outfitted in top hats and tails, turn on the heat immediately with their tricky footwork.

Lewis, by the way, during his session with Martin reveals some okay pipes on his own in "Some Enchanted Evening," and Stabile, a long-time favorite in these parts (in fact, he played his first date with his own band in Pittsburgh) demonstrates that his lips, placed against a sax, have lost none of their old magic. *Cohen.*

Music Hall, N. Y.

"Sketch Book," Music Hall Symphony Orchestra, Raymond Paige, conductor; Men's Chorus, Duval, The Ivanovs (4), 4 Macks, Glee Club, Rockettes; Corps de Ballet, with Shirley Keller, Brunhilda Roque, Marianne Vickers, Viola Crucil, Bettina Dearborn. Produced by Russell Markert; settings by James Stewart Morcorm; lighting, Eugene Braun; costumes, Frank Spencer; "The Glass Menagerie" (WB), reviewed in VARIETY *Sept. 20, '50.*

In "Sketch Book," its current stage show, the Music Hall has one of its typical extravaganzas, in a lush, colorful spectacle that is always interesting and eye-filling. Component parts are all made up of first-class production numbers or acts, each one ringing the bell. Only objection to the proceedings are the disconcerting, abrupt transitions of mood or pace, in a slap-happy sort of programming that finds a fine religioso number immediately followed by a magic act or an exotic Mexican-flavored fiesta interrupted in the middle by an anachronistic roller-skating turn. Aside from this beef, it's a worthwhile hour's entertainment.

Show bows with the Music Hall symphony orchestra, under Raymond Paige, offering a resounding rendition of the Overture to Wagner's "Tannhauser," which segues into the familiar Pilgrims' Chorus. This is cue for the curtain parting, to show an augmented men's chorus, in religioso pilgrims' garb, proceeding down a hillside, to make this number a stirring musical-vocal effect. Duval follows with his "Symphony in Silk" turn, strewing the stage with endless yardage of scarves, handkerchiefs and assorted cloths in gaily-colored patterns, all extracted from an apparently-empty cylinder; or raising real smoke from an invisible pipe, and otherwise fascinating his audience.

"Mauve Decade," feature, which follows, has the corps de ballet in a graceful set of ensemble or solo numbers, with some of the girls getting an individual chance to strut their stuff, and the corps as a whole doing some of their best dancing in a long while. Shirley Keller, Brunhilda Roque and Marianne Vickers shine in a mazurka, and Viola Crucil and Bettina Dearborn are standout in their allegretto. Routine is one of the better choreographic studies of Florence Rogge.

The Ivanovs, now composed of four men, go through their sock horizontal bar gymnastic act, in breath-taking single and double somersaults and other dazzling stunts on the bars. The clowning bit by one of them is rich in humor, but is overdone, and spoiled by some childish antics. In the "Mexico" number the glee club has its chance to shine with three rousing numbers. The Four Macks have their reliable rollerskate turn in "Fiesta Mexicana," while the incomparable Rockettes, attired nattily as toreadors, do their sure-fire routine. Costuming and setting allow for more originality in dance steps than usual, so that the girls are more fetching than ever. It's a sock finale. *Bron.*

Jack Carson Heads Talent Parade in Chi's Annual Tele, Electrical Show

Chicago, Sept. 29.

Sponsors of this annual Television and Electrical Show at the Chi Coliseum have wrapped up a topflight roster of talent for the third edition.

Jack Carson has abandoned his recent vaude routine and has reverted to a burlesque, slapbang, fast hoke session that carries for huge yocks. Film comedian muggs, wrestles, sings slightly, and registers in practically all departments, except that he gets too broad once in a while, but audience likes it.

Carson also handles emcee chore, bringing on the acts after some solid quickies about his recent engagement at the Shamrock hotel, Houston. He has an old burly bit with Tommy Welles wherein he tries to improve the lad's diction. Welles has some fine sessions as straight man all through the show. Three Honey Bros. score with astounding running flips and catches. However, majority of the applause and laughter is garnered by member of trio who skids all over the stage, falls flat on his face, and practically annihilates himself generally. Tie hanging bit, which Carson gets involved in, is hilarious, and at show caught an acrobat had to be revived after rest of the group got too realistic.

Yvette, blond songstress, gets the eye with form-fitting lame gown and receives a solid hand for her chirping of "How Deep Is the Ocean" and other numbers. Her love scene with Carson, while a bit overlong, is handily done. Artie James is refreshing in his work on roller skates with his one foot top-like twirls getting hefty response.

Marie MacDonald, in her first performance was working under the handicap of a cold, but still did well in her hastily put together stint with Carson on "Go to Sleep," comedy song. Glee club finale by entire cast is a strong closer. Lou Breese orch backs show in capable fashion. *Zabe.*

Roxy, N. Y.

Dick Haymes, Ben Wrigley & Co. (3), The Asia Boys (3), The Collegiatones (4), Carol Lynne, Skippy Baxter, Lee & Lulling, H. Leopold Spitalny Chorus, Skating Blades & Belles, Roxyettes, Escorts, Paul Ash House Orch; "Mister 880" (20th), reviewed in VARIETY *Aug. 23, '50.*

Current Roxy layout, second of its fall offerings, stacks up as solid fare. Following the standard Roxy iceshow-vaude format, bill has an excellent lineup of acts and is smoothly paced and well-staged.

Headliner Dick Haymes, after a slow start, is solid. His manner is pleasant and friendly, his voice warm and vibrant. Sings "Somebody Loves Me," "Count Every Star" and "Sam's Song" to moderate reception, but scores in a suprisingly powerful version of "Old Man River." Singer is also good in the finale, with the H. Leopold Spitalny chorus and the Roxyettes and Escorts joining in a production number of "All-American Rainbow."

Remainder of the vauders contribute nicely to round out this part of the offering. Ben Wrigley & Co., the Asia Boys and the Collegiatones are all reviewed under New Acts.

Ice show has as its theme "Bal Masque." Carol Lynne, a veteran of the Roxy ice stage, has the headliner spot here, and does well by it. Skater seems to be using a little more dramatic technique in her work, rather than simply striving for figure stunts, which is all for the better. Skippy Baxter is flashy and exuberant in his solo turn. Lee & Lulling do some fine precision dancing on skates, the two girls simulating tap dancing. Skating Blades & Belles work well in some nicely choreographed turns.

Roxyettes and Escorts contribute good precision dancing, while the Spitalny chorus is excellent in some favorite standards. Paul Ash house orch does its usual fine job of backing. Sets, costumes and lighting are all topnotch. *Chan.*

Palace, N. Y.

Rich & Gibson, Hal Sherman, Rollo & Cressy, Bobby Sargent, John Steel, Gautier's Bricklayers, Milton Douglas, Lui Fedans Troupe (4); Don Albert House Orch; "The Hunchback of Notre Dame" (RKO).

The Palace clientele has settled down an audience which virtually relives the old Keith-Albee days.

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Siegler-'Chiffon' Wrangle Seen As Basic Ticket Control Fight

Struggle between the subscription clubs and the New York ticket brokers, coming to a head for the last several months, is rapidly approaching a showdown. Specifically, the issue at the moment is principally over allotments for "Back Chiffon," apparent new hit at the 48th Street, N. Y. But basically, the situation involves virtually the entire ticket distribution setup, not only in New York but in several major road cities, with the accompanying speculative overtones.

At the moment, the tussle centers around a three-cornered dispute between Sylvia Siegler, president of the Show-of-the-Month Club, producer John Wildberg and the ticket brokers operating the Broadway Hit Club. The matter has already been carried to the League of N. Y. Theatres and Actors Equity, partners in the ticket code authority, and may ultimately involve legal action. Various aspects of the controversy were considered yesterday (Tues.) at the Equity council meeting, with Miss Siegler and representatives of the League and the brokers present, but no action was taken.

The wrangle over "Black Chiffon" concerns a supply of tickets ordered and paid for in advance by Miss Siegler. She claims a large proportion of the seats she was given were in less desirable locations than as originally agreed, and stopped payment on her check, subsequently giving the management another check covering the tickets she retained. In protests to the League and Equity, Miss Siegler charged that the brokers, using the Broadway Hit Club, are using unfair methods and, in effect, setting up an illegal ticket "buy." Ben Kaiden, president of the brokers' association and Wildberg, presenter of "Chiffon," have issued denials.

Meanwhile, Miss Siegler has been forced to abandon plans to establish SOMC branches in Boston and Philadelphia. She had booked a preview party for "Out of This World" in Philadelphia, but was unable to obtain tickets, apparently because of opposition from the Shuberts, who operate the theatres where the show is to tryout and who thus control the ticket supply.

As indicated recently by the number of display ads in the New

(Continued on page 60)

Margo Picks 'Murder' As Dallas '50 First

"Love, Hate, Murder," melodrama by A. B. Shiffron, has been optioned by Margo Jones as one of the five new plays she will premiere during her winter stock-repertory season at her Theatre '50, in Dallas. Producer-director has selected the remaining four new scripts, and expects to close option deals for them later this week. She will leave about Oct. 15 for Dallas, probably accompanying most of her resident company, most of whom she will sign this week.

Dallas season, opening Nov. 6, will continue the setup of former years. That is, there will be eight productions (five premieres and three classic revivals) running three weeks each, then six weeks of repertory of a selection of the best shows from the stock schedule. Besides Miss Jones, the Theatre '50 staff will include Manning Gurian, general manager, dividing his time between Dallas and New York; Jonathon Seymour, stage manager, and Marshall Yokelson, lighting director.

Guild Options Negro 'Family' for Broadway

"Head of the Family," George Norford's all-Negro comedy recently tried out at the Westport (Conn.) Country Playhouse, has been optioned by the Theatre Guild for Broadway production this season, after a road break-in. The presentation will be made in partnership with John Cornell, who was associated in the strawhat production. Script is being rewritten.

David Alexander staged the play in tryout, with Frederick O'Neal and Etta Moten co-starred and Avon Long and Rosetta LeNoire featured.

'Brigadoon' Seen Opening Florida to Road Bookings

Florida, which has had practically no road bookings in recent years, may be opened as a touring territory by "Brigadoon." The Alan Jay Lerner-Frederick Loewe musical, currently touring under the management of John Yorke, will play dates in Daytona Beach and Miami Beach next February, with possible other engagements in Orlando, Tampa, Gainsville and Ocala.

Bernard E. Selleven, general manager of Auditorium Attractions, Inc., will sponsor the appearances.

Boff Ballets De Paris In B'way Return With New Works, Cast Shifts

Roland Petit's Les Ballets de Paris, which had a sock reception in its bow on Broadway last fall, returns Sunday (8) for a four-week engagement at the National, N. Y. Troupe of 26 is due to fly from Paris today (Wed.), arriving tomorrow (Thurs.), and is set for a preview performance Saturday (7) under auspices of the Show-of-the-Month Club. Ballet had a sellout three-month season at the N. Y. Winter Garden last fall, when it grossed $401,000 in 118 performances at a $4.80 top, and presumably will do as well at the more intimate National, where a more conducive atmosphere will obtain. Advance of over $25,000 is already in. National top will also be $4.80, with $6 opening night.

Troupe will include Petit, as director-choreographer-dancer, and lead dancers Renee Jeanmaire, Colette Marchand and Gordon Hamilton, from last season's visit. Miss Jeanmaire hasn't recovered fully from a leg operation last spring, and won't dance her famous role in "Carmen," Miss Marchand substituting, as she did "Carmen" in Europe this summer and fall. Troupe will repeat "Carmen" and "L'Oeuf a la Coque" ("The Boiled Egg"), with Miss Marchand again as star of the latter, and preem two works new to the U. S. in "Les Demoiselles de la Nuit" ("Ladies of the Evening") and "Les Forains" ("The Strolling Players"). Company preemed a new work in Paris 10 days ago, "Croqueuse de Diamants" ("Diamond Thief"), and scored a success with it. This ballet is due to go into the N. Y. repertory in the second or third week, when Miss Jeanmaire will make her first local appearance as its star.

Belinda Wright will dance the lead in "Demoiselles." Danielle Darmance, from Ballet des Champs Elysees, has joined the Petit company, and will dance the lead in "Forains." She created the lead five years ago, when she was 16. It was Petit's first ballet creation, which he did for Elysees when he broke away from the Paris Opera Ballet.

Troupe, presented here by the Shuberts and Sol Hurok, in association with Arthur Lesser, does a coast-to-coast tour after the four-week N. Y. run.

Dramatist Guild Meet, Election Set for Nov. 7

Annual meeting and council election of the Dramatists Guild is tentatively set for Nov. 7, at a New York hotel to be designated. Nominating committee hasn't yet named the regular slate of 10 council candidates and a replacement for the late Kurt Weill, but will do so shortly. Incumbent officers, headed by Moss Hart, president, are not up for re-election.

Guild council is considering shifting its regular meeting date from the first Tuesday to the last Monday of each month. Final decision will probably not be made until after the membership meeting and election.

Sydney—Al Rosen, U. S. producer, has arrived by plane to look over the legit situation. He's reportedly hoping to arrange an Australian tour for American shows, though probably not his "Good Night Ladies."

Barter Theatre Driver Released in Gun Charge

Malone, N. Y., Oct. 3.

Earl Selfe, 25, of Abingdon, Va., a truck driver with a Barter Theatre touring company, was given a suspended sentence on a second degree assault charge here last week on condition that he leave the state and "stay away." Accused of shooting James Lamy, 22, of Saranac Lake, in the head last July 18 after a Barter performance there, Selfe was indicted on a first degree assault charge.

The shooting allegedly followed an argument. Lamy was not seriously wounded.

Unusual Finance Setup for 'French'

Ole Olsen and Chic Johnson have what is believed to be a unique financing setup for "Pardon Our French," their revue opening tomorrow night (Thurs.) at the Broadway, N. Y. The arrangement calls for the backers to share in the show's gross until their investment is returned, after which they'll cut in on the profits.

The producer-stars are not only general partners, but have also supplied $175,000 of the $250,000 bankroll, although they are not listed as limited partners in the partnership agreement. The limited partners, all friends and relatives, have invested a total of $75,000, the biggest single unit being $50,000 put up by William P. Lear, Olsen's son-in-law, a jet plane designer and resident of Grand Rapids.

The limited partners' share of the gross will be 1½%, which could come to about $750 a week if the show does capacity business. They will also get first return of operating profit until the production is paid off. After the production cost is earned back, the limited partners will get 33.3% of the profits, including return from all subsidiary rights.

"Pardon Our French" is the first Olsen & Johnson show in which Lee Shubert has not been financially interested and the first in which coin from backers has been used.

COAST EQUITY REBUTS REDS' PAGEANT SMEAR

Hollywood, Oct. 3.

Communist attempt to make an issue of the recent "California Story" pageant at Hollywood Bowl was quickly nailed down last week by the local Equity office, which flatly described as a "lie" a story published by the People's Daily World. Rag charged that the script for the pageant, staged as part of the California Centennial Celebration, contained "war-mongering" propaganda which had to be changed at the last minute because cast and crew "revolted" and refused to go on with the show as written.

Equity's assistant executive secretary in charge of the West Coast, Christopher O'Brien, joined pageant producer Lloyd Mitchell in contradicting the story. O'Brien declared that "any suggestion that the Equity players in the California Centennial Pageant revolted against alleged war propaganda in that production is a ridiculous lie."

Equity coast chief also called attention to the resolution passed two weeks earlier by the Equity council, condemning communism and fascism and attacking the current activities of certain groups who seek to discredit members of the entertainment industry.

Levine to Coast for Pinza, Flagstad Concert Skeds

Marks Levine, prez of National Concert & Artists Corp., is planing to the Coast Friday for huddles with some of his major concert artists. He'll confab, among others, with Ezio Pinza in L. A. on concert dates for the 1951-52 season, and with Kirsten Flagstad in Frisco, where she's now singing with the local opera association, on similar matters. Levine will be gone a month.

Pinza, pacted for two Metro pix a year, will have time for several limited concert tours during the year. It's considered too late for bookings for the current '50-'51 season, but there's local manager interest already in dates for the following season.

Financing Shortage Is Holding Up Production on Big Number of Shows

Shortage of available legit financing, apparently the worst in many years, is holding up production of an unprecedented number of shows. According to a survey of managers, agents and theatrical contracting firms, production is stalled on about 30 musicals because of insufficient coin. About 20 straight plays are being held up for similar reason.

Odd angle of the situation is that there's figured to be ample coin for about half the proposed shows, but it's divided between too many of them, so everyone is stymied. In each case, some of the prospective backers would like to pull out of the announced presentations for which they're committed, and put the money in other ventures. But each management is desperately holding on to the partial financing already pledged and (more or less openly) is trying to woo away enough of the bankroll of other producers. In virtually all instances there's a time deadline on investor commitments, but backers generally are reluctant to pull out under such circumstances.

As an example of how the situation is tying up the production field and thus pressuring theatrical supply firms, talent, etc., two proposed musicals which would involve a total investment of about $400,000, with several hundred people employed, have been hanging fire for more than a month because of a combined shortage of about $60,000. There are said to be numerous other more or less similar cases in the musical field and various more in the straight play category. A good many proposed productions have been abandoned recently because of insufficient bankroll, although some other explanation is nearly always given.

Investor Influence

An obvious effect of the tight coin situation is an increase of investor influence in the theatre. According to leading managers, prospective backers are steadily becoming more choosey about shows and its becoming necessary to hold more and more "auditions" to raise money for musicals. And, what was unheard of a few years ago, prospective angels now frequently demand "readings" of straight play scripts.

One method of dealing with the situation, developed by Kermit Bloomgarden, is beginning to be followed by other producers. That is to raise money in minimum units and have large numbers of backers. Under that system, the individual investors, each with less at stake, tend to have less influence in the selection of scripts and other managerial matters. In Bloomgarden's case, he not only doesn't hold "readings," but doesn't even allow potential backers to see the scripts. Their only basis for investing in his shows is their confidence in his judgment.

With no apparent likelihood of a reduction in production and operating costs, the investment situation will hardly improve in the immediate future, unless or until there is an increase in the excess profits tax. That would probably loosen available investment coin immediately.

'Consul' to Leave Nov. 4; Set for Season Tour

"The Consul," Gian Carlo-Menotti prize-winner, will close Nov. 4 at the Barrymore, N. Y., and start its tour with a three-week stand at the Shubert, Boston, opening Nov. 6. Engagements will follow in Baltimore, Washington, Pittsburgh, Cleveland, Detroit, Cincinnati, St. Louis and Chicago, mostly on Theatre Guild-American Theatre Society subscription.

Producers Chandler Cowles and Efrem Zimbalist, Jr., hope to present the music drama for a limited return engagement in New York next spring.

Set Penna. Circuit For Musical Revival Tours; Great Waltz Starter

Allentown, Pa., Oct. 3.

New circuit of secondary Pennsylvania cities has been formed by Manny Davis, whose Allentown Light Opera will produce a series of touring musicals. First production, "Great Waltz," starring Wilbur Evans, will open next Monday-Tuesday (9-10) at the Lyric, Allentown; play Wednesday (11) at Harrisburg, Thursday (12) in Pottsville and Friday-Saturday (13-14) in Reading.

Second production, "Song of Norway," also starring Evans, will play the same circuit the following week. Robert Jarvis, production director last summer at the Music Circus, Lambertville, N. J., is staging the shows, which are completely Equity. If the project clicks, other musicals and probably straight plays will also be toured over the circuit and perhaps other cities will be added.

Evans, incidentally, will probably go to Bermuda next March or April as producer-director of an outdoor operetta season there. Meanwhile, he'll star Oct. 30 in a production of "Chocolate Soldier" on the "Musical Comedy Time" television series on NBC.

Hylton in N.Y. to Line Up Leads for London 'Kate'

Jack Hylton, who will present "Kiss Me, Kate" in London early next year, arrived in New York over the weekend to line up three leads for the show. He hopes to sign Alfred Drake, Patricia Morison and Lisa Kirk sometime this week to repeat their original parts in the Cole Porter musical.

During his fortnight stay in New York, the London producer also intends to catch up on the new shows.

Philly Car Dealer Clan Chief 'Opera' Backers

Major backer of the forthcoming production, "Let's Make an Opera," with an investment of $30,000, is a young Philadelphian, Herbert Berger, representing a syndicate of about 30 relatives and friends. He and his associates have a share in the Peter Lawrence-Roger L. Stevens revival of "Peter Pan" and were brought into "Opera" by Lawrence, who is presenting the production in partnership with Show-of-the-Month Club.

Berger, said to be under 30 years old, is in the auto accessories business and his family are car dealers. The entire group are described as actively interested in legit with a $2,400 investment in Kermit Bloomgarden's forthcoming "Legend of Sarah" production.

Indpls. Skeds 4 Legits

Indianapolis, Oct. 3.

Season for the Murat here gets underway Oct. 30 with "Kiss Me, Kate" rolling in for five days. "Brigadoon" is next, with a three-day stand opening Nov. 23, and "Oklahoma" arrives Nov. 29 for four days. "Two Blind Mice" interrupts the musical series with a three-day run starting Nov. 9.

Whyte Off to London For 'Okla.' Brit. Tour Tuneup

Jerry Whyte, musical production manager for the Theatre Guild, planes to London next Monday (9) to supervise tuneup rehearsals of the British company of "Oklahoma," which opens its provincial tour Oct. 23 in Coventry. Due back Nov. 1 on the Queen Elizabeth, Whyte will be stage manager of the Rodgers-Hammerstein musical edition of "Anna and the King of Siam," besides continuing his duties with the Guild.

John Elliott planes Oct. 13 to England to take over the lead in "Oklahoma," succeeding Stokely Gray, who will return to the U. S.

Houston — Tryout of "Joshua Beene and God," by Cliff Sage and Hal Lewis, based on Jewel Gibson's book of the same name, opens the season at the Alley Theatre here. Nina Vance, producer-director, will use "Saga of a Prairie School," symphony by Don Gillis, of NBC, as a recorded musical score.

Plays on Broadway

Season in the Sun

Courtney Burr-Malcolm Pearson presentation of comedy in three acts (four scenes) by Wolcott Gibbs. Stars Richard Whorf, Nancy Kelly; features Anthony Ross, Paula Laurence, King Calder, Eddie Mayehoff. Staged by Burgess Meredith; setting and lighting, Boris Aronson; costumes, Natalie Barth Walker. At Cort, N. Y., Sept. 28, '50; $4.80 top ($6 opening).

Billy Crane	Eugene Steiner
Marcia Crane	Kathy Chapman
George Crane	Richard Whorf
Emily Crane	Nancy Kelly
Mae Jermyn	Grace Valentine
Charles Farber	George Ives
Michael Lindsey	Jack Weston
Paul Anderson	Eddie Mayehoff
Virginia Anderson	Doreen Lang
Deedy Barton	Joan Diener
John Colgate	King Calder
Molly Burden	Paula Laurence
Arthur Dodd	Anthony Ross
Will Quigley	Charles Thompson
Messenger Boy	Stanley Martin

Wolcott Gibbs, drama critic for the New Yorker magazine, has written a sharply witty comedy about the foibles and manners of a summer colony at Fire Island, N. Y., and the result spells at least moderate success. Here is a special play about a special group, and Burgess Meredith's direction has extracted all the comedy inherent in the Courtney Burr and Malcolm Pearson presentation.

There are occasional dull stretches in "Season in the Sun," but there is the timely relief of a funny line or situation, with the playing by Richard Whorf a key factor in maintaining the show's pace. "Season," specifically, is about a paragrapher for a smart magazine who quits his job to write a serious novel. He is plagued by an irascible editor who doesn't want him to quit and a wife who doesn't fancy losing the security of her husband's job for something so speculative as a novel.

Into this setting come such assorted characters as an eccentric landlady, a call-house madam who likes the sun for a change, a blonde babe on the make for the would-be novelist, a war correspondent with an ingrown thirst, a prudish friend visiting with his wife and, finally, the editor who comes on the scene to persuade his writer to return to the fold. To initiates, there may be little question on what real people Gibbs based his characters, almost certainly including some New Yorker figures.

The first act is by far the best of the three; there is a sharp letdown in the second, but in the third the pace sharpens perceptibly. Whorf, of course, is excellent as the writer, and Nancy Kelly, as his wife, gives an effective performance. Anthony Ross as the editor; King Calder, the war correspondent; Eddie Mayehoff, as the prudish visitor; Grace Valentine, the landlady, and Joan Diener, the babe on the make, also give creditable performances.

The single setting, a Fire Island beach house, is typical and illustrative. *Kahn.*

Black Chiffon

John Wildberg presentation of drama in three acts (six scenes) by Lesley Storm. Stars Flora Robson; features Anthony Ireland, Raymond Huntley. Directed by Charles Hickman; setting, Larry Eggleton; costumes, Natalie Barth Walker. At 48th Street, N. Y., Sept. 27, '50; $4.80 top ($6 opening).

Roy Christie	Richard Gale
Fiancee	Patricia Hicks
Thea	Patricia Marmont
Servant	Janet Barrow
Alicia Christie	Flora Robson
Robert Christie	Raymond Huntley
Dr. Hawkins	Anthony Ireland

After more than a year's run in London and the provinces, "Black Chiffon" and its original star, Flora Robson, have been brought to Broadway as the second in a succession of transplanted British stage hits scheduled for presentation this season. As in the previous week's case of Dame Edith Evans and "Daphne Laureola," the actress is more impressive than her vehicle. Nevertheless, "Chiffon" is a play of substance, an intense, if somewhat quiet drama, and appears a likely boxoffice click.

"Chiffon" is an unspectacular drama whose action is nearly all inward emotion rather than physical movement. It has a provocative theme, which is skillfully and penetratingly developed. Dealing with a devoted mother's sudden, apparently inexplicable theft of a silk nightgown from a department store counter on the eve of her only son's wedding, it delves into the complex emotional situation that prompted the deed and indicates the smoldering emotional conflicts that underly her seemingly placid London family. It then poses the woman's dilemma, of whether to allow her emotional attachment for her son to be used as a defense, or to plead guilty to the crime and face almost certain imprisonment in order to save her family the scandal the defense would involve.

Lesley Storm's writing is fairly reticent, but she doesn't shirk a big scene when she faces one. Thus, after a mild opening scene, the drama becomes taut just before the first-act curtain, and there is a long, probing and moving scene between the mother and a psychiatrist in the first scene of the second act, and other revealing and affecting passages in the rest of that act and the third.

Miss Robson, already recognized as a fine actress, gives a brilliant performance as the mother, combining honesty and directness, restraint and great power. Occasionally, however, she is not entirely audible. Anthony Ireland gives a supple, expressive portrayal of the sympathetic psychiatrist and Raymond Huntley succeeds in suggesting the long-cherished hurt of the jealous father. Other believable performances are given by Richard Gale as the son, Patricia Marmont as an affectionate, frightened daughter, Janet Barrow as a faithful maid (Miss Robson, Ireland and she were in the original West End cast) and Patricia Hicks as the prospective daughter-in-law.

Charles Hickman has repeated his original staging superbly and Larry Eggleton, who designed the British production, has created a replica of the seemingly long-lived-in upstairs parlor overlooking the Thames. Possibly because the lobby of the 48th Street theatre is so small, considerable tobacco smoke drifts into the auditorium during the two intermissions, so there is a good deal of coughing during the first two minutes of the second and third acts. *Hobe.*

Southern Exposure

Margo Jones, Tad Adoue & Manning Gurian presentation of comedy in three acts (five scenes) by Owen Crump. Features Cameron Mitchell, Betty Greene Little. Staged by Miss Jones. Set and lighting, Frederick Fox; costumes, Kenn Barr. At Biltmore, N. Y., Sept. 26, '50; $4.80 top.

Penelope Mayweather	Betty Littel
Australia	Evelyn Davis
Mary Belle Tucker	Mary Finney
Avery Randall	Victor Sutherland
John Salgood	Cameron Mitchell
Carol Randall	Pat Crowley
Emmeline Randall	Dorothy Elder
Benjamin Carter	Alan Manson

Tourists: Mady Correll, Marion Randolph, Fay Sappington, Isabel Robins, Courteen McVey, Leslie Paul, Ruth Chandler, Adele Fortin, Bruce Hall, Ben Yaffee, John Denny, Clinton Anderson, Edwin Gifford, Lois Holmes, Wilhelmina Blake, Vincent Rourke.

"Southern Exposure," comedy by Hollywood scriptwriter - producer Owen Crump, may be satisfactory strawhat or little theatre fare, but it's pretty feeble stuff for a hep New York audience. Tailored to the routine formula tradition of Coast output (whether film or radio), with its stock situations and inserted gag lines, it is lacking in wit and originality. "Exposure" looks mighty thin for the chill stares of Broadway.

The comedy preemed last spring at Margo Jones' theatre-in-the-round in Dallas, where it was the biggest boxoffice hit in the theatre's four-year-old history. The play's locale is Natchez, where according to the program, there are three industries, "cotton, oil—and pilgrimage." Last-named is an annual event, when the town opens up its historic private homes to invading tourists, and the townfolk dress up in pre-Civil War finery for the occasion.

More precisely, the play concerns the impoverished owner of one of these ante-bellum mansions, who takes in a writer from the North as a roomer. Writer is in Natchez to do an expose of the town and its inhabitants. Romantic developments ensue when the mistress' young niece comes to stay overnight. With this framework, the author has built up a few situations and gag lines based on bedroom or other sex angles, neither funny nor bright.

Most of the characters, either in the writing or in the directing, are caricatures, while the whole thing is more or less a libel on the Old South worth Senator Claghorn's attention. Several of the lead characters, as well as some bit parts, are sheer burlesque. One of the caricatures is funny at times, in Mary Finney's role as an emcee of assorted tourist groups, but even this one palls after she milks the role too fully.

Betty Greene Little, as the mistress of the old mansion, has a great deal of charm, although she overdoes the role. Pat Crowley, as her niece, who is attractive as well as accomplished, does an excellent job and seems the most normal and personable of the lot. Cameron Mitchell is generally effective as the writer from Vermont, with a few lapses attributable to the script. Evelyn Davis has a few good lines in a better-than-average performance in a stereotype Negro maid role, and Alan Manson gives some color and depth to an ulcer-ridden New York publisher. But the trite play lets them all down. Best thing in the show is Frederick Fox's fetching set—the interior of a Natchez mansion. Miss Jones, one of the producers, staged the offering with little distinction. *Bron.*

Yiddish Play

Mazel Tov Molly

Irving Jacobson production of musical comedy in two acts (nine scenes). Staged by Jacob Kalich. Music by Joseph Rumshinsky, lyrics by Molly Picon, book by Harry Kalmanowich. Stars Miss Picon; features Leon Liebgold, Jacobson. Choreography, Ruth Walton; sets, H. A. Condell. At Second Ave. theatre, N. Y., Sept. 30, '50.

Jenka	Esta Saltzman
Freddy	Dave Lubritzky
Louis	Leon Liebgold
Manny	Charles Cohan
Rachel	Rose Greenfield
Cantor	Ben Schoenfeld
Beryl	Gustav Berger
Sonia	Fania Rubina
Bessie	Mae Schoenfeld
Sam	Irving Jacobson
Molly	Molly Picon
Naomi	Natalie Comer
Hadassa	Rayla Ostrow
Ruth	Celene Rose
Evelyn	Anne Winters

Molly Picon, one of the musical-comedy staples of New York's Yiddish colony, is again enlivening the lower East Side with the 30th musical comedy in which she's partnered with her husband-director Jacob Kalich and composer Joseph Rumshinsky. "Mazel Tov Molly" is one of the more lively efforts of this team, enacted and produced with charm and warmth.

Miss Picon is one of the more amazing performers of the Yiddish stage. A youngish-looking veteran of musicals, Miss Picon has bounce and vigor and is a sock performer, able to communicate the author's intentions despite the language barrier.

The story itself is fairly slight, but colorful incident, good comedy and fine theatrical values put this piece far above the general level of the book. Miss Picon is seen at first as the bride of Leon Liebgold, a handsome gent with a roving eye.

One of the strongest facets of this show is its comedy. Of course, Miss Picon is superb in this field. There are subtleties and broadness in her work, but probably the most potent laugh-getter in this opus is Irving Jacobson, cast as Miss Picon's father. His broad buffooning picks up several sagging spots. Mae Schoenfeld assists in this department as Jacobson's second wife.

A charming gimmick introduced in this show is the commentary by Kalich, who comes on stage to give some production sidelights. The rest of the cast, including Esta Saltzman, Dave Lubritzky, Charles Cohan, Ben Shoenfeld, Gustav Berger and Fania Rubina, do excellent bits.

One of the more charming moments in the show are the harmonies of three youngsters, Natalie Comer, Rayla Ostrow and Celene Rose, playing daughters of Miss Picon. These teensters show well-developed coloratura pipes and provide some pleasing harmonies.

Score is fairly representative of Rumshinsky's work. It's tuneful and has some melodies which send the customers away whistling. The utilitarian book is by Harry Kalmanowich. The sets have seen better days, but costuming is fresh and bright. *Jose.*

Ballet Review

Don Quixote

(MET OPERA HOUSE, N. Y.)

"Don Quixote," the fourth and final new presentation this season by the gifted Sadler's Wells Ballet of London, which preemed last Friday night (29) at the Met Opera House at the tail-end of the British troupe's three-week N. Y. season, is a disappointment. A choreographic version of the classic Cervantes tale created by Sadler's artistic director, Ninette de Valois, the work had its world preem in London last February.

An ambitious dance study in five scenes about the mad old knight who tilted at windmills and fancied himself the romantic blade and aid to distressed femmes, the production had an overall dullish effect, despite the appeal of a couple of its scenes or situations. Perhaps the central figure hasn't been limned sympathetically enough, or less attention has been paid to choreographic invention than to miming and posturing. Whatever the case, the ballet is unexciting, slow and on the longish side, with very few highlights. The scenes in the Cave of Montesinos and in the jail-cage are exceptions, made vivid by a good combination of music, choreography and drama.

Robert Helpmann brings dignity and pathos to the central figure as he postures about the stage, but he has nothing to do in the dancing department. Margot Fonteyn makes an interesting combination of peasant girl and lady in her Dulcinea, but here, too, she lacks opportunity for vivid or standout dancing. Roberto Gerhard's music is of superior quality, while sets and costuming by Edward Burra are exceptional. Choreography lets the company down. *Bron.*

Inside Stuff—Legit

Striking differences of opinion continue to be characteristic of the New York drama critics in regard to the new shows this season. For example, in reviewing "Southern Exposure" last week, Brooks Atkinson (Times) mentioned "the solid phalanx of Dallas people who attended the opening last night and rooted for their team," while William Hawkins (World-Telegram & Sun) remarked that "most of the premiere house was filled with Lone Star voters, but even out of loyalty they couldn't laugh very much."

Another notable feature of the "Southern Exposure" notices was the lone dissent registered by John Chapman (News) in praising the show. As happened so frequently last season, Atkinson and Howard Barnes (Herald Tribune) differed sharply on two of the week's four openings, "Affairs of State" and "Black Chiffon." Barnes and Chapman were the only ones panning the latter entry, while Atkinson joined Richard Watts, Jr. (Post) and Arthur Pollock (Compass) in thumbing-down "Affairs." Watts wrote the only non-rave of "Season in the Sun," expressing complimentary judgment of the author, Wolcott Gibbs, but finding fault with the writing of this play.

Backers of the forthcoming Robert L. Joseph-Alex Cohen revival of "King Lear," starring Louis Calhern, include Joseph, representing various anonymous individuals, $6,500; program publisher Arthur Klar, $1,950; theatrical ad executive Lawrence Weiner, co-producer Cohen, producer Michael Ellis, $1,300 each; attorney Jesse Moss, radio-TV producer Howard Todman, general manager C. Edwin Knill, talent agent Martin Goodman, $650 each; CBS producer Frank Satenstein, company manager Paul Vroom, theatre party agents Lenore Tobin and Ivy Larric, general manager Philip Adler, producer Herman Levin, ticket brokers Evelyn Trainor and Stanley Bloomfield, Billy Rose, Anthony Brady Farrell, pressagent Gary Stevens, actress Elaine Ellis and network-recording company executive Manie Sacks, $325 each. Number of the minimum investors are participating on a nominal basis for friendship's sake.

"Red Channels," the privately-published booklet which purportedly lists radio and television personalities with allegedly subversive backgrounds, received a dubious plug during a performance of "Texas, Li'l Darlin'" last week at the Great Northern, Chicago. When Loring Smith, as publisher of the mythical magazine, Trend, inquires if a senatorial candidate has any radical tendencies, such as being a Democrat, he turned to the audience and, in a stage whisper, asked, "Do you suppose he's listed in 'Red Channels'?" Ad lib drew a big laugh from the crowded house.

Apparent click of the Wolcott Gibbs comedy, "Season in the Sun," was a cheerful note last week to Broadway managerial ranks, not merely the play's presenters, Courtney Burr and Malcolm Pearson. As one producer said: "Maybe he'll make enough money to quit his job as critic for the New Yorker, and I won't have to suffer any more reviews of my shows."

Actual net operating loss for the 48th Street theatre, N. Y., for the 1949-50 season was approximately $22,000. That included an operating profit of about $13,000 on the four-week engagement of the Uday Shankar Hindu dance troupe.

Legit Bits

John Chapman, drama critic of the N. Y. Daily News, had a satiric column in the sheet Monday (2) asking to be included in a legit edition of "Red Channels," reportedly in preparation . . . Former silent film star **Carmel Myers**, widow of agent **Ralph Blum**, now living in New York and considering going into legit or television, possibly on a managerial basis . . . **Jacquelyn Van Natter** is general production manager of the Atlanta Opera, which opens its season early in November with "Die Fledermaus" . . . **John Van Druten** will direct "Anna and the King of Siam" for **Richard Rodgers** and **Oscar Hammerstein, II**. It will be his first musical assignment and will follow his direction of his own "Bell, Book and Candle." Incidentally, **Noel Coward previously** turned down the "Anna" stint to concentrate on a forthcoming book of short stories and a second installment of his memoirs . . . **Albert H. Rosen** has gone to the Coast to seek a director for his proposed presentation of "Strange Sanctuary" . . . At an arbitration hearing last week, **Laraine Day** was fined $100 for violating her contract as guest star last August at the Falmouth Playhouse, Coonamessett, Mass. Producer **Richard Aldrich** refunded the $500 he had previously withheld from her $2,000 fee. Actors Equity did not participate in the case.

Louis Calhern arrived Monday (2) from the Coast to star in the forthcoming revival of "King Lear." **John Houseman**, who will stage the production, is due next week. . . . **Claudia Cassidy's** review of "Come Back, Little Sheba" last week in the Chicago Tribune was one of the best-written the play has received, either in New York or Chicago . . . Warner Bros. and **George Abbott**, who own the Biltmore, on a 75-25 basis, are reportedly offering it for sale, at an asking price of $475,000 . . . **John Toohey** is associate to **Michel Mok** as pressagent for "South Pacific," "Happy Time" and the incoming "Burning Bright." He succeeds **Ben Kornzweig**, who withdrew to handle "Bell, Book and Candle" . . . **Ernest Truex** will be featured with **Josephine Hull** in "Golden State" . . . Producer-director **Margo Jones** has completed the manuscript of a book on theatre-in-the-round, to be published by Rinehart this winter . . . **Martin Manulis** will stage **Victor Wolfson's** "Summer House," which **T. Edward Hambleton** plans to present on Broadway late in November.

Basil Langton, British actor-director, is staging Donald Flamm's production of "Edwina" . . . Scene designer **John E. Blanenchip** has been appointed director of the drama department of the Boys' Club of New York. **George Young** will be assistant director and **Frederick Hall** resident leader. A second resident leader is being sought . . . **Billy Mathews** is production manager of **Eddie Dowling's** production of "Springboard to Nowhere." **Dixie French** is company manager of the show, with **Harry Davies** pressagent, and **Louis Edmonds** and **Stewart Ballinger** stage managers . . . **Jack P. Ragotzy**, producer-director of the Village Players, Kalamazoo, Mich., has returned to New York with his wife, **Betty Ebert**, associate producer of the company. He will spend the winter writing plays and doing graduate work in drama at New York U. Despite unusually poor weather, the Village Players did about 10% better business than in 1949, and the operation will resume next summer.

Robert Garland, N. Y. Journal-American drama critic who suffered a stroke several weeks ago, is due back on the job this week. He's been attending matinees the last few days to catch up on the new shows, which **Jim O'Connor** and **John McClain** have reviewed for the paper . . . **Terry Lempert**, formerly assistant to **Joseph Heidt**, Theatre Guild pressagent, is production secretary on the **Fred Allen** and **Eddie Cantor** television shows . . . "Justa Buncha Spinach," one-act comedy by **Norman Ford**, which was tried out last summer at his Verbank (N. Y.) strawhat, has been purchased for publication by Row, Peterson & Co. . . . **Tennessee Williams** has written the foreword for **Marian Gallaway's** "Constructing a Play," published this week by Prentice-Hall . . . **Robert E. Sherwood** is due in New York today (Wed.) after summering at his home in England . . . **Ward Bishop**, production stage manager of the Broadway "Kiss Me, Kate," and **Don Mayo**, stage manager, will have the same assignments with "Out of This World." **Frank Milton** will be assistant stage manager and be in the cast of the latter show. New staff for "Kate" includes **Dan Brennan** as production stage manager, **Angus Cairns** as stage manager and **Reed Allyn** as assistant.

Darren McGavin, of the road company of "Death of a Salesman," spent his vacation recently by working in a film, on **Robert Stillman's** "Queen For A Day." Actor

(Continued on page 60)

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 18th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	18	17
Total weeks played so far by all shows	308	280
Total gross for all current shows last week	$445,800	$461,100
Total season's gross so far by all shows	$7,103,000	$7,377,900
Number of new productions so far	9	3
ROAD		
(Excluding Stock, Ice Shows and Outdoor)		
Number of current touring shows reported	24	19
Total weeks played so far by all shows	204	195
Total road gross reported last week	$549,315	$392,300
Season's total road gross so far	$5,235,935	$4,687,000

Chi Brightens Up With 4 Shows; 'Texas' 17G, 'Sheba' $16,300, 'Lil' 26½G

Chicago, Oct. 3.

Chi theatre grosses continued healthy last week for all four current shows. Latter half of the stanza was particularly strong, with business generally sellout on the weekend. "Come Back, Little Sheba" got critical acclaim for Shirley Booth and Sidney Blackmer and first Guild week was hefty. As the first musical of the local season, "Texas, L'il Darlin'" is drawing convention trade. Most of the notices were more favorable than the New York reaction had been.

October bookings include "Springboard to Nowhere" (tryout), next Monday (9), at the Selwyn; "Lady from Paris," Oct. 10, at unspecified theatre; Ballet Russe de Monte Carlo, Oct. 16, Civic Opera House; "As You Like It," Oct. 23, at Erlanger, and "Lost in the Stars," Oct. 30, at Great Northern.

Estimates for Last Week

"Come Back, Little Sheba," Erlanger (1st wk) ($3.80; 1,334). Healthy $16,300 for the first week on subscription.

"Diamond Lil," Blackstone (2d wk) ($4; 1,358). Powerful $26,500 for the Mae West starrer.

"Innocents," Harris (2d wk) $3.80; 1,000). Lush $17,800 for second Guild subscription week.

"Texas, Lil' Darlin'," (Great Northern (1st wk) ($5; 1,500). Got off to fair notices and almost $17,000.

'Bright' Blazing 17G, In New Haven Tryout

New Haven, Oct. 3.

Five sellout performances were played by "Burning Bright," which preemed at the Shubert last Wednesday through Saturday (27-30). Business was mostly advance sale, but the show picked up to capacity and pulled an estimated $17,000 at $3.60 top.

Current is opening of road tour of the Lunts in "I Know My Love," for the full week. Next week gets the D'Oyly Carte's American tour teeoff, Oct. 12-14. Subsequent bookings include "Edwina Black" (tryout), Oct. 18-21; "Bell Book and Candle" (tryout), Oct. 25-28; "Ring 'Round the Moon" (tryout), Nov. 1-4, and "Bless You All" (tryout), Nov. 13-18.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Bell, Book and Candle" (C)—Irene M. Selznick; John Van Druten, dir.

"Country Girl" (D) — Dwight Deere Wiman; Peter Glenville, dir.

"Day After Tomorrow" (C) — John Shubert; Gerald Savory, dir.

"Edwina Black" (D) — Donald Flamm; Basil Langton, dir.

"Guys and Dolls" (M)—Feuer & Martin; George S. Kaufman, dir.

"Hilda Crane" (CD) — Arthur Schwartz; Hume Cronyn, dir.

"Out Of This World" (M)—Saint Subber & Lemuel Ayers; Agnes de Mille, dir.

"Streetcar Named Desire" (D) (Road)—George Brandt, William S. Levine & Max Siegel.

HOLLYWOOD

"Ballet Ballads" (M)—Dick Martin, Jerome Moross, Bruce Savon.

"Medium" and **"Telephone"** (O) —James A. Doolittle.

"Red, White and Blue" (R)—LeRoy Prinz and Owen Crump, for American Legion; Prinz, dir.

"Strictly Dishonorable" (C) —Paul P. Schreibman and Harold J. Kennedy; Kennedy, dir.

Treacher Modest $4,500, 'Clutterbuck,' Atlanta

Atlanta, Oct. 3.

"Clutterbuck," second production of Penthouse theatre, arena showcase atop Ansley hotel in downtown Atlanta, did a so-so $4,500 last week. Critics were kind to cast headed by Arthur Treacher, but didn't think much of the play. Ann Corio opened last night (Mon.) in "Personal Appearance" to capacity business and is expected to pack Penthouse's seats (at $3 each) for her six-day, seven-show engagement.

Garson Kanin's "Born Yesterday," starring Anthony Quinn and Peggy Walker, closed Saturday night (30) at Penthouse No. 2, the same management's Greek-type theatre in ballroom of the Roosevelt hotel, Jacksonville, doing a fair $4,500. This show opened Penthouse season here with the same principals, garnering a fine $6,000.

'STARS' BRIGHT $48,300, 'DISCIPLE' SAD 15G, L.A.

Los Angeles, Oct. 3.

This season, the 13th, was the best yet for the L. A. Civic Light Opera Assn., which rang down its curtain Saturday (30) after 22 weeks of operation that brought a record $1,147,142 gross. Final offering, "Lost in the Stars," edged upward on its concluding session to total $185,900 for the four-week run.

Top gross was the Los Angeles record of $561,492 established by "South Pacific" in 10 sellout frames. "Rose Marie" placed second with a whopping $208,150 and curtain-raiser, "The Chocolate Soldier," ran third with $192,000.

Estimates for Last Week

"Devil's Disciple," Biltmore (1st wk) ($3.60; 1,636). Painful $15,000, despite Theatre Guild tickets; in the red.

"Ice Follies of 1951," Pan Pacific Aud. (4th wk-8 days) ($3.60; 6,600). Wound up its shortest L. A. run with a fine $97,000.

"Burning Bush," Coronet (2d wk) ($3.60; 255). First full week so-so $2,000, about breaking even; still has some pre-sold theatre parties upcoming to keep it going for a time.

"Lost in the Stars," Philharmonic Aud. (4th wk) ($4.80; 2,670). Built to a fine $48,300 for the finale.

S. F. Prefers 'Blondes'; $39,000 for 2d Week

San Francisco, Oct. 3.

Town's sole legit, Gene Mann's "Gentlemen Prefer Blondes," with Gertrude Niesen and John Boles, chalked up a rousing $39,000 last week for its second frame at the 1,775-seat Curran.

The big gross was in spite of heavy competition from opening of Frisco Opera season, biggest musical and social event of the year.

'Mice' Moderate $10,800 In Buff; Roch. Split

Rochester, Oct. 3.

"Two Blind Mice," starring Melvyn Douglas, had only moderate going last week in a split between the Erlanger, Buffalo, and the Auditorium here. Gross for the semester reached $10,800. Samuel Spewack comedy it at the Royal Alexandra, Toronto, this week and then plays His Majesty's, Montreal.

Receipts for the Harald Bromley presentation were underquoted for the previous week, the grossing hitting exactly $13,900 for eight performances at the Cass, Detroit.

'Barrier' Sad $7,500, D.C., Cancels Tryout Tour

Washington, Oct. 3.

Michael Myerberg and Joel Spector musical drama, "The Barrier," starring Lawrence Tibbett and Muriel Rahn, shuttered after its initial tryout week at the Gayety because of brutal biz. With the 1,500-seater scaled from $4.20, giving it a potential take of about $26,000, the gross was a flop $7,500.

Though the show's racial theme may have hurt to some extent, knockout was dealt by the overwhelmingly adverse notices handed the new opus. Musical was reviewed both by drama desks and music critics, who turned a general thumbs-down on what was admittedly a noble experiment. Despite the bad beginning, co-producer Myerberg insisted he is still headed for Broadway with the presentation, with an October 16 preem in the works. Cancelling not only the skedded second week at the Gayety, but also a week in Baltimore and two in Boston, the show will be given a general overhauling before its Broadway try.

Left dark by the abrupt "Barrier" closing, the Gayety has the following bookings for the next four weeks: "Curious Savage" (tryout), Oct. 9 for two weeks, and "The Relapse" (tryout), Oct. 23.

'Madam' $42,010, 'Savage' $11,700, 'French' 20G, Hub

Boston, Oct. 3.

Legit was spotty here last week, with three tryouts and a return visit of the indestructible "Oklahome" sharing patronage. New John Patrick play, "Curious Savage," received mixed notices, generally on the unfavorable side, and got mild patronage as extensive rewriting and recasting was in progress. "Call Me Madam," also in the throes of pre-Broadway revisions, had another absolute capacity week, but "Pardon Our French" had costly going in its fourth and final week, at least one too many.

Estimates for Last Week

"Call Me Madam," Shubert (2d wk) (M-$4.80-$6; 1,700). First full week racked up a new house record, $42,010, at the high scale; pulls out next Saturday night (7) for New York.

"Curious Savage," Wilbur (1st wk) ($3.60; 1,200). Russell Lewis & Howard Young production drew a mild $11,700 for its opener; continues this week, after which the house goes dark.

"Oklahoma," Colonial (1st wk) ($4.80; 1,576). Rodgers and Hammerstein musical, in for the umpteenth visit, started slowly with a $21,200 stanza; continues this week and next.

"Pardon Our French," Opera House (4th wk) ($4.20; 3,000). Four weeks was more than necessary, particularly for this huge house; finale drew only a trifle over $20,000, deep in the red. Moved out Saturday night (30) for Broadway.

'Salesman' Slim $15,500 In Western 1-Nighters

Boulder, Col., Oct. 3.

"Death of a Salesman" had generally slim pickings last week in a string of one-nighters ending here Saturday (30). The Arthur Miller drama totalled only about $15,500 for the stanza, less than enough to pay expenses, considering the transportation costs. Dates included the Capitol, Salt Lake City, Monday-Tuesday (25-26); Auditorium, Pueblo, Thursday (28); Chief, Colorado Springs, Friday (29), and the Macky auditorium here Saturday.

Production is playing the Auditorium, Denver, the first half of this week and the Home, Oklahoma City, the second half, then spends all next week at the Music Hall, Kansas City.

'Ear' Aches at $14,200, 1st Wk., Cass, Detroit

Detroit, Oct. 3.

"Lend An Ear" did a poor $14,200 at the Cass in the first week of a fortnight run. Ticket sales are reported brisker for the second round.

Katharine Hepburn's "As You Like It" revival is due at the house Oct. 9 for a fortnight stay. The Shubert still is shuttered, with no prospect of a reopener.

Broadway B. O. Continues Lively; 'Affairs' $26,200, 'Chiffon' $13,400 in 6, 'Season' $13,400 in 5, 'Peep' $51,900

Business was lively on Broadway again last week. The opening of four new shows was perhaps a factor, but the tourist influx and the general seasonal uptrend were probably more responsible. Even more than in recent weeks, nightly receipts followed the winter pattern of a steady build to sellout proportions Saturday night, when even the weak draws profited from slop-over patronage from the smashes.

Of the new entries, "Affairs of State" and "Season in the Sun" got away to turnaway business, with "Black Chiffon" making a promising start. "Southern Exposure" is a doubtful entry and the previous week's "Daphne Laureola" is about holding its own, with large advance sale a factor.

Two openings due this week are "Pardon Our French" and "Giaconda Smile," and there are two more slated for next week. The Arena's stock offering, the dual-bill "Medium" and "Telephone," will close next week, and at least one other current show is a doubtful prospect to continue. "The Consul" shutters Nov. 4 to go on tour.

Total gross for all 18 shows last week was $445,800, or 84.79% of capacity. The previous week's total for 14 shows was $381,700, or 85.06% of capacity.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Royale (1st wk) (C-$4.80; 1,035; $26,800). First eight performances topped capacity, but premiere press list held the gross at over $26,200.

"Black Chiffon," 48th Street (1st wk) (D-$4.80; 925; $22,165). Opened last Wednesday night (27) to six favorable notices (Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and two pans Barnes, Herald Tribune; Chapman, News); first six performances (including $1,600 preview) grossed about $13,400.

"Cocktail Party," Miller (37th wk) (C-$4.80; 940; $21,600). Over $16,200 (previous week, $16,700).

"Daphne Laureola," Music Box (2d wk) (CD-$4.80; 1,012; $25,000). Almost $21,000 (previous week, $21,900).

"Death of A Salesman," Morosco (86th wk) (D-$4.80; 914; $23,800). Over $14,800 (previous week, $14,800).

"Gentlemen Prefer Blondes," Ziegfield (43d wk) (M-$6; 1,628; $48,244). Almost $48,200 (previous week, $47,700).

"Happy Time," Plymouth (6th wk) (C-$4.80; 1,063; $29,019). Nearly $26,400 (pervious week, $24,900).

"Kiss Me, Kate," Shubert (91st wk) (M-$6; 1,361; $40,857). Over $40,900 (previous week, $40,700).

"Member of the Wedding," Empire (39th wk) (D-$4.80; 1,082; $24,000). Nearly $18,700 (previous week, $18,000).

"Mister Roberts," Alvin (132d wk) (CD-$4.80; 1,360; $34,276). About $29,300 (previous week, $28,500).

"Peep Show," Winter Garden (13th wk) (R-$7.20; 1,519; $53,000). Almost $51,900 (previous week, $50,400).

"Season in the Sun," Cort (1st wk) (C-$4.80; 1,064; $25,000). Opened Thursday night (28) to seven affirmatives (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass), and one so-so (Watts, Post); first five performances, $13,400 (including a $1,400 preview).

"Southern Exposure," Biltmore (1st wk) (C-$4.80; 920; $22,600). Opened Tuesday night (26) to one pro (Chapman, News) and seven cons (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post); first seven performances, over $6,000.

"South Pacific," Majestic (76th wk) (M-$6; 1,659; $50,186). Same as always, nearly $50,800.

"The Consul," Barrymore (29th wk) (O-$4.80-$6; 1,066; $28,000). About $18,500 (previous week, $20,100); closing Nov. 4 to tour.

"Tickets, Please," Coronet (23d wk) (R-$4.80; 998; $26,600). Topped $17,600 (previous week, $16,300).

Stock

"Medium" and **"Telephone"** (11th wk) (O-$3; 500; $10,600). About $3,000 (previous week, $3,500); closes Oct. 14, with "Arms and the Man" scheduled to open Oct. 19.

Openings

"Giaconda Smile," Lyceum (D-$4.80; 995; $22,500). Aldous Huxley play, co-starring Basil Rathbone and Valerie Taylor, presented by Shepard Traube; production was financed at $60,000, cost $38,000 (excluding $17,000 in bonds and deposits) and can break even at about $11,000; opens Saturday night (7).

"Pardon My French," Broadway (R-$6; 1,900; $56,000). Olsen and Johnson show was financed at $250,000, cost around $250,000 (excluding approximately $25,000 in bonds and deposits) and can break even at about $30,000; opens tomorrow night (Thurs).

Future Dates

"Legend of Sarah," Fulton, Oct. 11.

"Call Me Madam," Imperial, Oct. 12.

"Burning Bright," Broadhurst, Oct. 18.

"Curious Savage," Beck, Oct. 24.

"Mrs. Warren's Profession," Bleecker Street, Oct. 24.

"Day After Tomorrow," Booth, Oct. 26.

"Hilda Crane," Coronet, Nov. 1.

"Country Girl," unspecified theatre week of Nov. 6.

"Relapse," unspecified theatre, week of Nov. 6.

"Lady's Not for Burning," Royale, Nov. 8.

"Guys and Dolls," 46th Street, Nov. 9.

"Bell, Book and Candle," Barrymore, Nov. 14.

"Ring 'Round the Moon," Beck, Nov. 23.

"Golden State," unspecified theatre, Nov. 25.

"Out of This World," Century, Nov. 20.

"Bless You All," Hellinger, Dec. 14.

"King Lear," unspecified theatre, Dec. 25.

'Like It' $27,700, 'Sarah' $8,400, Phila

Philadelphia, Oct. 3.

With four shows on the boards last week, Philly legit was as active as it's been in years. Business was spotty, however, with two touring presentations getting healthy trade and two tryouts getting little attention.

Estimates for Last Week

"As You Like It," Shubert (1st wk). Katharine Hepburn revival was a solid draw from the start, copping a fine $27,700 for the stanza.

"Lady From Paris," Erlanger (1st wk). Revised operetta, formerly titled "Music in My Heart," received a dubious critical rating and skimpy boxoffice play; $10,800.

"Legend of Sarah," Locust (1st wk). Good notices failed to wake up the local citizenry for the initial week, so the take reached only $8,400 on this tryout.

"Mister Roberts," Forrest (4th wk). Touring smash put together another profitable semester at $22,700; two more weeks to go.

'Kate' Capacity $35,100 In Solo Balto Week

Baltimore, Oct. 3.

"Kiss Me Kate" was a solid sellout at Ford's here last week, winding up with a smash total of over $35,100. Turnaway biz reached such proportions that disappointed customers took to writing letters demanding a reason why musical didn't book a two-week stretch, which it turned out would have been a natural.

"The Barrier," new musical starring Lawrence Tibbett and Muriel Rahn, originally set for Oct. 9, has been cancelled and the next booking will be "Mister Roberts," Oct. 23.

Plays Out of Town

Burning Bright

New Haven, Sept. 27.

Richard Rodgers and Oscar Hammerstein II presentation of drama in three acts (four scenes) by John Steinbeck. Stars Kent Smith, Barbara Bel Geddes, Howard Da Silva; features Brooks Martin. Directed by Guthrie McClintic; scenery and lighting, Jo Mielziner; costumes, Aline Bernstein. At Shubert, New Haven, Sept. 27, '50; $3.60 top.

Joe Saul	Kent Smith
Friend Ed	Howard Da Silva
Mordeen	Barbara Bel Geddes
Victor	Brooks Martin

On the premise that there is a numerically sufficient audience preferring stimulation to straight escapism, John Steinbeck's new opus with its somewhat prophetic title, should glow within the Broadway incandescent firmament well into the present semester. For the playgoer who prefers not to check his gray matter along with his outer apparel on the way in, this work offers a rewarding experience, both emotionally and intellectually. It requires plenty of concentration to absorb its full content, but the result is worth the effort.

"Burning Bright" will leave an imprint on the current season not only as a well written, well acted and directed play but also as one employing a most novel exposition technique. Basically, its theme is simple, being the story of a young wife's attempt to bring happiness to her sterile, middle-aged husband, who craves parenthood. This she does by bearing him a child sired, without his knowledge, by a younger man. The outcome of this decision lends itself to telling drama. What might have been a distasteful subject is handled with such sincerity and lack of the sordid that it rates praise for its effective treatment.

Author has achieved a brilliant stroke in pointing up the universal nature of his plot by setting his four scenes against completely different backgrounds, yet maintaining an unbroken story thread. Thus an opening act located in a circus dressing tent gives way to a second stanza set on a farm, a third act in master's quarters on shipboard and an epilog in a hospital room. The four characters involved depict those various walks of life but they all have the common denominator of the problem that constitutes the play's thesis.

Steinbeck has created a provocative piece of stagecraft and dressed it in wordage of considerable depth and merit. His is dialog that is exceptional not just by chance. It is evident that he moulds his phrases with the precision of a skilled artisan. His philosophy embodies the thought that despite the depths to which the human animal sometimes sinks, there is within the race a shining light that breaks through all attempts to obliterate it. Title "Burning Bright" is taken from a William Blake verse that raises the question, "Did the same creator who made the docile lamb also create the fearful tiger?"

A potently talented cast carries out varied assignments with outstanding merit. Shifting from a circus acrobat to a farmer, to a sea captain and finally to just plain Joe Citizen, Kent Smith gives to the role all the flexibility it demands. Barbara Bel Geddes, traversing a companion gamut, is adroit in interpretation as well as physically appropriate. She carries the solo femme burden well. Howard Da Silva upholds his star billing with a palm-pounding performance that pictures him as the eternal family friend, in this case a clown, then a farmer, then a seafarer. Brooks Martin's playing of the young "stud" member of the clandestine alliance is first class thesping.

Guthrie McClintic's direction carries on his high standard. He has capitalized on the absorbing possibilities of this script with an efficient combination of pace, emphasis and delivery. What Jo Mielziner has done with a few trappings and some lights must go down in the books as an outstanding accomplishment in stage scenic effects. He displays perfect blending with the essence of the story development, shuns the obvious and challenges the imagination of the audience. Aline Bernstein has added a visual assist with good costuming.

The Richard Rodgers-Oscar Hammerstein II producing team, which has long since proved its ability to succeed in realms other than musical, rates bows for courage in tackling this one and for the fine overall presentation of it.

Bone.

The Barrier

Washington, Sept. 26.

Michael Myerberg and Joel Spector presentation of music drama in two acts (three scenes), book and lyrics, Langston Hughes; music, Jan Meyerowitz. Stars Lawrence Tibbett, Muriel Rahn; features Wilton Clary. Staged by Michael Myerberg; musical direction, Joel Spector; choreography, Charles Weidman and Doris Humphrey; setting, H. A. Condell. At Gayety, Washington, Sept. 26, '50.

William	Lorenzo Herrera
Sally	Charlotte Holloman
	Reri Grist, alternate
Servant	Dolores Bowman
Butler	Laurence Watson
Overseer	Victor Thorley
Col. Norwood	Lawrence Tibbett
	Paul Elmer, alternate
Cora Lewis	Muriel Rahn
	Urylee Leonardos, alternate
Fred Higgins	Richard Dennis
Bert	Wilton Clary
	Edward Wellman, alternate
Storekeeper	Robert Tankersley
Undertaker	Jesse Jacobs
Assistant	Stuart Hodes

DANCE SEQUENCE

Young Norwood sung by Lawrence Tibbett
Young Norwood danced by Marc Breaux
Young Cora sung by Charlotte Holloman
Young Cora danced by Josephine Keene

Bride	Helene Ellis

"The Barrier," operatic version of Langston Hughes' drama of race conflict, is a might-have-been that fails to make the grade and strangles in the tortuous passages of its music. It's a shame because there is so much promise in the violent power of the Hughes story, and a truly magnificent singing performance by Muriel Rahn, backed by strong performances by Lawrence Tibbett and Wilton Clary. But, except in the final scene, the musical score is a ball and chain.

The story is well known—the planter living on his estate in Georgia with his Negro housekeeper-mistress and their four mulatto children toward whom he shows considerable kindness and for whose education he provided. However, he says they are Negroes and must not forget their place, nor presume to call him "father." The oldest son, Bert, insists upon following his "white side," refuses to be obsequious in the little Georgia village and uses the front door of the plantation house. When Col. Thomas Norwood angrily rebukes him, Bert, played by Wilton Clary, strangles the colonel and flees from the mob he knows will be after him. The mob chases him through a swamp and back to the house, where it corners him. There Bert commits suicide. Miss Rahn plays the Negro housekeeper who tries to protect her children and at the same time occupy the place Col. Norwood has set for her.

Jan Meyerowitz has done a score which represents the racial conflict in a confusion of dissonances and flat passages, with virtually no melody except in the final scene in which Miss Rahn sings of her early romance with the Colonel—30 years ago. This aria, filling in the period while the mob is off chasing her son, conjures up a ballet representation of the young lovers and of the colored girl's disappointment when the Colonel brings home a wife. The ballet seems artificially stiff and out of place in the midst of the bloody violence. What's more, although it depicts events circa 1920, the male dancer — representing the young colonel—is costumed like a minstrel end-man of the mid-19th century, without the burnt cork.

Miss Rahn gets what little melody there is in her songs and makes the most of her selections. Tibbett generally pounds at the flat, colorless music and is so intent upon working a Dixie accent into his voice that his enunciation of the lines suffers. Nice job is done by Wilton Clary as the violent son.

Despite the opera format, which seeks to operate in the mould of productions like "The Consul" and "The Medium," the spoken lines of some of the minor characters fit nicely and offer relief from the singing. Dancing of Marc Breaux as the young Norwood and Josephine Keene as the young Cora is good, but suffers from the uneven choreography of Charles Weidman and Doris Humphrey.

Lowe.

The Lady From Paris

Philadelphia, Sept. 26.

Franz Steininger presentation of operetta in two acts; book, Patsy Ruth Miller; lyrics, Forman Brown; additional dialog, Jose Ruben; Tchaikowsky melodies adapted by Franz Steininger. Stars Marthe Errolle, Helmut Dantine, Irene Bordoni; features Della Lind, Sig Arno, Charles Fredericks, Patricia Bowman. Directed by Jose Ruben; choreography, Anthony Nelle; settings and lighting, Furth Ullman. Entire production under supervision of Franz Steininger. At Erlanger, Philadelphia, Sept. 26, '50.

Andrew Carnegie	Marvin Goodis
Tchaikovsky	Helmut Dantine
Lester Mathews	John Giuliano
Mrs. Mathews	Lillian Thomason
Victor Herbert	John Stamford
Carnegie's Niece	Delphina Brownlee
Tanya	Irene Bordoni
Nikki	Charles Fredericks
	(Alternate, Wm. S. Difenderfer)
Desiree Artot	Marthe Errolle
Maurice Schumann	Sig Arno
Nikki's Orderly	John Pelletti
Natasha	Kitty Mattern
Gypsy Girl	Yolanda Dennis
Princess Katherine	Della Lind
	(Alternate, Emily Stephenson)
Taranova	Patricia Bowman
Trepak Dancer	Rasma Polinoff
Nikki's Housekeeper	Thelma Dalpe
Mischa	Alfred Zega
Wardrobe Mistress	Sonia Swan
Premier Danseur	Robert de Voye
Lord Chamberlain	William S. Difenderfer

Singers, Dancers: Sigrid Ahern, Ilona Bodor, Delphina Brownlee, Thelma Dalpe, Yolanda Dennis, Vivienne Dupree, Sofia Karin, Emily Stephenson, Sonia Swan, Lillian Thomason, Ken Carroll, Louis Raymond, William S. Difenderfer, Marvin Goodis, Jack Harrold, John Juliano, Philip Letich, John Scott Stamford, Adele Aron, Ruth Cassell, Miriam Demar, Bunny Foster, Anna Fraye, Donna Jean Henry, Tischa Horn, Loretta Moffat, Beverly Newdecker, Yolanda Novak, Doris Padgett, Jean Lee Schoch, Joan Sorenson, Jerry Fries, Deni Lamont, Kenneth Lawrence, Frank Marasco, Lester Russon, Charles Zulkoski.

This operetta, "The Lady from Paris," is a revised edition of "Music in My Heart," which preemed at the Shubert, Philly, in September, 1947. "Lady," which reopened the Erlanger as a legit house, will go to Chicago after its local break-in.

As "Music in My Heart," produced under the West Coast managerial aegis of Henry Duffy and staged by Hassard Short, the show got rather good local notices and enjoyed two terrific weeks, with frantic attempts being made to hold it over for a longer period. At that time local playgoers were comparing it favorably to "Blossom Time." Its history after that is familiar—thumbs-down notices on Broadway, an attempt by the management to force the issue with extra advertising and plugging and the eventual folding after a few weeks.

Franz Steininger, who adapted the Tchaikowsky score for this operetta originally as well as conducting the orch, still had faith in the possible welding of Tchaikowsky's life and melodies into a light musical, even if Duffy and Short had given up the idea. Accordingly Steininger, having dug up a bankroll, is now the producer of "The Lady from Paris."

In its new form, the piece got generally bumped by all the crix here, although they still raved about the score. Chief criticism

(Continued on page 61)

Legit Bits

Continued from page 58

had one week off, but was given three days extra by producer **Kermit Bloomgarden** to finish his stint.

Tom Kilpatrick, for the last 10 years general manager and press-agent for **Brock Pemberton**, has optioned **Richard P. Bissell's** novel, "A Stretch on the River," which the author and **Noel Houston** are dramatizing . . . **Lillian Hellman** is reportedly working on a new play which **Kermit Bloomgarden** would produce. She's meanwhile set aside a musical which she and **Leonard Bernstein** have in mind . . . **Lillian Gish** has succeeded **Patricia Collinge** in the femme lead of "Curious Savage," which is now slated to open Oct. 24 at the Martin Beck, N. Y. . . . **Mary Martin** will leave the cast of "South Pacific" next May 31, at the expiration of her contract. In the fall of 1951, she'll star in the London edition of the **Rodgers-Hammerstein** musical . . . **Estelle Winwood, John Loder, Lesley Woods** and **Jack Manning** will be in the cast of the **Norman Rose-Ben Grauer** revival of "Mrs. Warren's Profession," opening Oct. 24 at the Bleecker Street Playhouse, N. Y. . . . **John Shubert's** "Day After Tomorrow" production will be the season's second Theatre Guild subscription offering. The **Russell Lewis-Howard Young** "Curious Savage" will be the first.

Marion Randolph, who regularly plays one of the tourist gawkers in "Southern Exposure," went on in the femme lead Saturday (30), when **Betty Greene Little** was ill . . . **Edna Best** and her actress-daughter **Sarah Marshall**, both British born, have received their final naturalization papers. Incidentally, Miss Best returned to the Coast last week after seeing some of the new shows and standing by for the start of tuneup rehearsals of "I Know My Love," in which **Miss Marshall** will tour this season with **Alfred Lunt** and **Lynn Fontanne**. Miss Best had a couple of legit nibbles during her New York stay, but isn't particularly interested in resuming a career . . . The New York Drama Critics Circle, in its first meeting of the season, voted unanimously last week to condemn "irresponsible blacklisting in our field of arts, letters and entertainment." Reelected for another year were **John Chapman** (News), president; **Ward Morehouse** (World-Telegram & Sun), vice-president; **George Freedley**, an honorary member, secretary; **Tom Wenning** (Newsweek), treasurer. **Louis Sheaffer** (Brooklyn Eagle), was elected to membership.

Vince McKnight on leave of absence from publicity duties for the subway circuit, to be general manager for **Harald Bromley** and **George Brandt** during the current tour of "The Innocents," with **Sylvia Sidney**. **Gertude Bromberg** is pressagent for the attraction, now in Chicago for a run.

'Samarcande' Opens Big In Paris; Okay for Pix

Paris, Oct. 3.

Well produced and directed by Jean Darcante, "Ce Soir a Samarcande" opened auspiciously Sunday (1) at the Renaissance theatre.

Three-act drama of circus performers by Jacques Deval is an obvious screen bet.

'Pacific' $77,605, St. L.

St. Louis, Oct. 3.

"South Pacific," which is making a habit of smashing house records at its various touring stands, repeated it here last week. The Rodgers-Hammerstein musical grossed a staggering $77,605 in its first eight performances at Kiel auditorium.

Show should top that figure for the current and concluding week, as there will be no opening night press list to cut receipts.

Siegler

Continued from page 57

York dailies for the various ticket subscription clubs, a battle between these organizations and the brokers, with the theatre operators a key factor, has been inevitable from the start. The position of the various producers in the situation is figured relatively unimportant, since they don't generally control the distribution of tickets.

Another factor in the situation is apparently the mail order setup, which has grown to enormous proportions in recent seasons. In the case of "Call Me Madam," for instance, the estimate $1,000,000 advance sale means that for many weeks there will be comparatively few tickets available for broker allotments. Considering all the angles involved in that situation, there are bound to be repercussions if such situations continue to develop with future shows.

Current Road Shows

(Oct. 2-14)

"As You Like It" — Shubert, Phila. (2-7); Cass, Detroit (9-14).

"Barrier" (tryout) — Gayety, Wash. (2-7).

"Brigadoon" — His Majesty's, Montreal (2-7); Royal Alexandra, Toronto (9-14).

"Burning Bright" (tryout)—Plymouth, Bost. (2-14) (Reviewed in VARIETY this week).

"Call Me Madam" (tryout)—Shubert, Bost. (2-7) (Reviewed in VARIETY, Sept. 13, '50).

"Come Back, Little Sheba"—Erlanger, Chi. (2-14).

"Curious Savage" (tryout)—Wilbur, Bost. (2-7); Gayety, Wash. (9-14) (Reviewed in VARIETY, Sept. 27, '50).

"Day After Tomorrow" (tryout)—Shubert, Bost. (9-14) (Reviewed in VARIETY from London, March 15, '50, under original title, "The Way Things Go").

"Death of a Salesman"—Aud., Denver (2-4); Home, Oklahoma City (6-7); Music Hall, Kansas City (9-14).

"Devil's Disciple" — Biltmore, L. A. (2-7); Civic Aud., Pasadena (9); Aud., Riverside, Cal. (10); Municipal Aud., Long Beach, Cal. (11); Russ Aud., San Diego (13-14).

"Diamond Lil"—Blackstone, Chi. (2-14).

D'Oyle Carte — Shubert, New Haven (12-14).

"Gentlemen Prefer Blondes"—Curran, San Francisco (2-14).

"Guys and Dolls" (tryout)—Shubert, Phila. (9-14).

"Hilda Crane" (tryout)—McCarter, Princeton (13-14).

"I Know My Love" — Shubert, New Haven (2-7); Bushnell Aud., Hartford (9-11); Metropolitan, Providence (12-14).

"Innocents"—Harris, Chi. (2-14).

"Kiss Me, Kate"—Erlanger, Buffalo (2-4); Aud., Rochester (5-7); Music Hall, Cleveland (9-14).

"Lady From Paris" (tryout)—Erlanger, Phila. (2-7); Shubert, Chi. (9-14) (Reviewed in VARIETY this week).

"Legend of Sarah" (tryout)—Locust, Phila. (2-7) (Reviewed in VARIETY, Sept. 27, '50).

"Lend An Ear"—Cass, Detroit (2-7); Davidson, Milwaukee (9-14).

"Lost in the Stars"—Omaha, Omaha (3-4); Music Hall, Kansas City (5-7); American, St. Louis (9-14).

"Mister Roberts"—Forrest, Phila. (2-14).

"Oklahoma"—Colonial, Bost. (2-14).

"Relapse" (tryout) — Playhouse, Wilmington (5-7); Walnut, Phila. (9-14).

"South Pacific"—Kiel Aud., St. Louis (2-7); State Fair, Dallas (9-14).

"Springboard to Nowhere" (tryout)—Selwyn, Chi. (9-14) (Original strawhat production reviewed in VARIETY, July 13, '49).

"Streetcar Named Desire"—Playhouse, Wilmington (2-3); Karlton, Williamsport, Pa. (5); Community, Hershey, Pa. (6-7); Erlanger, Phila. (9-14).

"Texas, Li'l Darlin'" — Great Northern, Chi. (2-14).

"Two Blind Mice"—Royal Alexandra, Toronto (2-7); His Majesty's, Montreal (9-14).

'Brig' $25,200 in Split

Portland, Me., Oct. 3.

John Yorke's touring production of "Brigadoon" put together a profitable gross of $25,200 last week in seven performances spread over three stands. Musical got $7,400 in two showings Monday and Tuesday (25-26) at the Metropolitan, Providence; $4,200 more in a single performance Wednesday (27) at the Auditorium, Worcester, and $13,600 in four times Thursday-through-Saturday (28-30) at the State here.

Show is at His Majesty's, Montreal, this week.

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Literati

Scully Turns Pro

After innumerable for-free speaking appearances over the years, it took a bestselling book to put columnist-author Frank Scully into the for-pay category. He guests Saturday (7) on the Faye Emerson show (CBS-TV) for $350, as the result of his "Behind the Flying Saucers" book, for which he is currently making the New York ballyhoo rounds for Henry Holt, the publisher. Scully will spiel about you-know-what.

Incidentally, there is considerable film interest in "Saucers," namely at Warners.

'Happy Mother Goose'

Walter Annenberg, head of the Triangle Publications empire (Phila. Inquirer, Morning Telegraph, Racing Form, Seventeen mag, etc.), last week (30) unveiled in N. Y. a new facet in his enterprises—books for children. Specifically, it was a one-shot entry, in a nursery rhyme book titled "Happy Mother Goose," but the publisher admitted he planned four more kid books for '51. Present tome, a 48-page publication containing 108 nursery rhymes, each one illustrated, goes on sale Oct. 11, at 50c in soft-paper edition, $1 in hardcover. Triangle used its own presses for the roto job, with each page varnished and water resistant. At last week's preview, Annenberg also showed an RCA Victor two-side album "Happy Mother Goose," which Fran Allison and the Kukla clan recorded from the book. Album, the Kukla gang's first, will be out Oct. 15 and sell at $1.95 for the 45's and $2.20 on 78's, with Victor set to give it big promotion.

Rhyme book was conceived by a British clothing manufacturer, Geoffrey Hall, who wanted to eliminate all references to violence and suffering in the old nursery book, as bad for kids. Annenberg picked the idea up; had his Phila. Inquirer book editor, David Appel, adapt the new rhymes to streamline and Americanize them (hence the "Happy" tag), and had William Dugan, young Philly artist, illustrate them. Triangle ran off 250,000 soft-cover and 20,000 hardcover copies of "Happy Mother Goose" for the first run. Popular response to the book will cue more such.

Hal Block's Life Among Comics

Gagwriter Hal Block, who's currently a panelite on CBS-TV's "What's My Line?", has a piece titled "My Life Among the Comedians" in the Oct. 14 issue of Collier's. Article is sprinkled with reminiscences of Bob Hope, Milton Berle, Fred Allen, Edgar Bergen, George Burns, Eddie Cantor, Phil Baker, Ken Murray, etc.

Block cites some of the sponsor taboos which curb scripters, such as the word "swift" being barred on the Armour show and the word "armor" being banned from a Swift show. No matter what it does to your joke, Block writes, you can't have a man wearing a Chesterfield on a Camel program nor a man wearing a camel's-hair coat on a Chesterfield show. He recalls that the late W. C. Fields, then working on a Lucky Strike niter, mentioned a fictitious relative named Chester, and it was several weeks before the agency realized he'd slipped in a "Chester Fields."

Chi Sun-Times In Overhaul

In the latest of switches and staff shakeups which have been occuring during the past two years, the Chicago Sun-Times last weekend underwent a top level complete overhauling. Supposedly a shift toward younger management, with a view to more promotion, Marshall Field Jr. took over as publisher from his father, who resigned. Field Jr. also took over the editorial duties of Richard Finnegan, who remains as consulting editor. Russ Stewart remains as general manager and Milburn Akers moves up from the managing editor slot to executive ed. Thomas Reynolds advances from assistant to managing ed. On the business side advertising director Leo Abrams is supplanted by his assistant L. T. Kmott and William Mox takes over from his former circulation boss, John F. Shanahan.

Ethel Waters Saga

"His Eye on the Sparrow," Ethel Waters' autobiog (as told to Charles Samuels) appearing in its entirety in the October issue of Ladies' Home Journal, is an impressive, moving account of the triumph of character over an almost unbelievably sordid environment. The illegitimate child of a 13-year-old girl raped by a young neighborhood ruffian, Miss Waters somehow survived a succession of squalid surroundings in the most vice-ridden slums of Philadelphia and Chester, Pa., never knowing a real home, never having a family and seeing her nearest relatives (except her remarkable grandmother) habitually drunk or stupefied with dope.

The piece is not only an inspiring story of triumph over appalling odds, but shameful evidence of the cruel, stupid bigotry that allows such conditions to exist. Samuels' writing, incidentally, is uneven, sometimes giving Miss Waters an illiterate dialect and others making her sound almost erudite.

"Sparrow," due for publication in book form by Doubleday, will be a Book-of-the-Month Club selection for next April. *Hobe.*

CHATTER

American mag running picture-story on songstress Mindy Carson in "Interesting People" section of current issue.

Jack A. Goodman, vice president and exec editor of Simon & Schuster, elected to firm's board of directors last week.

Flair's West Coast correspondent Rupert Allan undergoing surgery in St. Louis and will be absent from his post for about a month.

Jack Dowling, Chi Sun-Times rewrite man and expert on the Far East, joins the staff of Life and leaves for an overseas Orient assignment.

Simon & Schuster is issuing Charles Addams' "Monster Rally," with foreword by John O'Hara. Most of the cartoons came from the New Yorker.

K. S. Giniger, editor of Prentice-Hall's trade book division, leaves N. Y. on Oct. 13 for a trip to Europe on which he'll contact authors, agents and publishers.

Van Heflin penned a piece for the current Theatre Arts Magazine on the theatre arts course at UCLA, one of the few times a film name has cracked the legit mag.

Chi Daily News staffer Jack Mabley takes over this week as sheet's radio-TV editor. Sam Lesner, who had been sharing AM-TV beat with Mabley, remains as film critic.

Muriel de Lisa's "The How and Why of Motion Pictures," sponsored by the film industry, has been retitled "Lights, Camera, Action—The How and Why of Motion Pictures."

New York Herald Tribune dropped its Chicago staff. Jimmy Starr, of the Chicago Sun-Times, will service part-time. Previous midwest correspondent, William Glasgow, switched to Time magazine last week.

Cartoonist Abner Dean has been assigned to advertising art work for the upcoming Broadway musical, "Guys and Dolls." Dean has already completed the title pages for the Frank Loesser score, published by Edwin H. Morris Music Co.

Norman Reader, French Government Tourist Office ad-publicity director, and Mrs. sail tomorrow (Thur.) on Liberte for six-week tour of France. He'll gather info of interest to Yanks on Paris' yearlong celebration of its 2,000th anni in '51.

Plays Out of Town

Continued from page 60

was again aimed at the book, which is again credited to former film star, Patsy Ruth Miller, with Jose Ruben, now directing, credited with additional dialog. Some first-nighters felt that "The Lady from Paris" is much inferior to "Music in My Heart," which had its big moments and a generally more eye-filling and elaborate production.

Chief assets of the present show are Helmut Dantine, film star, who does a fine legitimate job as Tchaikowsky, and doesn't sing at all, and the ballet dancing of Patricia Bowman, also new to the cast. The choreography, formerly in charge of Ruth Page, is now credited to Anthony Nelle. There's been an improvement in that department but not in Furth Ullman's settings and lighting. Steininger is now credited with being supervisor of the entire production. To Irene Bordoni and Sig Arno fall most of the show's comedy and it's pretty forced and meritricious. Marthe Errolle sings the femme lead well, but seems a little ill at ease. Charles Fredericks, of the original cast, joined this production at the last moment and has show's best voice as second male lead, Nikki.

Steininger has done some rearrangement of the musical numbers and there is no denying that there are a host of fine ones, dances, choruses, solos and novelties. It's a gorgeous score but it doesn't get any assist from the libretto. Only bet, in fact, seems to be to keep the show on the road where, the names helping, it might get by. If New York critics lambasted it before, they'd be even tougher now. *Waters.*

House Reviews

Continued from page 56

The oldtimers with name value two or three decades ago are potent b.o. lure at this stand. At the same time, youngsters who look as though they've been taught routines by one in the business at the turn of the century are similarly strong audience fodder.

There are two such examples in the current show. John Steel, one of the top tenors in the era of the late Florenz Ziegfeld, is given marquee billing. Of course, his voice is merely a suggestion of what it was in those days. But there's an unusual tolerance in the audience for these yesteryear stars, and his reception proves it. Steel reprises some of the hits he introduced and, of course there's a good deal of theatrical history wrapped around this personality. There were waverings of pitch and uncertainty of tone at times, but the audience didn't seem to mind. Other example, is the opening turn of Rich & Gibson (New Acts) xylophone act which is reminiscent of acts that played the circuits long ago.

There are some good elements on this show with the major weakness in the comedy dept. There are three male comics on the bill, unusual for any program since comedy is the scarcest commodity in the vaude field. The first of the trio, Hal Sherman, registers strongly. His pantomime terps are always laugh-provoking and there is some good material in his gab. Second zany, Bobby Sargent (New Acts), is yet to get proper projection, while the third, Milton Douglas, a vet, had a difficult time getting started. Some of his stuff was hep, which didn't make an impact on this house.

Major novelty in the show is Gautier's Bricklayers, one of the top canine acts in the business, which gets over handily. Bill is completed by the Lai Founs Troupe (New Acts). Rollo & Cressy boy and girl east-Indian terpers, impress with some good routines. *Jose.*

Apollo, N. Y.

Dinah Washington, Joe Thomas Orch (16), *Herb Lance, Edwards Bros.* (3), *Brown & Brown Trio, "Crackshot" & Co.; "Broken Arrow"* (20th)

Emphasis at the Apollo this session is obviously on the film, with an average stage show, headed by Dinah Washington, in support. It's the first time since house's reopening in August that an A picture has been brought in.

Joe Thomas' orch provides the music for this round in average fashion. Band gives out with some jump tunes that has leader bouncing up and down while blowing sax. In addition to Thomas, crew sports four other saxmen, two trombonists, three trumpeters, three fiddlers, and three rhythm. Midway during the show, crew is cut down to a sextet, composed of trumpet, trombone, sax (Thomas) and the three rhythm pieces. Six-man combo delivers, for okay response, "Jumpin' Joe," "Artistry in Moods" and "Backstage At The Apollo."

The Edwards Bros., ofay acro trio, draw strong mitting with their hand-to-hand balancing. Top response is garnered when one of the trio does a handstand on a pileup of chairs balanced on bottles. In the vocal department Herb Lance renders "I'll Always Be In Love With You," "Just Say I Love Her" and "Close Your Eyes" in good voice. However, his delivery could be strengthened and the business of constantly moving of hands could be dispensed with.

Miss Washington holds down closing spot in nice fashion. Gal, who complained of a sore throat when caught opening night, delivers a number of songs for neat response. Tunes include "Good Daddy," "Harbor Lights" and "I Cross My Fingers." Songstress, teamed with Lance, finishes show with a duet on "I Wanna Be Loved."

Comedy spot is filled routinely by "Crackshot & Co.," with audience responding appreciatively to the corny material offered. The Brown & Brown Trio, adagio trio, are reviewed under New Acts. *Gros.*

SCULLY'S SCRAPBOOK

By Frank Scully

Scribner's Window, Sept. 28.

Twenty years ago I used to write a column called the European Runaround. It was a fairly pat illustration of the Einstein Theory of Relativity, because Europe ran around, I didn't. *Sime* was the first to spot that despite the fact that my datelines were from faraway places the postmark was always Nice, France. But last week the title caught up to me. I ran around Manhattan at such a dizzy pace that I thought I saw Paris, London, Vienna, Berlin, Athens, Moscow (Idaho) and other spots before my eyes.

Mostly the running was to and from the various radio and television studios. I was pitching for an old friend of mine, in fact the oldest friend I have. He had just published a book, the making of which there is no end. One of the programs was Mary Margaret McBride's. The first thing she did was to throw a curve. Remember, I was pitching and she was supposed to be catching. Catchers are not supposed to throw curves. Or have they changed the rules?

"Thought you weren't coming to New York," she said.

"Who said that?"

"You did. In this week's VARIETY."

This fast-moving dialog took place shortly after 1 p.m. on a Wednesday. VARIETY hits the stands at noon. At East 22nd street, where I was holed up at the time, VARIETY, I was informed, does not appear before Thursday. It's probably delivered by overaged Pentagonians, But Miss McBride no doubt employs Flying Saucerians. Anyhow she had the goods on me. It seems I had said I wasn't coming to New York for personal appearances because I didn't believe the personalities of authors sold books. If they were good that satisfied the public without buying a book, and if they were bad the public said, "That dope, how could he write a book?" But Holt & Co. wired me that Scribner's had one whole window on Fifth avenue devoted to Hemingway (their own author) and another to Scully, some mugg who was lousing up the whole biz by writing a book without a dame in it. So what? I changed my mind, which as Joe Laurie, Jr., the first of the pint-sized Saucerians would be the first to remember, is the best way to keep your mind clean. Change it often.

Another curve Mary Margaret McBride threw me was how could I meet such eminent scientists as described in "Behind the Flying Saucers"? I told her I had an open door policy in Hollywood and wrote with the hope of being interrupted. People come and they go, which helps. I talk to them all. "Why you yourself came there 14 years ago, remember? Didn't I talk to you?" Touche! She remembered.

She also remembered that a day or two before I had been on the "Dorothy and Dick" program over WOR. I had heard on the west coast that they had been plugging the book and believed every husband and wife should get a copy, because it would prove the greatest conversational piece in years. So the publishers booked me into the "D and D" program before I even had a chance to see that Scribner window dressing.

Protocol, Toujours Le Protocol

This, I later learned, violated protocol. Miss McBride does not take second helpings. When I talked to her, however, she said she had listened to the WOR broadcast but she couldn't make out what I was saying. It sounded as if somebody were trying to jam WOR's kilocycles. (The Voice of Venus?) "In that case," I said, "you'll be having me first, after all." Cute, eh?

Then there was the case of "This Is New York," where it seemed as if I not only had been drowned out but suppressed altogether. As this had also happened on the Rudy Vallee program some weeks ago (which, incidentally, gave us both more publicity than if his platter had been heard), it looked as if I'd have to go to Mexico and blast back over those powerful stations into my native land.

But this, unhappily, was not the case. I had not been suppressed. What had happened was that I had made a recording for Bill Leonard at WCBS, whereas the performances over WNBC with Mary Margarct McBride and over WOR with "Dorothy and Dick" were live.

Leonard had boxed two rounds with Joe Louis and two with Ezzard Charles, and had lived to record their comparative boxing skills. He was to announce his opinion of the likely winner, based on how each had tagged him. The rest of the program was to be devoted to the Scully-wag and his Saucerian investigations on an interplanetary level. Quelle parlay. From the floor of a ring in Yankee stadium to 161,000,000 miles of space. Isn't radio wonderful?

The interview was a fast-paced job and everybody was pleased. Leonard said he would release it the following morning. Sure enough, the next morning his announcer told that part of the eastern seaboard which happened to be awake that early on Saturday morning (and New York is a five-day town, if ever I saw one) that Bill Leonard would give his opinion of the likely winner of the heavyweight rhumba and follow it with an interview with some character that sounded like Tully or Gully or Scully or something.

Heard Any Good Greek Stories Lately?

The glancing blows that Leonard had taken in the rival boxing camps must have left even his technicians slightly slaphappy, because what followed wasn't what had been announced at all. Leonard picked Charles to win on a decision in 15 rounds. That part was okay. Okay heck, it was perfect! But what followed was not this Tully or Gully or Scully or whatever his name was but a Greek with an Oxford accent, a guy who sounded like no head waiter I had ever known. He certainly didn't sound like Chelios of the Brown Derby or George of Chi Chi's in Palm Springs, my two foremost authorities on Greece ever since I failed to finish a theme paper on Plato at Columbia University for Prof. Walter B. Pitkin and thereby flunked the course.

This Greek said he looked for a red rash to break out in the Balkans within three months or, at the most, a year, but if the Yugoslavs, the Albanians (from Albany, I presume, which is how Gov. Dewey got into the international name-calling contest), the Greeks and the Turks would stay in the one goulash, Uncle Joe would hesitate before telling Bulgaria to heave a moth-eaten monarchy like Greece back into any one of its hundred Adriatic ports.

Noel Coward Sees Them Again

Leonard then asked the speaker what his favorite song was and he said, "I'll See You Again," which sounded like a pitch for a return booking. So Bill played it and the program ended on that schmaltzy note.

Then the phone calls began to pour in. America is so touchy about what is happening to its Four Freedoms. What happened? Was this Tully or Gully or Scully, or whatever his name was, yanked off the air again? Was WCBS joining WOR in the old finger exercises? The author had refused the war of words to a conflict between the Saucerians and the Pentagonians. Was he being silenced by the Pentagonians for his insolence?

It certainly looked like it but, alas (by the way, what happened to alack? Haven't seem him around in years), it wasn't so. What had happened was that the studio disk jockey who substituted for Bill Leonard on Saturday had pulled the wrong tape-recording from the files. In fact it seems he got the tape that had been used the day before. The Greek said he'd see him again, and he did.

Leonard said he'd repair the damage, small as it was, by playing the Scully Saucerian Sonata on Tuesday, Oct. 3, at 9:15 a.m. Be sure to miss it.

So that's all there was to it. But it looked for a while as if an iron curtain were being banged across the head of a native historian in free America just because the character had said that the Air Force literati didn't know a balloon from a flying saucer or, what was worse, a comma from a coma.

Broadway

"Icecapades" blades company back from a European tour.

Robert Lantz, of the Gale Agency, planed to the Coast Saturday (30) on some film deals.

Le Vouvray, East Side bistro, refurbished its decor and enlarging after-theatre entertainment policy.

George L. George, who directed two features for Palestine Films in Israel, returned to New York Sunday (1).

"Dusty" Bruce, Tucson disk jockey visiting here, lengthening her Manhattan stay by another month.

Murray Silverstone, prez of 20th-Fox International, off to Europe for a survey of the continental market.

David Golding, 20th-Fox home-office publicity manager, returned over the weekend from a three-week vacation in France.

Samuel N. Burger, Loew's International sales chief, left by plane last week on a round-the-world business trip. He's due back in December.

A. J. Balaban, managing director of Roxy theatre, N. Y., is partying Gary Wagner, house's staff photographer, at cocktail party backstage Oct. 10

Walter Pidgeon due in from England today (Wed.) en route to the Coast to begin work in Metro's "Soldiers Three." While in England, he made "Calling Bulldog Drummond" for M-G.

Metro ad chief Silas F. Seadler spoke on "What's with the Movies" before the Advertising Post of the American Legion at the Hotel Lexington Monday (20.)

Eileen Peel, who appeared in the Broadway version of "The Cocktail Party," sailed on the Queen Mary, Friday (29) to join the London production of the same play.

Richard Carlson in N. Y. from the Coast for interviews, broadcasts and personal appearances in connection with "The Sound of Fury," Robert Stillman film in which he stars.

Roy Rogers and his actress-wife, Dale Evans, cocktail partied the press Friday (29) at the Warwick hotel prior to appearing on the preem of "The Gabby Hayes Show" Sunday (1) on NBC-TV.

Paramount has set an eight-city touring sked for John Payne in behalf of "Tripoli," in which he co-stars with Maureen O'Hara. Commencing Oct. 9, appearances by the star have been set for Philadelphia, N. Y., Pittsburgh, Detroit, Cleveland, Columbus, Cincinnati and Lexington, Ky.

Barbara Stanwyck, back from visiting her husband, Robert Taylor, on Metro's "Quo Vadis" set in Rome, left for Indianapolis yesterday (Tues.) for the world preem there Friday (6) of "To Please a Lady," in which she co-stars with Clark Gable. She'll head back to the Coast from there. Actress was accompanied to the preem by M-G exploitation chief Dan S. Terrell.

Pittsburgh

By Hal Cohen

Sylvia Karlton into Philly's Latin Casino with Joe E. Lewis next month.

United Jewish Fund bringing Israeli Philharmonic Orchestra here on Jan. 31.

Betty and Jean Kean finally filling oft-postponed date at Carousel this week.

Mrs. Harry Kalmine in from New York visiting her sister, whose husband is ailing.

Donna Atwood had some impacted wisdom teeth yanked before "Ice Capades" left town.

Beverly Tyler in town for couple of days plugging her picture with Mickey Rooney, "The Fireball."

Walter Fox, taking graduate work at Tech Drama School, added to Playhouse School of Theatre.

Dean Martin's home town, Steubenville, O., giving him and Jerry Lewis big civic day on Friday (6).

Billy Adler and Milton Susman have dissolved their partnership and latter will carry on advertising agency.

Ed Lee and Laverne Cummings have left "Jewel Box Revue" at Balconades to head their own unit at Belvedere.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Lee Planskoy here in search for story material.

Brazilian film star Norma Tamar stealing the show at the Monseigneur.

Arletty into a new show "La Revue De L'Empire" opening Oct. 4.

Roland Petit inaugurating a new ballet, "La Croqueuse de Diamants."

Lady Patachou reopening her restaurant which was shuttered for a month.

Attorney Jean Rapoport busy drafting report on the Venice Film Festival.

Ballerina Moira Shearer ("Red Shoes") to return screen in "Hoffman Tales."

Bill Levy joining Emil Brauer as aide to Lacy Kastner, Columbia pix European chief.

Carrere's reopening was ritzy affair, with Darvas and Julia doubling from Bal Tabarin.

Tino Rossi to London Oct. 10 for three weeks at the Piccadilly on first stop of his Afro-European tour.

Jean Marais and Alida Valli to Italy to star in the new Yves Allegret pic, "Miracles Only Happen Once."

Craddock Monroe, Yank actor, into co-production pic, "Mr. Wallflower," being megged by Jean Boyer.

Jean-Louis Barrault-Madeleine Renaud troupe back to their Theatre Marigny Oct. 7 after a successful South American stint.

The American Theatre to present the Maxwel Anderson-Kurt Weil operetta "Knickerbocker Holliday" as their season opener.

Andre Ullman, who never had an accident before in his life, in one month lost his partner who died of heart ailment, his auto was smashed by a Sunday motorist and broke an arm in a fall.

Minneapolis

By Les Rees

Prom Ballroom had Tiny Hill for one-nighter.

Harry James into Prom Ballroom for one-nighter.

Marjorie Lundberg new publicist for Hotel Radisson Flame Room.

Hotel Radisson Flame Room has Henry Youngman for first Minneapolis appearance.

Rosalind Russell and husband, Fred Brisson, here for Sister Kenny Foundation meeting.

Ollie Engelbretson and Dick Fjellman, who do ocarino number in "Call Me Madam," formerly local high school lads.

Edgar Bergen, here for Minneapolis Star's Hunters' show, made two appearances at Radio City in conjunction with world premiere of his Technicolor short "Sweden."

Radio a T-V Echo

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feels it's got a flock of "for free" AM material that's saleable.

The practice of editing recorded audio versions of TV programming for playback on radio has been tried spasmodically over the past year or so, notably by CBS and NBC but confined heretofore primarily to panel-discussion programs. The fact that the sponsor is not burdened with talent or production costs and gets a free program ride in return for buying a half-hour of time, the webs feel, should prove the added inducement to luring more and more clients back into radio.

CBS Experiment

CBS is reported to have already experimented with the idea of integrating into one half-hour radio show the top audio bits of five top-personalities TV shows. While there are still many kinks to be ironed out, nonetheless the web is confident that such "shirt-tail" production can be effectively utilized in selling AM time.

As a result, the networks, for their future TV program building, have alerted the video-ites to work at all times with an "audio consciousness" that will permit the AM recorded playbacks.

If successful, and broadened to the degree of inviting a wholesale use of such programming, it would take the AM programmers off the economic hook on talent-production development. It would also resolve the currently-pressing problem of where to find suitable studio space for live N. Y.-originating programming, now that TV gets priority on all available space.

The inherent dangers of such a plan have not escaped those familiar with the blueprint. They fear that it will spell the death knell for radio as a creative entity, and with the TV talent doubling in brass, it will invite wholesale layoffs of actors and musicians, which in turn will undoubtedly spark repercussions from the American Federation of Radio Artists and the American Federation of Musicians.

By integrating AM-TV programming, it's further feared, both the radio and tele aspects of creative programming must inevitably suffer. And it's also contended that it will strip radio of any recognition beyond that of an advertising medium.

London

Jack Waller in nursing home recuperating from major operation.

Deep River Boys playing return date at Bagatelle, opening Oct. 30 for four weeks.

Bea Lillie expects to fly to N. Y. in the next two weeks to do a broadcast on the Bob Hope program.

Vera Lynn is to do series of five concerts at the K. B. Hall, Copenhagen in eight days. First is skedded for Nov. 7 at $1,000 per concert.

Serial rights of "Seven Days to Noon," the Charter Films pic, made by the Boulting Bros. for Alexander Korda sold to the News-Chronicle.

Frederick C. Schank offering Larry Adler and Paul Draper a series of eight concerts in Israel, with option of eight more. First one is in November.

Frances Day replacing Eleanor Summerfield in "Golden City" when show transfers from Adelphi to the Savoy Oct. 16. Latter forced to leave because of illness.

Although offered further vaude dates and holdover at the Colony and Astor clubs, Rose Murphy has decided to go home early in October and return for engagements in the spring.

"Capt. Carvallo" transfers from the St. James to the Garrick Oct.9, house having undergone complete redecoration and re-seating since short-lived run of the last play, "Always Afternoon."

Gino Arbib, exec of the Jack Hylton office, is dickering with the Kenneth Laker agency for Lisa Kirk to play four weeks, with options, at the Astor and Colony clubs, opening in November.

Among the names Carroll Gibbons, booker for the Savoy and Berkeley hotels, has booked in his recent trip to the U. S. is Sophie Tucker, who is expected to play at the Savoy next May for four weeks, with options.

Latest nitery in the West End to go for floor shows is the 21 Club. Rico Dajou, former operator of the Bagatelle, Caprice and the Society, is dickering with Carl Hyson to stage gala show there, opening early in November.

King Cole Trio will do series of Sunday concerts for Odeon theatres. First was Oct. 1 at the State, Kilburn. On Oct. 8, the outfit plays the Trocadero, Elephant and Castle, and then the Odeon, Edmonton, on Oct. 15.

John Mills makes his first London stage appearance in three years in Tyrone Guthrie's new play, "Top of the Ladder," being presented by Laurence Olivier Productions at the St. James, Oct. 11. Supporting cast includes Mary Kerridge, Rachel Kempson, Alison Leggatt, Miles Malleson. Will be directed by the author.

Montreal

By Max Newton

Owen and Murray clicking at Ruby Foo's.

Don Cossack choir into His Majesty's for one performance Oct. 8.

Astor Cafe doing good biz with "The Drunkard," presented by the Atterburrians, a local outfit.

Leone's, Montreal's latest boite, opened last night with orch under direction of Harry Sloane.

Norman Granz's "Jazz at the Philharmonic" slated for a one-nighter at Plateau Hall Friday (6).

Seville Art Theatre scoring with cut version of "Carmen" starring Coe Glade. The miniature opera is offered three times a day together with film "Night Song."

Portland, Ore.

Anson Weeks orch at the Shrine club.

Freddy Keller orch at Jantzen Beach ballroom.

Victor Borge into the Cosmopolitan club for the weekend.

Civic Auditorium nearing completion of remodeling job.

Civic theatre opened its fall season with "The Adventure."

Sammy Davis and The Will Mastin Trio back at the Clover Club.

Oregon-California game should boom biz here over the weekend.

Jack Marshall and The Fontaines into Amato's Supper club for two weeks.

Scotland

By Gordon Irving

Freddie Sales, English comic now resident in Glasgow, stepped into the Dick Bentley spot in Blackpool show, "Take It from Here."

Sir Charles (C.B.) Cochran came in to confer with Dame Sybil Thorndike and Sir Lewis Casson on plans for new British musical.

Tom Arnold bringing new Ivor Novello show "Gay's The Word," with Cicely Courtneidge and Lizbeth Webb, to Glasgow Nov. 7.

Producer Robert Nesbitt in Glasgow talking over "Cinderella" panto with stars Harry Gordon, Alec Finlay, Duncan Macrae and Donald Layne-Smith.

Jack Waller preeming new musical, "Caprice" at Alhambra, Glasgow, Oct. 24, with France's Jacques Jansen and British stars Guy Middleton and Sally Ann Howes. This is musical version of the straight comedy "French for Love."

Philadelphia

By Jerry Gaghan

Jolly Joyce signed Sunset Carson, film player, for personals with the Clyde Beatty circus.

Eddie Fisher due for a repeat date at Chubby's W. Collingswood, N. J., musical bar, Oct. 9.

Gov. James H. Duff has named Florence Cowanova, local danseuse, to the State's board of public assistance.

The Embassy Club unveiled its newly-decorated Glamor Room (27) with a floor show headed by Linda Lombard.

Powers Gouraud, Philadelphia's only radio drama critic, returns to the air (9) after a summer layoff because of illness.

Jean Handzlik was a last-minute substitution for Yolande Dennis in "The Lady from Paris," which relighted the Erlanger theatre (26).

Restaurateur Frank Palumbo was awarded a plaque from the Philadelphia Service Organization, for his efforts on behalf of veterans of World War II, at a dinner in Palumbo's CR Club.

Met soprano Jarmila Novotna will be the guest star at a concert in Wanamaker's auditorium (10) to aid the women's committee of the Robin Hood Dell raise a fund to put a "roof" over the al fresco concert spot.

Government tax investigators have a crew here checking up on local bandsmen. The maestros are supposed to withhold the Federal tax from musicians paychecks. Some have either neglected to do so, or haven't turned the taxes in.

The Philiactors, nitery and vaude performers' organization here, presented $2,650 in bonds to 3-year-old Julia Donohoe, daughter of a traffic policeman slain last spring in a holdup attempt. Fund was raised through benefit shows in cafes.

Sadler's 315G

Continued from page 1

ment of the N. Y. Philharmonic at the Roxy, N. Y., filmhouse. "With a good cast," Hurok says, "I could run a 'Carmen' or a 'Traviata' on Broadway for a year."

Because it could be away from England for only a limited time, Sadler's could do only three weeks in N. Y. and left Monday (1) on a 17-week coast-to-coast tour. Tour, including the N. Y. stay, is likely to gross $2,000,000, of which over $1,300,000 is already in the till in advance orders. Troupe, which visited U. S. for the first time last year, won't return next season, as that will be Britain's Festival Year, and all major artistic companies are requested to stay home.

Last year's U. S. visit (including four weeks in N. Y.) ran to nine weeks. Troupe (with $4.20 top in N. Y.) made its expenses, but very little over. This year, however, with a longer tour (20 weeks instead of nine), playing in bigger houses, at a higher tariff, to bigger grosses, and with expenses pro-rated over the longer period, Sadler's should make some money. It's estimated the troupe will net about $250,000 on the estimated $2,000,000 gross, to take back to England.

Aside from company salaries, and transportation from Europe, it's estimated the troupe had $40,000 expenses a week at the Met, in rental, orchestra, stagehands, printing, advertising, transfer, and front and back personnel.

Chandler Eyes

Continued from page 1

in for the pool coverage. Also bankroller is getting a reduction on time charges, with the affiliates carrying the game for free after the first hour.

Another sidelight on the confused video sports situation is the report that Pabst Brewing Company which shelled out $140,000 for radio-TV rights to the Joe Louis-Ezzard Charles fight last week, is paying Louis $10,000 yearly for the next six years as part of the deal.

Hollywood

Lucille Ball hospitalized for a checkup.

Maxwell Shane's wife recovering from surgery.

Keefe Brasselle bought a house in Sherman Oaks.

Ricardo Cortez and bride honeymooning in Honolulu.

Elia Kazan is building a new home in Newton, Conn.

Ralph Staub celebrating his 19th year on the Columbia lot.

Andrews Sisters celebrated their 12th anniversary as a team.

Polly Moran out of the hospital and heading back to the screen.

Rupert Allancoast planed to St. Louis to undergo major surgery.

Joseph Hazen in from N. Y. for business huddles with Hal Wallis.

Joe Justman in from N. Y. where he discussed bank loans for future film production.

Louis Hayward in from England where he played in exteriors for "Dick Turpin's Ride."

Victor Mature walked for the first time since his accident but the cast is still on his leg.

Lieut. George Marakas, former DAILY VARIETY mugg, called for active duty in the Navy.

Charles Laughton opened his concert tour by entertaining the prisoners in San Quentin.

Academy officials tossed a dinner for Luis Cesar Amadori, president of the Argentine Academy.

King Vidor to Rochester, Minn., to confer with Gabriel Pascal who is in the Mayo Clinic there.

Erich Pommer in from Germany for huddles with Sol Lesser about their next European picture.

Harry Joe Brown returned from England where he shot backgrounds for "Dick Turpin's Ride."

Steve Allen will emcee the Screen Publicists Panhandle Dinner at the Hollywood Athletic Club.

Joan Davis became suddenly ill and was taken off an airplane about to fly from Los Angeles to New York.

Ezio Pinza put on an enchanted evening for the boys and gals at a Burbank High School benefit show.

Roxanne Stahl obtained a court order permitting her to draw $4,000 monthly from the estate of her late husband, John M. Stahl.

Al Jolson and his accompanist, Harry Akst, returned from an entertainment tour of the Korean front, after their plane was forced back to Hawaii by engine trouble.

Jean Hersholt to Washington to receive a certificate from the District of Columbia Medical Society for "meritorious service to the medical profession" through his air show, "Dr. Christian."

Kansas City

By John Quinn

Tito Guizar into El Casbah Oct. 6.

Betty and Louis Blasco to New York freshening up Tin Pan Alley contacts and seeing the shows.

Jimmy Savo heading back to New York and negotiations on TV deals following his fortnight at El Casbah here.

Vadja Del Oro closes a three-week stint in the Drum Room and heads for Chi and a date at the Vine Gardens Oct. 5.

Stan Durwood given a vote of thanks by Kansas Missouri Theatre Assn. for work as chairman of the convention committee.

Miami Beach

By Lary Solloway

Club Bali sold this week. New policy undecided.

Milt Ross, comedian, held over at Martinique hotel.

Miguelito Valdez and orch set for season run in Saxony hotel's Shell-I-Mar Room.

Clover Club adding Claire Sisters and songstress Lynne Fader. Kirby Stone Quintet holds over.

Alan Gale opening his Celebrity Club in new location on Dec. 15, with himself featured in all-ofay show for dinner, then reverting to sepia show featuring Sarah Vaughan, Timmie Rogers and others.

Rome

By Helen McGill Tubbs

Maxwell Setton, British film producer and lawyer, here on business.

Count Graziadei, Rome film attorney, back from a trip to Hollywood.

Lloyd Bridges planed in for sound retakes on "Three Steps North."

Sam Waggener, actor-writer, formerly of Hollywood, in from the Far East.

Edouardo Cianelli will direct dubbing of English version of Italian film, "Twin Trouble."

The Apaleius, ancient Roman eatery, celebrated the Festa of the Grape Harvest, with "Quo Vadis" big names as guests of honor.

Wall St. Eyes Amusements

Continued from page 1

come. Their only major worry, the researchers add, is the possibility of another all-out war which would hit them harder than the broadcasters or the filmmakers. It is said the manufacturers, in the event of global conflict, would have to devote their facilities to war production at a lower profit margin, and they would almost certainly suffer most from excess profits taxes if enacted.

The recording business seems to be coming out of the slump which began in 1949, a recession attributed by some observers to the confusion created by the new slow-speed platters. MLPF & B feels that the public has become reconciled to keeping the "whys and whichs of each type straight."

The firms covered by the report are these: Admiral Corp., American Broadcasting Co., Capital Records, Cinecolor, Columbia Broadcasting System, Columbia Pictures, Decca Records, DuMont Laboratories, Emerson Radio & Phonograph, Loew's, Magnavox, Monogram, Motorola, Paramount, Philco Radio Corp. of America, RKO, Republic, Sylvania Electrical Products Technicolor, 20th-Fox, United Paramount Theatres, Warner Bros., Walt Disney and Zenith Radio Corp.

The data was picked up, says the Wall street outfit, from reports to stockholders and from statistical services and other sources which were believed reliable. Neither the facts nor the opinions are to constitute representations by the financial firm.

Spokesman for MLPF & B said the appraisal is the first of such complete and thorough-going nature. He indicated it was prompted by the growing awareness of the importance of the entertainment field to investors and to the economy as a whole.

Further details on the film aspects on page 3. Concluding comments made in the report on each of the 26 firms which were investigated follow:

Admiral: Through retained earnings, company's working capital has shown progressive improvement in recent years despite sizable capital expenditures. A 100% stock dividend was paid last December. Admiral's aggressive merchandising organization should permit maintenance of company's good trade position.

American Broadcasting: Radio time sales are in a declining trend but television revenues have increased. The break-even point in TV operations is expected by the end of this year. Company's position in the telecasting field should permit full participation in the rapidly growing industry.

Capitol Records: While the company's operation will continue to be influenced by industry conditions, its good trade position should favor longer term prospects.

Cinecolor: Financial difficulty encountered by independent producers have retarded recent operations but the longer-term outlook for color in production remains favorable. Company's new three-color process holds promise of substantially improving operations.

Columbia Broadcasting: Indications are that earnings this year should compare favorably with last year's results. During the past 14 years dividend disbursements have amounted to 65% of available income. The company's leading position in television imparts a strong growth factor to the enterprise over the longer term. Radio time sales have been well maintained over the past year despite the continued increased advertising over TV.

Columbia Pictures: Finances are satisfactory. Net dropped sharply in 1948 but better margins and lower taxes lifted profits substantially in 1949 over the previous year. Company's internal planning still stresses economy measures which should aid earnings. Complete divorcement in the industry may enable company to secure better rentals for good films.

Decca Records: At the end of 1949 company had total current assets of $9,500,000 against total current liabilities of $4,400,000. Much of the confusion which resulted from introduction of several new record speeds has died down. A popular talent roster should enable the company to maintain a leading position in the record field.

DuMont Laboratories: All divisions operated profitably in 1949 except TV broadcasting which is not expected to be profitable until the station freeze by the Federal Communications Commission is lifted. DuMont's extensive research activities and established trade position should help it to participate fully in TV's growth.

Emerson: Aim is to achieve in TV the same position it holds as a leader in the production of low-priced portable and table radios. Expansion of production facilities and aggressive pricing should assist the company in reaching this goal.

Loew's: Current financial position is quite satisfactory. Any forced sale of theatre properties under divorcement proceedings could improve the company's balance sheet position, since theatres are carried at conservative levels in relations to current indicated real estate values. Strong industry position is fortified by a large array of talent, well versed in all phases of motion picture making. Its record of b.o. successes over the years is excellent.

Magnavox: Financial position was materially strengthened in the 1950 fiscal year with net working capital increasing to $7,000,000, through a new stock sale, as against $2,800,000 a year earlier. Established industry position in the better quality set market should enable it to obtain its share of such business.

Monogram: Dividends have never been paid on the common stock. Lower theatre attendance reduced film rentals in the 39 weeks ended April 1, 1950. However, reduced amortization charges on the pictures released improved margins considerably and permitted a net profit, in contrast to a deficit the year before.

Motorola: Sales and earnings have trended sharply upward since its entry into the TV field in late 1947. Company's strong trade position enhances its longer-term growth possibilities.

Paramount: Finances are excellent. Unlike the experience of many filmmakers, Paramount's production division has operated profitably since 1940. Dividends are currently being paid at a $2 indicated annual rate.

Philco: Satisfactory financial position was shown at the 1949 year-end. Sales have veered generally upward in recent years although in 1949 unfavorable conditions in the radio industry and the general letdown in consumer demand interrupted the trend temporarily. Diversification of its lines, together with its aggressive sales organization and considerable emphasis on research, has enabled the company to participate in several growing fields.

RCA: Finances at the 1949 year-end were satisfactory. Gross income in 1949 was the highest in the company's history, primarily because of the spectacular rise in TV. Trade position is well entrenched which, with extensive research activities in TV, electronics and related lines, should enable it to participate fully in these growing fields.

RKO: The theatre end of the business has been the better earner by far over recent years. Production, however, should benefit to an increasing extent from this point on as a result of substantial cost reductions effected under reorganization in 1948 and 1949.

Republic Pictures: Increased revenues and reduced amortization costs returned operations to a profitable basis in 1949. Further progress in reducing costs should continue to benefit earnings. A stepped-up production schedule of "A" features could also result in improved operations over the longer term.

Sylvania: Growing expansion in TV places it in a position to benefit from the anticipated longer-range growth in that field.

Technicolor: Expansion of facilities, plus increased use of color in film production, augurs well for the long-term outlook. Finances are good.

20th-Fox: Finances are good. Its ability to produce a number of above-average hits augurs well for the long-term outlook. Any forced sale of theatre properties could result in capital gains since properties are carried on the books at substantially depreciated levels.

United Paramount Theatres: Sizable profits have been realized since 1940 despite declining attendance in recent years. Company has pioneered in developing large-screen theatre TV, which is expected to offset possible unfavorable effects of home TV on film theatre attendance.

Universal Pictures: Finances are good. Economies effected over the past several years are beginning to be reflected to a greater extent earnings-wise.

Warner Bros.: Finances are good. As indicated by its earnings record, the company has demonstrated its ability to produce a large number of pictures with excellent b.o. appeal, which enhances the longer-term outlook.

Disney Productions: Excellent b.o. showing of "Cinderella" has materially improved the outlook for the current fiscal year. Film inventory could be a valuable asset in event the product is ever shown on TV.

Zenith Radio Corp. Sales in the 1950 fiscal year were up 29% despite lower prices. Company's emphasis on research and merchandising should help it maintain its good industry position.

Hope, Godfrey

Continued from page 1

off. Last few days, the President and top Government officials have warned the nation that, even though the Korean war may be nearing a successful conclusion, we must not let up on our defense efforts on the home front. One Pentagon worry is that there might also be a letdown among the entertainment field volunteers. Fact is, D. C. is building toward an overall armed force of 3,000,000 men and, war or no war, entertainment will have to be provided both in the camps of this country and in the posts abroad.

Among other things in the works:

Army Special Services is trying to sell the idea to business firms which want to donate quantities of their products that, instead, they should give the cash. The money would be diverted to hiring entertainment for the troops, with the shows advertised as "by the courtesy" of the sponsoring firm.

Kay Kayser may set a new trend. He will make films of his TV shows, the pix to be shipped overseas for entertainment of troops in foreign theatres of operation. Talk is that this plan is experimental and will have to be handled and watched carefully to see how it develops.

Recently Actors Equity offered use of an Equity Library troupe for an overseas tour. However, while there was not much difficulty about paying the actors, Equity demanded a 40-hour week for the troupe, with traveling time to be counted in the 40 hours and paid for accordingly. This was promptly nixed because the Army did not have the money available. But if Equity can work out something else, it will run into plenty of "Welcome" mats at the Pentagon.

What is most wanted here is a successor to the USO. Already Abe Lastfogel, who ran the USO Camp Shows during the last World War, has been in contact with Government officials on possibilities. Although de-activated last spring, USO still has some bank balance and its charter and could be revived.

It is believed the recently created Associated Services to the Armed Forces might fill some of the gap. However, the Pentagon believes that it is essentially a show business job and that only show business can do it properly.

Hope's 26 Days in Far East

Washington, Oct. 1.

Bob Hope's troupe is expected to be out 26 days on its entertainment junket to the Far East, according to the itinerary released past weekend by Thomas K. Finletter, Secretary of the Air Force. The Hope party will travel under the aegis of the Air Force. Troupe will consist of approximately 40 entertainers, leaving Los Angeles Oct. 4 and traveling in two Military Air Transport Service planes. Approximately 12 days will be spent in Japan and Korea, where the troupe will be split into smaller groups to entertain at hospitals and at the front.

OBITUARIES

ABEL HERMANT

Abel Hermant, 86, formerly of the French Academy and released two years ago from a life term for "collaboration," died Sept. 22 in Paris.

Hermant was a critic, playwright, novelist, humorist and philologist and had one of the most brilliant careers of the early part of the century in French letters. But his last years were overshadowed by his actions and writings, at an advanced age, under the Nazi occupation.

Hermant, who started as an art and theatre critic, wrote a number of successful comedies that played in Paris theatres early in the century.

JACK GARDNER

Jack Gardner, 77, former actor and husband of actress Louise Dresser, died Sept. 30 at his home in Encino, Cal.

Gardner, whose full name was John Edward Gardner, appeared in several Broadway productions including "The Chocolate Soldier."

After 10 years of married life the Gardners went on a two-year vaudeville tour. Miss Dresser had worked in many David Belasco productions. Later she appeared in films, and Gardner became casting director in the Fox organization, serving for six years.

Surviving besides wife, is a sister.

In fond memory of my beloved wife

Sue Morgan Walden

who passed away October 1, 1949

William Walden

VERN HANSEN

Vern Hansen, 39, announcer for station WTOP, Washington, D. C., died in Arlington, Va., Sept. 30. He was found hanging in the bathroom of his apartment. He had been under the care of a doctor for several weeks.

A native of Racine, Wisc., he was a graduate of the U. of Wisconsin where he remained for three years after graduation as an announcer for the university station. He did radio work in Chicago for six years prior to coming to Washington in 1942 as announcer for WTOP.

Survived by wife, Jane Elizabeth Wood, graphic editor for the Red Cross in Washington.

WILLIAM J. BERGER

William J. Berger, 71, violinist, who was a member of the Pittsburgh Symphony Orchestra until 1944, died in that city Sept. 27 after a two-month illness. Berger had been one of Pittsburgh's prominent musicians for half a century and played for 12 years in the band of the old Alvin theatre.

Berger in addition was a first-chair man for several seasons with the Indianapolis Symphony and served for several summers in Victor Saudek's Little Symphony, long a warm-weather Pittsburgh institution. He leaves two daughters, two sisters and a brother.

ALEXANDER Y. TAIROV

Alexander Y. Tairov, 65, one of the most prominent Soviet theatre directors, died in Moscow Sept. 27.

Founder of the internationally known Kamerny Theatre, Tairov began his career in 1905 as an actor.

Tairov, who founded the Kamerny Theatre in 1914, had done much to introduce the American drama in Russia. As far back as 1926, when Soviet Russia was politically and economically cut off from the U. S., he presented Eugene O'Neill's "The Hairy Ape."

JOSEPH I. MULLER

Joseph I. Muller, 70, organist and composer, died Oct. 2 in New York. Organist at the Roman Catholic Church of St. Jean Baptiste in New York for 33 years, Muller composed the music for several masses, including the Ecce Panis, which has been played in St. Patrick's Cathedral. He was also an organist at silent film theatres, including the Capitol and Rialto on Broadway, for 13 years.

Survived by wife, three sons and two daughters.

J. K. 'SPIKE' WALLACE

J. K. "Spike" Wallace, 71, president of Local 47, AFM, died Sept. 25 in Hollywood after a long siege of heart trouble.

Well known as a trombonist in bygone years, Wallace played with the Paul Whiteman band in the 1920s and later with the Los Angeles Philharmonic. In 1938 he entered the film industry as a contract musician and two years later was elected president of Local 47.

His wife, Edith, survives.

RICHARD C. KOSTER

Richard C. Koster, 31, former public relations director of Station WFIL, Philadelphia, died Sept. 29 in Washington, D. C.

Before entering the Army in 1942, he was publicity director at WCAU. On being discharged, he joined the staff of WFIL, but left in 1949 to become public relations director for the Federation of Railway Progress, at Washington, D. C.

His wife and infant son survive.

CHARLES FERGUSON

Charles Ferguson, 75, veteran Loew theatre manager, died in St. Petersburg, Fla., Sept. 26.

Ferguson, who retired in 1947, had served 41 years with the company, 17 of them as manager of Loew's Lincoln Square theatre, N. Y. In later years he acted as a relief manager on the Loew Circuit.

AMY ATKINSON

Mrs. Amy Atkinson Keller, 47, an actress who appeared on Broadway in several productions, died in New York Sept. 28.

Known professionally as Amy Atkinson, Mrs. Keller entered show business as a dancer in the cast of "Adrienne" and appeared in "The Firefly" and "That's Gratitude."

GEORGE J. HOWELL

George J. Howell, 76, a retired actor, died Oct. 1 at Danbury, Conn.

Howell played character roles in many Broadway productions.

Surviving are his wife, Gladys Gilbert Howell, a former actress; a son, and a daughter.

VINCENT QUARTA

Vincent Quarta, 69, operator of Lux theatre, Lake Forest, Ill., and founder of the Highwood theatre, Highwood, Ill., died Sept. 28 in Lake Forest.

Survived by wif., daughter and two sons.

John Kessel, veteran Pittsburgh stagehand and recording secretary of Local No. 3 of IATSE, died in that city on Sept. 27. He was the prop man at Stanley theatre for years and after that the electrician at old Senator, now the New Nixon, for some time.

IN MEMORIAM

BUDDY CLARK

BARRY GRAY

Frank Curley, father and former manager of singer Rose Marie, died in Cliffside, N. J., Sept. 28.

Mother, 69, of Jack Payne, radio and TV scripter, died Sept. 28 in Chicago.

MARRIAGES

Mary Rogers to Walter Brooks III, Las Vegas, Sept. 28. Bride is actress-daughter of the late Will Rogers.

Beverly Presley to Paul A. Piper, Jr., Kansas City, Sept. 30. Both are with Piper Players, travelling stock company.

Betty DePhillippi to Bob Glenn, Steubenville, O., Sept. 16. He's an announcer there on WSTV.

Joan Gosnell to Joseph Stasney, Jr., Pittsburgh, Sept. 30. Bride was on KDKA staff and is the daughter of Charlie Gosnell, veteran Pitt musician.

Estelle Lehrman to Edwin Starn, New York, Sept. 10. He's credit manager of the Big Three music publishers.

Marjorie Van Dyke to Mort Thompson, Las Vegas, Sept. 24. Both are thesps.

Teresa Giorgian to Robert Deu, Chicago, Sept. 24. Both are singers.

Caren Marsh to Bill Doll, Las Vegas, Sept. 28. Bride is an actress; he's a publicist.

BIRTHS

Mr. and Mrs. Ivan Goff, son, Santa Monica, Sept. 26. Mother is the former actress, Natalie Draper; father is a screen writer.

Mr. and Mrs. Larry Whitney, daughter, Chicago, Sept. 25. Father is WGN pressagent.

Mr. and Mrs. Charles Freeman, Jr., daughter, Dallas, Oct. 3. Father is son of the Interstate circuit exec.

CLARK DENNIS

America's Most Talked About Tenor!

The Park Plaza HOTEL KINGSHIGHWAY BLVD. AT MARYLAND SAINT LOUIS

The Baker Hotel DALLAS

The Radisson Hotel IN MINNEAPOLIS

The Thunderbird Hotel LAS VEGAS, NEVADA

Mr. Thomas P. Sheils
1457 North Seward
Hollywood 28, California.

April 4, 1950

Dear Tom:

CLARK DENNIS was a tremendous success on his initial engagement here less than six months ago, and on his return engagement this time, he was even greater. He scored a tremendous ovation on opening night and did great business for us throughout the entire engagement.

Clark is a wonderful person whose friendliness and personality add greatly to his fine performance.

We predict he will be one of the nation's top singing stars within the year and we are looking forward to his return to the Thunderbird Hotel in the fall.

With kindest personal regards, I am

Sincerely yours,
Hal Braudis
THUNDERBIRD HOTEL
HAL BRAUDIS
Entertainment Director

HLB:AR

Fairmont Hotel
San Francisco

Mr. Tom Sheils
1459 North Seward,
Hollywood 28, California.

May 11, 1950

Dear Tom:

I thought you would like to know that Clark Dennis had a sensational opening last night in his second appearance here at the Fairmont Hotel. Business was excellent, and he scored a great personal victory, proving beyond doubt to all of us at the Fairmont that he is the outstanding popular tenor in the country today. He has improved better and better, if that's possible, and made a host of new friends with the most brilliant singing act we have ever heard here.

I would like to talk to you about a return engagement for Clark next fall.

Regards and best wishes,

Sincerely,
Richard [illegible]
Assistant [illegible]

RLS: LJ

THE LOS ANGELES AMBASSADOR CALIFORNIA

July 21, 1950

Mr. Tom Sheils
1459 North Seward,
Hollywood 28, California.

Dear Tom:

As you know Clark Dennie opened here on Tuesday, July 4, and even though I have been given to understand that this might not be considered the best date of the year on which to have an opening, I am pleased to say that the attendance was highly satisfactory and CLARK'S performance excellent. During his two week stay he delivered beautifully and I am sure made himself many new friends. We think that he is possessed of a pleasing voice, a nice style, and an easy delivery. To sum up CLARK DENNIS is all of the nice things you have repeatedly said about him.

All best wishes.

Sincerely,
Charles E. Loveland
CHARLES E. LOVELAND
Director of Publicity and Promotion

AEL'mh

SHAMROCK HOTEL

September 27, 1950

Mr. Tom Sheils,
1459 North Seward,
Hollywood 28, California.

Dear Tom:

I thought you might like to know that Clark Dennis made a tremendous hit with our patrons at his recent engagement in the Shamrock Hotel's Emerald Room.

Business was excellent for the entire two weeks. We are looking forward to an early return engagement for Clark.

Sincerely,
Glenn H. McCarthy
Glenn H. McCarthy

GHM:f

3 HITS IN 3 YEARS!
"PEG O' MY HEART"
"JEALOUSY"
"TENDERLY"
Capitol RECORDS

PERSONAL MANAGEMENT
Thomas P. Sheils

...and Coming Up...
OCTOBER 16th
STATLER HOTEL in CLEVELAND, OHIO
then
NOVEMBER 13th
MAYFLOWER HOTEL . WASHINGTON, D.C.
for Four Weeks

MCA

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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VIDEO'S 'IT'S-ONLY-MONEY' JAG

BMI Paid $2,206,000 for Performance Rights Last Year; Big Radio Boost

In its most successful year since beginning operations, Broadcast Music, Inc., paid out $2,206,000 for performance rights during the last fiscal year, ending July 31. Total represents an increase of approximately $223,000 over the previous year's disbursements, according to the BMI consolidated financial statement which was received by its radio station stockholders last week.

BMI prexy Carl Haverlin, in his statement to stockholders, also reported a sharp increase in radio performances accorded the BMI catalog. A preliminary estimate, based upon the first five months' log, indicated that BMI tune performances during the 1950 calendar year will be over 21,000,000, an increase of about 10% over 1949.

BMI's total income, from license fees to radio, video and other outlets, royalties and sheet music, totaled $4,187,000, of which approximately half was paid to writers and publisher affiliates of the company, with the remainder disbursed over administrative and

(Continued on page 53)

Headaches for Longhair Mgrs., Opera Looming In Wake of Security Act

An unexpected result of the recently-passed Internal Security Act has U. S. concert managers, and various operatic companies including the Metropolitan Opera Assn., quite worried. This is the possible barring from the country of artists, especially those new to America, who either come from totalitarian countries or have been tainted with the totalitarian brush.

Problem was touched up by the detention at Ellis Island, from last Friday (6) to Monday (9), of a 20-year-old Austrian pianist, Friedrich Gulda, who as a boy of 10 had joined the Hitler Youth organization in Vienna. Dept. of Immigration finally released him, but only till Saturday (14), so that Gulda could keep a date at Carnegie Hall, N. Y. tonight (Wed.), for his debut

(Continued on page 63)

Songwriter Bobby Worth Quits ASCAP for BMI

Broadcast Music, Inc., has snagged a second cleffer from the American Society of Composers, Authors and Publishers in songwriter Bobby Worth. Worth has already served his exiting notice to ASCAP and will become an exclusive BMI writer starting Jan. 1. A similar switch was made recently by Lionel Newman, film composer.

Shifts from ASCAP to BMI by Newman and Worth were made possible by the ASCAP anti-trust

(Continued on page 53)

Gov. of Hawaii Turning Plugger for Native Tune

Hollywood, Oct. 10.

In the interests of the tourist trade, Gov. Ingram Stainback of Hawaii is turning songplugger for "Mele Kalikimaka," Hawaiian Christmas tune recently waxed by Bing Crosby and the Andrews Sisters for Decca. The governor is mailing out 2,000 disk copies of the tune to U. S. disk jockeys, urging them to spin the platter in behalf of the Hawaiian people.

Rights to the number, which was written and published by R. Alex Anderson in Hawaii, were picked up last week by Leeds Music.

$2,000,000 Melon In ASCAP 3d Qtr.

American Society of Composers, Authors and Publishers mailed out third-quarter dividends this week to writers and publishers totaling slightly over $2 000,000. Current slice is about equal to the disbursements made for the first two quarters of this year. ASCAP's earnings during this quarter, while still lacking revenue from motion picture sources, was slightly higher than for the same period last year due to an increased take from video.

With the October dividend, ASCAP cleffers are being paid off under the new 60-20-20 plan. Due to the fact that not enough time was available to calculate performances during the last quarter, 80% of current writer payments are being based on a five-year performance average calculated from 1945 through 1949. Remaining 20% is based on seniority. In subsequent payments, 20% will be based on the performance average during the past year.

Taking It Seriously

Washington, Oct. 10.

State Dept. officials here are taking a very dim view of the publicity "Call Me Madam" is getting across the nation. Publicity, of course, is built upon the fact that the plot of the musical is the story of Mrs. Perle Mesta, hostess extraordinary and Minister to Luxembourg.

Some State Dept. officials have said coldly they consider the whole thing most undignified, and object to the flackery tie-in with their august agency. As a matter of fact, Mrs. Mesta seems to have been instructed on this. In an interview the other day she said she was in the U. S. on official business and might not attend the opening or any other performance of "Madam."

FREE SPENDING ERA CONTINUES

By GEORGE ROSEN

The era of free spending in TV continues unabated, with unprecedented coin being lavished on programming and auxiliary facets such as promotion, etc. The competitive race for the "biggest, the bestest and mostest" has spiraled into an almost-unbelievable spending jag, with the cost for a single performance on the NBC star-studded Wednesday and Sunday night shows comparable to the "nut" for the same star's Broadway legit attraction some 15 years ago.

Getting Ed Wynn's initial NBC-TV entry before the cameras last Wednesday, for example, cost a total of $70,000, with approximately 200 persons, including three shifts of stage crews, involved in the various productional accoutrements. That same 70G for a TV one-shot represented the tab for getting those early Wynn legit musicals off the ground. Ditto in the case of Eddie Cantor's teeoff on Colgate's "Comedy Hour," which added up to a $60,000 expenditure, not much less than a Cantor-starred Broadway musical extravaganza of 15 and 20 years ago.

On the recent Dean Martin-Jerry Lewis TV entry, one production number highlighted by a ballet team cost $4,000. Because the show was running overtime, it was

(Continued on page 61)

Johnston, Arnall To Ask State Dept. Aid on Germany

Washington, Oct. 10.

Eric Johnston and Ellis G. Arnall are understood planning a demand to the State Dept. that it take a hand in lifting the quota of 150 American pix yearly which the Germans are attempting to force on the Yank industry. Johnston and Arnall take the stand that with Germany the focal point in the current world propaganda war, the State Dept. should assure the best possible access of U. S. pix to that area.

Heads of the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers will make their plea to the Department either jointly or separately with the same end in view. They will point up State Dept's evident interest in getting maximum penetration of the American message abroad via millions of dollars being spent on the "Voice of America" program.

They are prepared to show that the powerful message of the American motion picture is in danger of being stymied in Germany through desire of its burgeoning industry to protect itself against Hollywood

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World Series Fans Hypoed N.Y. Niteries; Soph Tucker's Sock 57G at Latin Qtr.

The World Series last week pumped some additional coin into Broadway niteries. The prosperity that has been evident in New York cafes for the past few months got a new hypo with the crowds that hit town for the baseball classic. Hotels did capacity and rooms were at a premium. Inns in all parts of the town were loaded and some visitors had to take quarters in the suburbs. The inns are still operating at capacity or close to it.

One of the b.o. phenomenas registered during the series influx was the record gross at the Latin Quarter with Sophie Tucker as the headliner, which hit $57,000, bettering her opening week's take by $1,000. Her stand at this spot marks the first time in some years that lines have been forming outside the club. Queues were evident Friday (6) and Saturday. According to Lou Walters, LQ op, four policemen were assigned to keep order in the line on Saturday and a Look mag photog was assigned to record the event.

Also doing solid business was the Copacabana with Joe E. Lewis headlining, and the Versailles, with Edith Piaf as the sole performer.

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Helen Traubel Now Will Chirp the First Pitch

Buy by Helen Traubel, St. Louis-born Metopera soprano, of part interest in the St. Louis Browns, points up anew other show biz ties in major-league baseball. These include Bing Crosby's interest in the Pittsburgh Pirates; Bob Hope and U-I studio rep Bob Goldstein, with stock in the Cleveland Indians, and Samuel Goldwyn Productions prez Jim Mulvey, on the Brooklyn Dodgers board. (His wife, McKeever heir, owns 25% Dodger stock).

William Zeckendorf, prez of Webb & Knapp, N. Y. realty firm with show biz connections, also repped buyers in the recent acquisition of Branch Rickey's Dodgers stock.

Mrs. FDR Preems With 8 Sponsors

Mrs. Franklin D. Roosevelt will kick off her cross-the-board stanza on WNBC, N. Y., today (Wed.) with eight sponsors (show has room for 12). Among those inked are Flamingo orange concentrate, Toni, McKettrick-Williams dresses, Zenith and Emerson.

Bankrollers buying the WNBC show will be given first crack at participating in other markets, when these are opened for syndication. The airer is being offered first to NBC's o.-and-o. stations and affiliates. Elliott Roosevelt and Martin Jones, who are packing this series as well as Mrs. Roosevelt's NBC-TV program, told VARIETY that in the first 10 markets commercials by Elliott Roosevelt will be integrated into the show.

Guests on the opener today include RCA board chairman David Sarnoff, Fred Allen and UN delegate Ralph Bunche. Already taped, as will be most of the interviews (owing to Mrs. Roosevelt's United Nations work), are gabfests with Tallulah Bankhead, Elsa Maxwell, Perle Mesta, John Crosby and Jose Ferrer.

NBC's 'Can't Hear It'

WNBC had planned to spotlight in its 6 to 7 p. m. slot on Sunday (6) the new album in the "I Can Hear It Now" series, produced by NBC's Fred Friendly in association with CBS newscaster Edward R. Murrow, who narrates the records. At the last minute, however (and too late to change the advance ballyhoo in the Sunday amusement sections of the N. Y. daily newspapers) an order came down from the top brass at RCA nixing the deal.

"Hear It" is released by the rival Columbia Records.

Morgenthau, Roosevelt In Teamup as History Repeats —This Time for AM-TV

Henry Morgenthau III has resigned from CBS-TV's production staff, where he worked on "Vanity Fair," to be associate producer for the Elliott Roosevelt-Martin Jones office, assigned to the Eleanor Roosevelt stanzas on WNBC and NBC-TV.

Morgenthau is now reunited with Ted Cott, WNBC general manager, having been Cott's assistant when the latter was program veepee of WNEW, N. Y.

Garland Eyes 'Adams' Remake as Musical

Judy Garland, finally a free agent after ending her Metro contract, is getting back into harness pronto. Her eastern, nonfilm activities embrace a possible replacement for Mary Martin in "South Pacific"; two Decca albums of Harold Arlen and Vernon Duke melodies, with Gordon Jenkins' orchestra to be done immediately, and a late-January European trip, prior to "Pacific," if and when that goes through.

She's huddling with Richard Rodgers and Oscar Hammerstein 2d this weekend, at their country place, on the replacement idea, or possibly an entirely original vehicle. In between she is also set on doing a filmusical remake of Booth Tarkington's "Alice Adams" for Jerry Wald-Norman Krasna at RKO, or a legit musical version

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Universal Copyright Convention Looks Near; Int'l Experts to Meet

Washington, Oct. 10.

Establishment of a Universal Copyright Convention appears close to realization as a result of official views expressed by major countries throughout the world during the past few weeks. The attitudes of the governments were expressed through replies made to a questionnaire communicated early this year by the United Nations Educational, Scientific and Cultural Organization to all the countries of the world. On the basis of these replies, UNESCO has scheduled a meeting of international copyright experts to be held in Washington Oct. 23. The sessions will last about two weeks.

After making a detailed study of the government's replies, the experts are expected to make recommendations to UNESCO concerning the procedure for convoking an inter-governmental conference which would prepare a final draft of the universal convention for adoption by the governments. The experts may also draw up a preliminary draft of convention clauses for the

(Continued on page 24)

TAKE STEPS TO REVIVE WRITERS WAR BOARD

Steps which may lead to the formation of a writers organization similar to the Writers War Board of World War II may grow out of a meeting held last week under chairmanship of Mrs. Richard Rodgers. Group was called together after the Adjutant General's office requested Mrs. Rodgers, who headed a WWB subcommittee in the last war, to aid in getting scripts for soldier and sailor shows.

Participating in the meeting were Moss Hart, representing the Dramatists Guild; Sheldon Stark and James Stabile, Radio Writers Guild; James Caddigan, DuMont TV; Ernest Walling and Caroline Burke, NBC; Jerry Maulsby, CBS; James Mitchell, ABC; producer John Shubert; Lt. Col. William A. Bishop, of the recreation branch of

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS, OF AUTHE ACT OF MARCH 3, 1933, AND JULY 2, 1946.

Of Variety, published weekly at New York, N. Y., for October 1, 1950.

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 W. 46th street, New York 19, N. Y.

Editor—Abel Green, 154 West 46th street, New York 19, N. Y.

Managing Editor—None.

Business Manager—Harold Erichs 154 West 46th street, New York 19, N. Y.

2. That the owners are: Syd Silverman, 154 West 46th St., New York 19, N. Y.; Estate of Sime Silverman, 154 West 46th St., New York 19, N. Y.; Estate of Sidne Silverman, 154 West 46th St., New York 19, N. Y.; Testamentary trust under the will of Sime Silverman, deceased, for Harold Erichs, 154 West 46th St., New York 19, N. Y.; Testamentary trust under the will of Sime Silverman, deceased, for Abel Green, 154 West 46th St., New York 19, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is..... (This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 19th day of September, 1950.

Nathan Newman,
Notary Public No. 31-8134400.
(My commission expires March 30, 1952.)

Kalman Operetta Still Sock in German Cities

Paris, Oct. 3.

Composer Emmerich Kalman is winding up his stay here and plans to leave soon for a N. Y. visit.

He returned recently from Germany—where he got a boff reception in his first visit since before the war—and where he saw productions of his newest operetta, "Czardas Princess, 1950." Opus passed the 300 performance mark in both Stuttgart and Frankfort. Lisa Herzog and Friedl Hart play the leads in the operetta.

Jolson Overseas Tours Seen Filmed by W-K; May Include Dinah, Groucho

Hollywood, Oct. 10.

Deal has reportedly been set by the new Jerry Wald-Norman Krasna unit at RKO with Al Jolson to star in a film built around his overseas tours for the USO during the last war. Screenplay now being written by Herbert Baker (Belle's son) from a W-K original may carry the Jolson story through his recent trip to Korea.

Dinah Shore and Groucho Marx may also do specialties in the pic. There's a possibility it may be directed by Jerome Robbins, Broadway dance director, as his initial venture in film direction. Jolson is in on a percentage deal set by John Hyde of the William Morris office.

W-K are also advancing on "Girls Wanted," a dancehall expose similar to "Caged," prison story which Wald recently produced for Warner Bros. They have Lloyd Shearer, mag writer, and his wife, Marva, Coast ed of House Beautiful on a tour of dime-a-danceries in Seattle, San Francisco, Los Angeles and Phoenix gathering material. Fred Zinnemann may direct.

Exploration of the possibility of setting up their own music publishing subsid is also being advanced by Wald and Krasna. Jules Stern of Broadcast Music, Inc., has been here to discuss with the producing team possibility of associating with that outfit to profit by radio and TV exploitation of music in their pix.

SKELTON WINS TV OK IN NEW METRO PACT

Hollywood, Oct. 10.

First Metro contract granting a player the right to appear on television was handed to Red Skelton. It goes into effect in October, 1951.

Skelton's old pact had one year to run. He is now in his 10th year on the Culver City lot, preparing for his next starrer, "Excuse My Dust."

Skelton's new Metro contract limits him to one one-hour-or-less program per week and to two guest appearances in any one year.

Goetz Offered 200G For 'Worthless' Van Gogh

Universal-International production chief William Goetz, who a few weeks ago faced the possibility that he had spent almost $75,000 on a virtually worthless fake Van Gogh painting, this week was offered as high as $200,000 for it by various art dealers and collectors. Interest results from declaration by the U. S. Bureau of Customs, after much detective work, that the picture, "Self-Portrait by Candlelight," is the mccoy.

Attorney Arnold Grant, who represents Goetz, was responsible for starting the Customs officials on the lengthy sleuthing which established the validity of the painting. Grant appeared on the Tex McCrary-Jinx Falkenburg TV show Monday (9) night to explain the background of the case.

IDA KOVERMAN RECUPING

Hollywood, Oct. 10.

Ida Koverman, Louis B. Mayer's exec aide, is resting "comfortably" at Monte Sano Hospital, where she was removed last week after suffering a heart attack.

WILL MAHONEY
THE INIMITABLE

At Palladium, London, "News Of The World," said—

"After the invasion by American film and radio stars, Will Mahoney at the Palladium, shows that the United States still has great artists in the true music-hall tradition. This grand trouper, with his droll humour, and incredible dance act, is the very essence of vaudeville."
Old Trouper.

Represented by
ASSOCIATED BOOKING CORP.

Leave TV For 'New Generation,' Sez Jed Harris

By BOB STAHL

Producer Jed Harris, who had his first Broadway hit back in the late '20s at the age of 23, is almost convinced after his initial fling at television production that the new medium should be left to such "youngsters." Admitting that he had never been forced to work as hard on a Broadway legiter as he did on his video preem last Tuesday night (3) as producer of ABC's "Billy Rose Show," Harris declared: "Television's fine for the 10-to-25-year-olds. After that, they should retire and let a new generation take over."

Underlining the pressure confronting video producers who must do a live dramatic show every week, Harris declared that five minutes before the show went on the air, "I would have given anything to have had my name taken off it." Fact that the show was lauded by critics, he said, is proof of the knowhow of the ABC camera crew and technicians. Asked whether he

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Dudley Field Malone

By BILL HALLIGAN

Hollywood, Oct. 6.

I went to a funeral today, the last rites of a great man. Dudley Field Malone had died of a broken heart attack. I had not seen him for years, well back around the time the Yanks were battling in Italy. One night recently I ran into him in the Beverly Hills Hotel bar. We had a dram together, and Malone told me a story. This is it:

"Years ago I was an under-secretary in the Department of State in Washington. A mother had written me that her boy had passed 16th in an examination for West Point. As only 15 were to be admitted she wondered if I could prevail upon some Senator to appoint the lad. I tried unsuccessfully and was about to write her of my failure when I received an invitation to dine with the President, Woodrow Wilson.

"I told Mr. Wilson the circumstances and he seemed very much interested. He told me to bring the boy to his office the following morning. The mother and boy arrived right on time and we were admitted to executive offices. After the President had looked the kid over he asked them to sit down. He opened his desk and took out a small bottle of ink. Then a pen-wiper, a pen and a blotter. He wiped the pen carefully with the pen-wiper, took the cork out of the bottle, and dipped the pen. From another drawer he took out a scroll and spread it out on the desk. Then he signed the scroll at the bottom and rang for Joe

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THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, N. Y., and Paramount Newsreel Sports Commentator)

COLLEGE

GAMES	SELECTION	POINTS
Army-Michigan	Army	7
Kaydets ready for first big test.		
Boston College-Fordham	Boston College	13
Eagles playing in stronger company.		
Colgate-Holy Cross	Colgate	6
Alan Eggler of Red Raiders makes the difference.		
Columbia-Yale	Yale	7
Hickman's team stronger up front.		
Cornell-Harvard	Cornell	20
Another lean year for the Crimson.		
Dartmouth-Penn	Dartmouth	7
Johnny Clayton, Dartmouth quarter, one of the best.		
Maryland-Georgetown	Maryland	14
Maryland can go all the way now.		
Princeton-Navy	Navy	7
Middies snap out of it.		
Penn State-Syracuse	Syracuse	7
State battered after Army loss.		
Pittsburgh-Rice	Rice	13
Rice Owls still a southwestern "sleeper."		
Rutgers-Temple	Temple	7
Temple has had two weeks to get ready for this one.		
Baylor-Arkansas	Arkansas	6
Tough pick! Both clubs need a win.		
Duke-No. Carolina State	Duke	14
Blue Devils have greater depth.		
Georgia-Mississippi State	Georgia	7
Wally Butts has surprisingly strong squad.		
Georgia Tech-Louisiana State	Louisiana State	7
Rough year ahead for both teams.		
Vanderbilt-Mississippi	Vanderbilt	13
Commodores showed real class in taking Alabama.		
No. Carolina-Wake Forest	No. Carolina	6
Tarheels in for a rough afternoon.		
Southern Methodist-Oklahoma A&M	Southern Methodist	20
Mustangs one of the best in the nation.		
Texas-Oklahoma	Texas	7
The Sooners' long winning streak ends.		
Notre Dame-Tulane	Notre Dame	20
The Irish take it out on Tulane.		
Williams & Mary-Michigan State	Michigan State	14
Spartans have great back in Sonny Grandelius.		
Indiana-Ohio State	Ohio State	13
Buckeyes well rested for this game.		
Iowa-Wisconsin	Wisconsin	7
Badgers continue to lead the Big Ten.		
Kansas-Iowa State	Kansas	14
Kansas dark horse in Big 7 race.		
Kansas State-Missouri	Missouri	20
Don Faurot's attack beginning to mesh.		
Minnesota-Northwestern	Minnesota	7
Golden Gophers aren't as bad as they've shown.		
Nebraska-Colorado	Nebraska	7
Cornhuskers have high-scoring team.		
California-Southern California	California	6
Trojans have disappointed.		
Washington-Oregon State	Washington	14
Howie Odell's squad heading for Rose Bowl.		
Stanford-Santa Clara	Stanford	27
Stanford's Indians on warpath.		
UCLA-Illinois	UCLA	7
Great ball game! Uclans can score high.		

PROFESSIONAL

N. Y. Giants-Pittsburgh	Giants	10
Giants getting better every game.		
Baltimore-Philadelphia	Philadelphia	21
Colts just don't have a chance.		
Chicago Bears-Green Bay	Bears	7
Bears' Luckman and Lujack are smarter.		
Chicago Cardinals-Cleveland	Cleveland	10
Cardinals under Lambeau are having tough time.		
Los Angeles-Detroit	Detroit	7
Detroit Lions have powerhouse.		
San Francisco-N. Y. Yanks	N. Y. Yanks	21
Yanks have sensational backs.		

SEASON'S RECORD
Won, 46; Lost, 24; Ties, 4; Pct., .657
(Ties Don't Count)

Red Cross Intensifies Blood-Donation Drive

Continuing drive to obtain blood donations from the entertainment industry is being started this week by the American Red Cross. Special sub-committee has been formed, with Dorothy (Mrs. Richard) Rodgers as vice-chairman and including Helen Hayes, president of the American National Theatre & Academy, and Louis M. Simon, executive-secretary of Actors Equity. T. Morgan Williams, president of the Home Insurance Co., is chairman of the general blood donor committee and Mrs. John Purcell is director of recruitment.

Angle of the campaign is that individuals or organizations donating blood to the Red Cross are credited with equal amounts of blood or plasma, on which they may draw without cost for needy patients or in case of emergency. In the case of one large show business union, one of its critically ill members is receiving regular transfusions from the Red Cross blood bank.

According to Mrs. Rodgers, efforts will be made to have entire companies, including casts, stagehands, musicians and managerial personnel, set up regular schedules for donations at the blood donor center, 70 West 40th street, N.Y. Arrangements may also be made to have mobile units visit each Broadway theatre or theatrical office at regular intervals.

30 U.S., Anglo Stars To Appear in London At 'Mudlark' Command

London, Oct. 10.

Following the unanimous selection of 20th-Fox's "The Mudlark" for this year's Royal Command performance, some 30 stars were named last night (Mon.) to appear at the event. Hollywood contingent will be headed by Irene Dunne, the only American who has a role in the picture.

Tyrone Power will also make the trek here for the affair, which is scheduled to be held before King George and Queen Elizabeth at the Empire theatre, Oct. 30. Other Hollywood names invited are Gloria Swanson, Claudette Colbert, Marlene Dietrich, James Stewart, Ray Milland and Montgomery Clift.

British talent will be represented by John Mills, Michael Redgrave, Anna Neagle, and Alec Guinness. Latter is one of the leads in "Mudlark." Meanwhile, tempers in film circles are cooling after the judges' decision of last week that "Mudlark" is more of a British picture than an American production. Rules of the command performance call for the choice to alternate annually between Hollywood and British product. Some Britons felt the 20th-Fox pic didn't qualify as British made.

THEATRE TV'S SLOW GRID KICKOFF

TV as Biggest Alibi of 1950

TV is the biggest show business alibi of 1950.

The fact that the picture business has snapped back, that any good show can go out and get as much business as ever (in some instances more), plus television's ready acceptance as a household convenience, once again proves the old George M. Cohan adage that "nothing's ever been invented that can keep a guy home excepting a dame."

Given the wealth of top marquee names for the first time in the history of the still nascent art, video has been found wanting. It is inevitable that TV will find itself, but already the public, despite the plenitude of talent, can take it or leave it.

Television has been sadly remiss in not insuring its cream crop of names with sturdier material. The networks, sponsors, et al., have spent fabulous sums on actors, and in many instances have stranded them by shortchanging on the writers' budgets. Virtually every one of the top-name video invaders has paraded his stuff with indifferent results, save in one or two instances.

Television thus has come around to being the biggest alibi for poor business. It's not a good enough excuse if the show is poor, and means nothing if you've got a want-to-see hit. The old managerial excuse about "rain," and the home-office's tart retort, "But it also rained across the street" holds true with TV's effect on the boxoffice. *Abel.*

Tele No Fundamental Pic Threat, Wall St. Brokerages Say Optimistically

Wall Street further demonstrated its new love for the film business this week, with two additional stock brokerage houses pointing up the trade's sharply improved outlook. Both H Hentz & Co., and E. F. Hutton & Co. recognize the growing conviction that television is no fundamental threat to theatre attendance, cite the effectiveness of business economies and improved production, and see increased revenues from abroad.

The Wall Streeters are in agreement, too, that new consumer credit controls and the rising consumer disposable income enhance prospects for the picture business. The Hentz outfit put it this way: "With more money to spend, and less to spend it on, the public's amusement outlays can be expected to rise.

Dutton states that continued improvement in theatre attendance is expected since consumer income is rising and some curtailment in the demand for durable goods may occur as a result of either the satisfaction of pent-up World War II demands or economic controls. The financial firm also takes the view that the industry's economy program during the past two years will probably result in lower film amortization for some

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Invisible Costs

David Lipton, Universal-International's publicity-advertising chief, claims the studio has finally found the solution to completely beat the high cost of talent, technicians and studio overhead.

Its next pic, according to Lipton, will be "Harvey Meets the Invisible Man."

Vote 'Blacklist' For Non-Signers Of SDG Loyalty Oath

Hollywood, Oct. 10.

A constitutional bylaw which would be tantamount to a blacklist of those members who refused to sign a loyalty oath was passed early today (Tues.), after hours of discussion by Screen Directors Guild board of directors. But board members evidently left the door open for further discussion on the "blacklist" phase, and passed a resolution authorizing executive secretary Vernon Keays to mail the loyalty oath to the membership.

SDG prexy Joseph L. Mankiewicz is reported to have made the flat statement at the board meeting that he will not sign the SDG loyalty oath although he has already signed an oath, as a Guild officer, as required by the Taft-Hartley act. Original resolution calling for SDG loyalty oath was passed by a board temporarily presided over by veepee Albert S. Rogell when Mankiewicz was in

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Emanuel Withdraws COMPO Complaint Vs. Wallis on Liz Scott Tiff

Recriminatory word-slinging between Pennsylvania circuit owner Jay Emanuel and producer Hal Wallis over last-minute withdrawal of Lizabeth Scott from a "Pennsylvania Week" tour came to a peaceable—if some what bitter—ending Monday (9). Emanuel withdrew the complaint he had filed last week with the Council of Motion Picture Organizations, charging that Wallis had been responsible for a public relations act that was a disservice to the industry.

Emanuel, in a letter to Wallis stating that he "bore no malice over the regrettable incident," said that while he was withdrawing the squawk to COMPO, he is planning to ask the all-industry public relations organization "to clarify conditions in order to avoid a recurrence of such unfortunate happenings."

Wallis last week protested Emanuel's public airing of the incident. He wired Emanuel from the Coast: "I deeply resent your libelous news release, which is definite disservice to me and the entire industry."

Controversy arose out of Emanuel's services as a middleman in

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B.O. Paradox For M-G's McCrea 'Stars'

Metro has come up with something of a boxoffice paradox with its "Stars in My Crown," religious-motif picture starring Joel McCrea. Film has been doing excellent biz in most situations to the point where it has elicited word-of-mouth among indie exhibitor organizations. Yet the picture is playing off more slowly than anything else on Metro's release roster this year, and although it's been available since midsummer, has not yet had a Broadway booking.

Reason has been the "special treatment" technique given it by the M-G sales department. On the assumption that it would require selected spot booking, sales veepee William F. Rodgers withheld it

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BUT TOO EARLY TO JUDGE VALUE

Will theatre television pay for itself? That's the big question confronting the industry this week, following the generally disappointing business grossed by the nine theatres in seven different cities which have carried college football games on the last two Saturdays. While a number of other factors, such as the World Series last Saturday (7), might have been responsible, some exhibs who have plunked down $25,000 or more for their large-screen video equipment are beginning to wonder whether the investment was worthwhile.

It's generally agreed, however, that it is far too early to draw any conclusions. Theatre TV proponents have long realized that the medium won't do all the business of which it is capable except where the theatres can transmit an event on an exclusive basis. In only one situation, Detroit, did a theatre carry a game which was not available for home TV. In addition, it's pointed out, exhibs have not yet had a chance to inform their public exactly on what large-screen tele is. Several of the theatres picking up the football games had their equipment installed so close to the deadline that they had little opportunity

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Sarah Churchill Gets M-G 1-Pic Titling Job

Metro has given Sarah Churchill the task of finding a suitable title in England for "Royal Wedding." Daughter of the wartime British premier arrived in New York couple weeks ago on her way to London after playing a role in the film.

Britain's Lord Chamberlain has ruled that "Royal Wedding" is not a suitable label for a pic in England, as it might be wrongly construed and embarrass the royal family. Miss Churchill, as a result, will confab with M-G's British reps and possibly the Lord Chamberlain on another tag.

Actress, who toured in a legit version of "Philadelphia Story" prior to taking the Metro role, will be in New York about three weeks. She's awaiting arrival from the Coast of her husband, Antony Beauchamp, who'll go back to England with her. She's houseguesting with the Jock Lawrences.

'L. B. Mayer's Shuttle

Metro studio topper Louis B. Mayer, who arrived in New York from the Coast last week, is shuttling in and out of the Columbia-Presbyterian medical centre. He's in for a checkup and a variety of tests, which keep him in residence at the hospital, but permit him to get out for some of his meals and to see a few shows.

Arrangement will continue for the rest of the week, after which Mayer is slated to return to the Coast along with studio publicity chief Howard Strickling.

RKO Sept. Lag On Releases Nips Earnings 375G

Inexplicable failure of RKO to release new product during most of September cut tremendously into the company's earnings. Production-distribution end of RKO lost almost $100,000 a week during the month, while most other companies found their income on the rise due to improvement in product and business.

Despite a considerable number of films on the shelf, the homeoffice is understood to have received orders from controlling stockholder Howard Hughes to hold back releases. Distribution toppers are said to be at a loss to understand Hughes' reasoning, but figure it has something to do with the current Harry Brandt deal to acquire the theatre end or some other similar major corporate operation.

Difficulty is that the huge distributing organization must have a continuous flow of product to keep it running at anything near a profitable basis. In addition, the company's own theatres and its other exhibition customers, dependent on it for product, get plenty riled when they find their source not reliable and must turn to secondary pictures.

The letdown in the number of

(Continued on page 20)

'100% Cash Basis' on Brandt-RKO Buy Finds Hughes Cutting Price to $7 Per

Deal for Harry Brandt syndicate's purchase of the RKO theatre circuit has completely changed format in the past two weeks and is now on a 100% cash basis. As a result, Howard Hughes has agreed to lower the price on his holdings from $8 a share to $7, making the total amount involved in the purchase approximately $6,500,000.

Original plan on which Hughes and the Brandt group were dickering called for transfer of control of management of the chain to Brandt Jan. 1, but with total payment of about $7,500,000 to be spread over a period of years. Stock would have remained in joint Hughes-Brandt escrow during that time.

Sam Dembow, Jr., negotiator for the Brandt syndicate, returned from the Coast to New York Sunday (8) after three weeks of talks there with Hughes and his reps. He was unable to come back with the written commitment from the RKO topper that the Brandt group wanted, but both he and Brandt expressed optimism this week that the deal is in the bag under the new format and will be closed within seven to 10 days.

As a result of a change to the

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Small Indies Hustling Those Atom Info Films; RKO 1st With Release

Minor race is on among small independent filmmakers to bring out briefies on the atom bomb which would acquaint the public how to save themselves in event of an A-bomb blast. First to hit exhibitors' screens is RKO's "You Can Beat the A-Bomb," a two-reeler in black and white. Produced by Crystal Film Productions and Emerson Film Corp., it's scheduled to preem today (Wed.) at the Rivoli, N. Y.

Another contender in the atom sweepstakes is Cornell Film Co., whose "Pattern for Survival" is due to be previewed in New York

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National Boxoffice Survey

World Series, Grid Games Clip Trade; 'Mr. 880' First, 'Toast' Second, 'Way Out' Third

The World Series and football games, via TV and radio, are taking film theatre biz to the cleaners this session, although some of stronger pictures are doing okay. Such widespread coverage of Yankee-Phillies four-game champ baseball games dented trade considerably in many keys covered by VARIETY. Tipoff on how exhibs are scurrying for product is the fact that 51 different pictures are spotted in big first-runs this stanza.

"Mister 880" (20th) is far outdistancing the field to take over No. 1 spot, with "Toast of New Orleans" (M-G), also new, finishing second. "No Way Out" (20th), champ last week, is a strong third while "Breaking Point" (WB) is managing to cop fourth money. "Union Station" (Par) and "Copper Canyon," another from Par stables, are winding up fifth and sixth respectively. Seventh place is going to "Petty Girl" (Col), considerably weaker than last stanza.

"Life of Own" (M-G), "The Men" (UA) and "Sunset Blvd." (Par) round out the Big 10 list in that order, none being especially smash. Runner-up films include "Tea for Two" (WB), "Blue Heaven" (20th), "Sleeping City" (U) and "Born to Be Bad" (RKO). "Edge of Doom" (RKO), among new entrants, has fairish week in Omaha and big takings in Boston on the credit side.

One of ace new pix looks to be "State Secret" (Col) which opened strong at N. Y. Victoria. "Right Cross" (M-G) is doing sock trade opening week in Philly. "To Please a Lady" (M-G), Clark Gable-Barbara Stanwyck starrer, is smash on Indianapolis tee-off.

"Surrender" (Rep) looms lofty in Providence but slim in N. Y. "Rocky Mountain" (WB) also new, shapes fine in Seattle. "In Lonely Place" (Col) is doing nicely in Minneapolis. "Hamlet" (U), out around again at pop scale, is solid in Frisco and fancy in Baltimore. "Secret Fury" (RKO) shapes fine in St. Louis.

"Macbeth" (Rep), fair in L. A., looms good in Seattle. "Treasure Island" (RKO), good in Toronto, is okay in N. Y. "Our Very Own" (RKO) is trim in Louisville.

"Ocean Drive" (Col) looks great in Montreal. "Louisa" (U), moderate in Philly, is fancy in Denver. "Fireball" (20th) is mainly okay to mild this round.

"Fancy Pants" (Par), which is fine in L. A., is hitting socko stride in Montreal. "Three Secrets" (WB) is okay in Seattle. "Blue Heaven" (20th) shapes smash in Toronto and good in St. Louis.

(*Complete Boxoffice Reports on Pages 11-13*).

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Johnston, Arnall Issue Joint Invite To British Biggies for Pact Signing

Motion Picture Assn. of America and the Society of Independent Motion Picture Producers are understood planning to issue a joint invitation to two British government officials to come to this country for the signing of the new Anglo-U. S. agreement.

To be invited are Harold Wilson, president of the Board of Trade, and R. G. Somervell, BOT exec charged with actual administration of the film pact. Invite will be issued within a few days, with the suggestion that the two Britons come over at their convenience.

MPAA and SIMPP are prepared jointly to pick up the tab for the trip if that point can be diplomatically arranged. They plan an impressive inking ceremony in New York or Washington, although the agreement has already started to function as of Oct. 1.

MPAA prez Eric Johnston and SIMPP topper Ellis G. Arnall are anxious to have Wilson and his aide come over so that the American industry can extend its appreciation of what is generally considered an eminently fair agreement. It provides for minimum convertibility of $17,000,000 of sterling earnings, plus the following bonuses as set out in an official release of the BOT in London last Wednesday (4):

"(1) In respect of payments from unremittable sterling made between Oct. 1, 1950, and Sept. 29, 1951, dollars equal to

"(a) 23% of such payments, relating directly or indirectly to film production, when such payments are made in the United Kingdom, or if made elsewhere are made with respect to British quota films or to films of which the majority of the studio scenes are photographed in United Kingdom studios, and

"(b) 50% of such payments to British interests for the distribution of British films within the Western Hemisphere on a percentage basis, and

"(c) 50% of such payments to British interests for the acquisition of rights within the Western Hemisphere, other than on a percentage basis, for British films.

"(2) Net payments made to British interests in dollars in respect of 1(b) and 1(c) shall also be treated for this purpose as if they were payments from unremittable sterling.

"(3) Claims under 1 and 2 hereof may be presented to the Exchange Control Authorities at such intervals as the claimant may elect, providing they do not relate to periods of less than four consecutive weeks. Final claims shall be submitted not later than Dec. 29, 1951.

"(4) Claims shall consist of—

"(a) A description of the relevant

(Continued on page 24)

See Anglo-U.S. Deal The Last If Brit. Coin Situation Improves

London, Oct. 10.

If present rate of improvement in Britain's dollar reserves continues, current Anglo-U. S. films agreement, which expires next Oct. 1, is expected to be the last. Industryites see completely free convertibility of sterling to dollars after that date, with no more frozen funds.

In the year that has passed since devaluation of the pound, the gold and dollar reserves of the sterling area have doubled. They now stand at the highest figure since before the war, it was announced by the British Treasury last week.

During the quarter that ended Sept. 30, the gold and dollar reserves increased by $334,000,000, rising to a total of $2,756,000,000. A year ago they were approximately $1,400,000,000. Analysis of earnings during the last year showed that the sterling area actually had been paying its own current gold and dollar expenses and even accumulating a surplus.

Britain for some time has been putting money received from the U. S. into the reserve and banking it for future use. In the quarter just ended it got $147,000,000 from the European recovery program and earned a dollar and gold surplus of $187,000,000 for a total of $334,000,000 transferred to reserve.

Zinnemann to Receive UN Award for 'Search'

Director Fred Zinnemann will receive an award Oct. 19 from the British Film Academy, via the United Nations, for embodying the principles of the UN in "The Search." Zinnemann made the film for producer Lazar Wechsler in Germany in 1947. It was released by Metro.

Presentation to the director, who is coming east from the Coast this week to accept it, will be at a luncheon of the Rotary Club of New York in the grand ballroom of the Hotel Commodore, with about 500 guests expected to be present.

Guests of honor will include Benjamin Cohen, assistant secretary general of the UN; Sir Gladwyn Jebb, head of the British delegation to the UN; D'Arcy Edmondson, head of the British Information Service; Jarmila Novotna, star of "The Search," and Arthur Loew, prez of Loew's International.

Hint High Court Won't Switch in Appeal Nix On 20th, Loew's, WB

Washington, Oct. 10.

U. S. Supreme Court yesterday (9) slightly amended the June 5 ruling in which it said the major film companies were subject to the divorcement and divestiture orders handed down by the trial court in New York. Only change made in the order was to list the two judges who dissented, Harold H. Burton and Stanley F. Reed. Thus the decision not to hear an appeal was 5 to 2, with Justices Tom C. Clark and Robert H. Jackson taking no part.

Still pending is the request of Loew's, Warners and 20th that the Supreme Court reconsider its refusal of the appeal. However, yesterday's cryptic action caused some observers to speculate that the Supreme Court was hinting it would not change its mind when it acts on this second request of the three majors.

Meanwhile, optimism continues here that Warners and probably 20th will work out a negotiated judgment with the Justice Department in their anti-trust suits. Thus far there's been no indication by Loew's that it wants to negotiate.

Emanuel Punctures 30% Goldwyn Demand

Philadelphia, Oct. 10.

Jay Emanuel, Pennsylvania circuit operator, who is in a hassle with the Samuel Goldwyn office on terms for "Our Very Own" at his Senate in Harrisburg, disputed the report last week of what he had offered for the pic. Offer was not 25%, but a sliding scale that started at 25% and went to 40% to the regular split figure ($2,000), and 60% over that.

Goldwyn distribution topper, James A. Mulvey, has demanded that the scale start at 30%. Dispute may have more than local repercussions, since Mulvey threatens to set up a nabe day-and-date exhibition plan in Harrisburg, as he did recently with considerable success in Portland, Ore., if he can't come to terms with Emanuel.

"We feel we have a right to be protected down to 25%, Emanuel declared this week. "I didn't know of any God-given right they have to demand a minimum of 30%, particularly since we lost money. For instance, on "Roseanna McCoy," "Enchantment" and "My Foolish Heart," the last three Goldwyn pictures, we paid total film rental of $3,457.28 and suffered a loss of $1,124.41. Moreover, we spent the sum of $386.58 over our advertising budget.

"Like Goldwyn, we, too, like to show a profit. It appears, however, that the Goldwyn office wants exhibitors to do exactly as they decree. Otherwise, exhibitors are "unfair." Other distributors provide the 25% safety factor in their sliding scales, not only to us, but to every other exhibitor, so what is there to tussle about?"

'Joan,' 'Henry,' 'Samson' Into Gen'l Release

Three "classics" are heading for general release basis after extensive showings at advanced admissions.

Walter Wanger's "Joan of Arc," which made the key-city rounds at tilted scales on extended-run engagements, will be offered by RKO in November. United Artists is at work on a new trailer for "Henry, V." with plans for general release of the Laurence Olivier production shortly. Third is "Samson and Delilah," which Paramount will put into general release after Jan. 1.

GOVT. PROBES RKO PROGRESS ON REORG

RKO found itself the subject of investigation last week regarding its progress in the direction of reorganization by Jan. 1. Query was put to the company by Philip Marcus, Department of Justice attorney, as to whether the company was complying with its consent decree in the industry anti-trust suit and if divorcement would be taking place as scheduled.

Major's answer, scheduled to reach Marcus in Washington today (Wed.), simply stated that terms of the decree are being met. There was some opinion, however, that Marcus' communication to RKO was something of a feeler on whether the company might be looking for another extension of the divorcement deadline. Highly-placed RKO executive said he knew nothing of any new request for more time, and his knowledge was that the Jan. 1 date for separating theatres from production-distribution will remain at Jan. 1.

BOB HOPE SEZ HE'S JUST PASSIONATE ABOUT PIX

Hollywood, Oct. 4.

Editor, VARIETY:

While checking a recent VARIETY for the latest grosses on "Fancy Pants" I crossed an item that implied I had made a disparaging remark about moving pictures on on my first television show. This I want to deny in full, in part, substantially, unequivocally and without recourse, whatever that means. I just know I didn't say it!

In the first place, I would never be so ungrateful as to criticize a medium that has raised me to an affluence never even dreamed of by my relatives. In the second place, I'd be afraid that Bob O'Donnell would come up north and whip me to death with a piece of cactus.

While at times, in the desperate attempt for a laugh, I have referred to such sacred institutions as mother love and Mahatma Ghandi, I know what side my bread is buttered on . . . during my good weeks that is.

Rather than being critical of our third largest industry, I think a check of some of my recent shows will reveal that I have referred to it very heartily. I've even mentioned other people's pictures . . . and how much farther than that can you go?

Television is just like any other new baby . . . it sort of takes over the family's attention because of the novelty. We have yet to see what it will do when it gets to be a big kid ard has to get by on its own.

As I said earlier, in one of my big jokes that got absolutely nothing, television won't be any threat to movies until DuMont can build a set with a balcony. And threat or not, movies are going to be around long after I'm gone and reading the down-yonder edition of VARIETY.

I hope this clarifies the misunderstanding that inspired the VARIETY item, as it was hittin' me where I live.

Bob Hope.

(Soon to be seen in "The Lemon Drop Kid.")

M-G May Soon Follow Par, 20th Into Blanket Pacts Covering Year's Sales

Selling by the major film companies of an entire year's product via one blanket contract — the closest thing to blockbooking permitted by the anti-trust decree — may soon become general practice in the industry. Metro sales veepee William F. Rodgers this week confirmed that he is exploring the idea and will probably launch some such system in the immediate future, thereby following both Paramount and 20th-Fox into that method of selling.

Decision to revive group selling of films is based on two chief factors—an attempt to lower distribution costs and a steady increase in production activities at the major company studios. When the majors were selling exhibitors only a few pictures at a time, they were forced to have their field salesmen continually on the road, making costly visits to the theatres. Under the new system, a salesman will be able to wrap up a deal for an entire season's product with one visit.

As for the boost in production, the majors would not be able to offer exhibs the plan without assurance from their studios of sufficient product for almost a full year. While none of the majors has yet hit that pace, Rodgers announced M-G releases for the next seven months at the Allied convention last week in Pittsburgh and 20th sales veepee Andy W. Smith, Jr., recently set his releases through April, 1951. Behind this, of course, has been the intensive advance planning going on both in New York and Hollywood to build up the backlogs.

Aimed at Smaller Exhibs

Another factor in the group selling idea is that those companies employing it are grooving it mainly for the so-called sub-subsequent run exhibs—those operating the smallest situations and too far away from exchange centres to visit the exchanges often enough to do their booking. Smith emphasized that such theatres would be able to buy films on a blanket contract and Rodgers declared this week that his plan, as now being considered, has the smaller situation in mind.

Smith, expanding on his detailed explanation of the system at the Allied meet last week, stressed that the system would be tied in directly with 20th's recent decentral-

(Continued on page 6)

Newspaper Strike Hits Hard at Pitt Theatres

Pittsburgh, Oct. 9.

Theatres here generally came face to face last week with the realization of what newspapers mean to them. With all three local dailies off the street due to a strike by the mailers' union, biz took a sharp dive everywhere. In one particular day, WB circuit zone theatres reported a dip of $6,000 over same day last year, and only thing that saved the overall picture from a bigger decline was the take of Dean Martin and Jerry Lewis downtown at Stanley.

Not only was downtown trade 'way off, but nabes took it on the chin, too. Drive-ins likewise suffered due to absence of newspaper listings, and people unwilling to take a long drive on the chance of running into something they had previously seen or didn't want to see.

U-I Develops New Global Concept Of Pix Showmanship

A new global concept of showmanship has been developed by Universal-International, company prexy Nate J. Blumberg disclosed in New York Monday (9). This fresh twist on ballyhoo and exploitation, he said, will supplant previous promotional methods for launching films in the domestic and foreign markets. Topper's statement followed the windup Monday of the eastern phase of the company's first international advertising and publicity conference.

Called by foreign distribution veepee Alfred E. Daff, the conclave was attended by nine U-I overseas reps who met to map plans for the global teeoff of "Harvey." Delegates, who held a three-day session in New York, are now enroute to the Coast to hold a similar round-table there. Hollywood meet will conclude Friday (13).

In discussing the worldwide campaign for "Harvey" at Monday's confab, Daff emphasized that "showmanship is the same in other parts of the world as it is in the U. S." He pointed out that the conclave was held for a general exchange of ideas so that all "might benefit by collective thinking and collective brains."

San Antone's Latest Tees Off

San Antonio.

San Antonio's latest ozoner, the Fiesta Drive-In, opened here. It has capacity for 712 autos. George Santikos is head of the operating company while Ulysses Cazamias is veepee and general manager of the ozoner.

N. Y. to L. A.

Mac Benoff
Edward Borovansky
Charles Boyer
Jose Ferrer
Fred F. Finklehoffe
Bonita Granville
Charles Grean
Alfredo Guarini
Van Heflin
Jesse Kaye
Richard W. Krakeur
Harry Lewis
David A. Lipton
Ann Miller
Isa Miranda
Harold Mirisch
Arnold Moss
Robert Newton
A. J. O'Keefe
Walter Pidgeon
Irving Rapper
Mrs. Marvin H. Schenck
Maurice Schwartz
Frank Scully
Jean Simmons
Jack Sullivan
Tamara Toumanova
Lew Wasserman
Jack Wrather

N. Y. to Europe

Lucia Chase
Sal Chiantia
John Elliott
John Firman
Kenneth S. Giniger
H. Ch. Gomperts
Lou Levy
Milton R. Rackmil
Anne Shelton

L. A. to N. Y.

Victor Blau
Sammy Cahn
Jack Carson
Bob Cobb
George Cukor
Sam Dembow, Jr.
Saul Elkins
Robert Goelet, Jr.
Bob Haney
June Haver
Harry Keller
Arthur Kennedy
Veronica Lake
Sid Luft
Brenda Marshall
Lauritz Melchior
Donald O'Connor
Nancy Olson
John Payne
William Pine
Vincent Price
William Prince
Claude Rains
Gene Raymond
Frank Reilly
Arthur Satherley
Lew Schreiber
Tom Sheils
Sam Spiegel
Marta Toren
Card Walker
Marvin Young

Europe to N. Y.

Gertrude Agoston
Lady Betty Beecham
Sir Thomas Beecham
Victor de Sabata
Oscar A. Doob
Louis Dreyfus
T. S. Eliot
Darrell Fancourt
Irving Green
Martyn Green
Friedrich Gulda
Vanya Manly
Ann McGarry
Norman Miller
Gar Moore
Jane Morgan
William S. Roach
George J. Schaefer
Kay Thompson
Arturo Toscanini

McNUTT, McNAMEE 'WON'T QUIT'

ELC Seeks Immediate N.Y. Injunction Aimed at Majors' Booking, Run Setup

Eagle Lion Classics, which rocked the trade with its $15,000,000 anti-trust blast at the Loew's and RKO circuits in the metropolitan N.Y. area last week, has mapped litigation strategy aimed for almost immediate overhauling of the booking and run practices which firm claims means its exclusion from the market.

Rather than await the outcome of possibly years of courtroom maneuvers, ELC will be back in U. S. district court this month with a motion for an immediate injunction, which, if granted, would enjoin the two chains and the eight distributor defendants from various methods of doing business until an ultimate decision in the case is reached.

Schedule gives the circuits and the distributor defendants 20 days following serving of the complaint in which to file answers. When these are in, ELC plans to make its new move with the claim that continuation of present distribution practices in the area will mean continuation of its heavy financial loss. Copies of the complaint were in the hands of all defendants last Friday (6), thus the deadline for their answering is Oct. 26. There is possibility, of course, that some postponement will be asked.

Aim for Competitive Market

ELC's new move will be for a court order restraining the grant of any exclusive run by any of the distributors to any Loew's or RKO neighborhood prior-run house until independent competing theatres are sufficient in number and quality to afford a competitive market for plaintiff. Also aimed for is a ban on simultaneous bookings of an RKO picture in two or more RKO theatres in the area, and the same restraint on Loew's with Metro pictures.

The ELC suit, meanwhile, came as a heavy burden for lawyers for

(Continued on page 6)

2 Nearly Completed, 2 to Roll But No Deals Set on Distrib—Popkin

Long associated with United Artists, indie producer Harry Popkin has two new pictures near completion and two ready to roll but with distribution deals yet to be set, he reported in N. Y., Monday (9). Additionally, Popkin thus far has not delivered to UA the negative of "Ellen," completed several weeks ago but being held back for the reported reason that a decision on a final title has yet to be reached.

Popkin said "Magic Face" has finished shooting in Vienna with Luther Adler and Patricia Knight in the top roles. He, Mort Briskin and Robert Smith are associated in the production along with Joseph Justman, head of the Motion Picture Center Studio, Hollywood, who also is in N. Y. from the Coast.

Popkin also disclosed location lensing is due to be completed the end of this week on "Deep Is the Well" in Grass Valley, Cal. Performers in this include Richard Rober, Barry Kelly and Henry Morgan. His forthcoming program includes "Hard Pillow" and "Farewell Performance," both to start within the next two months but with top cast names yet to be determined.

Popkin refused to discuss the possibilities of any new distribution link, and furthermore declined comment on his opinion of the status of UA, which is facing a product shortage and financial crisis. He reminded that last summer his projected deal, in association with Justman, to take over control of UA made widespread industry news but never materialized, and feels that any similar public comment at this time might jeopardize any new deal which he has in mind, if only for distribution of his pictures.

Par Would Day-Date Philly With Seoul

Paramount is making an effort to reach across the world with its simultaneous openings, now with an assist from the Motion Picture Export Assn.

Major hopes to unveil "Tripoli" in recently recaptured Seoul, in addition to Tokyo and Philadelphia, all on Friday (13). MPEA's Irving Maas and Charles Mayer are at work on arrangements in the Far East.

Heller 'Neutral' As UA Producers Split on Loyalty

Walter E. Heller & Co., Chicago financing outfit, is taking an entirely neutral attitude on whether United Artists producers should or should not deliver to the distrib negatives of pix in which it has an investment. If the producer does choose to deliver, however, Heller firm has let it be known that the action will get its blessing.

Milton Gordon, Heller v.p. in charge of film loans, takes pretty much the same attitude that was expressed to indies in New York last week by Ellis G. Arnall, prez of Society of Independent Motion Picture Producers. He refused to support them in a "revolt" against the present UA management, maintaining that a healthy UA was vital to prosperous indie production and that it was to the interest of producers with films already in the can to support the company.

Meantime, the producers themselves are pretty much split on what course of action to take regarding deliveries to UA. One faction, reportedly spearheaded by Joseph Justman, Carl Leserman and Harry Popkin, is in favor of holding back until the new management, which took over UA last July 11, comes up with some indication it has coin to keep the company operating despite heavy weekly losses and a plan to get it back on its economic feet.

Another group, of which Stanley Kramer and Robert Stillman are the most important members, has taken a different attitude. While they are just as perturbed as other producers over the future prospects of the company, they feel that there is nothing to be gained by a so-called "revolt" and have

(Continued on page 6)

ENGLISH KID STORIES BOUGHT BY GOLDWYN

Hollywood, Oct. 10.

"Mary Poppin" stories, series of classic English children's yarns, have been purchased for filming by Samuel Goldwyn. Producer is understood to have paid about $50,000 for rights to the three books about an English nursemaid who rides an umbrella handle.

Yarns are by Miss T. L. Travers, a Briton, who may come to Hollywood to work on the adaptation and screenplay. No casting has been started yet, but the principal role requires an actress of the Elsa Lanchester or Beatrice Lillie type. Books have been bestsellers in England for more than 20 years and have also been published in this country.

Project is third that Goldwyn has put into work in recent weeks. Others are "Billion Dollar Baby," adaptation of the Broadway musical being scripted by Bob Lee and Jerry Lawrence, and "All for Love," from a Wilma Shore story.

SEE UA HEADS 'DETERMINED'

Although somewhat discouraged at the unexpected vastness of their problem at United Artists, Paul V. McNutt and Frank McNamee will stick it out. They'll remain with the company at least until the end of their option period, Dec. 31, 1951.

That was the opinion privately expressed to friends last week by Edward Sherman and Max Fink, following their announcement that they had withdrawn a package offer to provide $15,000,000 worth of product a year because the management had been unable to come up with indications that it could obtain operating funds to maintain the company.

Sherman and Fink were closer than any other outsiders have come to breaking through the veil of mystery that McNutt and McNamee have hung over their efforts to resuscitate the company since they took office in July as board chairman and president, respectively. Sherman and McNamee are both former Philadelphians and longtime friends. There was considerable interest in the trade, therefore, in what Sherman and Fink had to say about the regime.

They told intimates that McNutt and McNamee were determined to stick with the problem of finding production and operating coin for UA and putting the company back on its fiscal feet. That's despite the magnitude and diversity of the roadblocks in their way—most of which they were never informed of, before McNutt took over trus-

(Continued on page 6)

Lesser, Lippert In Brit. Prod. Deals

Hollywood, Oct. 10.

International production deal, calling for the filming of nine pictures in England, was closed here by Sol Lesser with James Carreras, prexy of Exclusive Films, Ltd., of London. Deal includes three "Whispering Smith" stories, based on Frank H. Spearman's adventurous character, and a melodramatic screenplay, "Alarum and Excursion." Remainder of the program will be made up of Leslie Charteris "Saint" yarns, currently under negotiation.

Pictures will be financed by Lesser, with Hollywood thesps playing top roles, while Carreras has agreed to produce the films at moderate cost without reducing quality.

Lippert Productions and Carreras also made a reciprocal production deal whereby Lippert will make two films in England next year in association with Carreras.

Murray Lerner, Lippert exec producer, will coproduce with Carreras, with Lippert providing partial financing from frozen coin and send male and femme stars from here, with balance of cast and crew to be English. One of films will be "Velvet Glove." Carreras, who made similar deal with Sol Lesser for nine films, returns to England tomorrow (11). Exclusive has been British distrib for Lippert for past three years.

Studios Fete 33 Tri-State Managers

Hollywood, Oct. 10.

Hollywood film studios luncheoned, dined and otherwise entertained Ralph Branton, general manager, and 33 house managers from the Tri-State Theatres in Illinois, Iowa and Nebraska. Visiting managers were winners in the circuit's "Better Business" campaign.

Visitors were shown outstanding new product at Metro, Warners, Paramount, 20th-Fox, Universal-International and Republic.

Straight Stock Exchange Now Planned For 2 New Companies in WB Reorg

Internal Revenue Department's refusal to clear the Warner Bros. plan for a consent decree providing for an issue of debentures by the new theatre company has resulted in a new stock program for the corporation's pending divorcement. It is patterned after the Paramount exchange of shares.

Original WB idea, which Revenue Dept. frowned upon, was to issue regular securities in the new picture company and both stock and debentures in the theatre firm. This would have enabled Albert, Jack and Harry Warner to retain their picture stock and at the same time hold non-voting theatre securities for some time.

Straight exchange of stock in the two new companies for parent corporation holdings now constitutes the basis of the reorganization being discussed with the Department of Justice. The divestiture provisions of a consent decree, which were agreed to some time ago, remain unchanged, with the company to part with 70 to 80 theatres following divorcement.

D. of J. parleys with Warner and 20th-Fox on settling the Government's anti-trust suit are continuing, with the former reportedly the closer to full accord. Actually, Warners and the Department earlier had reached complete agreement, but this was the plan which included the debenture issue and thus had to be revised.

Reason that Warner, as well as 20th-Fox, are pressing settlement talks, although the most they can get is a period of one year for divorcement, is that too much uncertainty would prevail if they con-

(Continued on page 6)

Not Enuf Action, So RKO KO's Louis-Charles Pix

Although out the cost of photographing the fight and making a single rough print, RKO-Pathe decided not to make a release out of the Louis-Charles heavyweight title bout because it was not actionful enough.

The company made a like decision on the Louis-Walcott fight.

Kramer Distrib Co. Just Convenience On Coin-Collecting

Distributing corporation set up by Stanley Kramer last week is understood to have no other significance than as a technical convenience in the collection and disbursement of coin resulting from the forthcoming "Cyrano de Bergerac" roadshow. Announcement of the formation of the Stanley Kramer Distributing Corp. has caused a considerable flurry of trade speculation, which appears to be unmerited—at least right now.

New outfit is being incorporated in California and registered in all other states where it will do business. Under the roadshow distribution planned for "Cyrano," it will receive all income from theatres, pay employes and disburse to United Artists the 10% of income which the distrib is entitled to by the roadshow clause of Kramer's releasing pact.

Producer has one more picture after "Cyrano" to deliver to UA under his five-film deal. New corporation he has set up could be used following termination of the UA pact for some sort of distribution on Kramer's own, similar to David O. Selznick's Selznick Releasing Organization.

Latter has had a rocky career because of lack of sufficient product going through its mill to make the heavy overhead of a distributing organization economic. It is thought that for the same reason it is highly unlikely Kramer would enter upon such a venture. That's particularly so in light of a variety of favorable releasing deals which have been offered him by major companies following termination of the UA pact.

George J. Schaefer, Kramer's distribution topper, is prez of the new corporation. Kramer is board chairman, George Glass, exec v.p.; Carl Foreman, treasurer; Samuel S. Zagon, secretary, and Myer Beck, v.p. and assistant secretary.

GOLDWYN'S DEPOSITION IN SUIT VS. F-WC, 20TH

San Francisco, Oct. 10.

Producer Samuel Goldwyn, here from Hollywood, today (10) began giving a deposition in his firm's $6,750,000 monopoly suit against Fox West Coast Theatres and 20th-Fox. He'll probably complete the deposition tomorrow, and will be followed by James A. Mulvey, president of Samuel Goldwyn Productions, here from N. Y., who also will require about two days.

Fololwing this, the schedule calls for a deposition by Charles P. Skouras, head of the defendant circuit. Goldwyn is represented by Joseph Alioto, San Francisco attorney.

The Goldwyn complaint charges FWC used "tremendous buying power" to purchase films on a noncompetitive and monopolistic basis and boycotted producers unless the FWC terms were complied with.

Goldwyn's 'Remake' Gives Boost to 'Doom' In 4 Key Test Runs

Samuel Goldwyn's unusual action in extensively remaking "Edge of Doom" as a result of poor critical reaction and weak b.o. in its opening at the Astor on Broadway may put the film on or close to the payoff trail. Reports from four cities where the new cersion has opened in the past two weeks reveal grosses considerably better than would be indicated by the Astor reaction.

Pic got holdovers or moveovers in two of the four cities, New Orleans and Denver. First week's biz in each town ended up not too far behind Goldwyn's highly-successful "Our Very Own." Tremendous press campaign also gave "Edge" better openings than "Own" in New Orleans and Denver.

Playing the Orpheum, Denver, "Edge" grossed $13,000 the first week against "Own's" $18,000. At the Orpheum, New Orleans, "Edge" hit $12,500 in comparison with "Own's" $14,000. At the Astor, Boston, "Edge" did $15,000 versus "Own's" $18,000. At the Brandeis, Omaha, figures were "Edge" $6,000, "Own" $7,500.

Goldwyn spent considerable coin on the changes in the pic. He added scenes, including a prolog, with the aim of changing the sombre nature of the yarn to a more upbeat theme. He followed a number of suggestions made by newspaper and mag reviewers, one of the few times in the biz that a producer has switched his film to meet such criticism.

Screen Realism

Hollywood, Oct. 10.

Director Arthur Lubin can lay claim to a new high in screen realism with his casting of "Queen for a Day," indie Robert Stillman production now in work.

Role of an expectant mother went to Broadway actress Melanie York. She is an expectant mother Actress was on the set visiting her husband, Darren McGavin, who is in the film, when she was spotted by Lubin.

Ozoner Building Drive Soars Even In Face of Flops, Sez Alliance Chief

Indianapolis.

Drive-in theatre building craze of today has reached the same intensity that the indoor building boom did in the 1920's, according to S. J. Gregory, veepee and general manager of Alliance Theatre Corp. But despite the wide acceptance of the ozoner by the family trade, he pointed out that a number of the ozoners will fold in the near future.

These failures, Gregory declared, largely will stem from projects launched by a number of individuals without previous experience in the theatre field. Principal reason for the predicted washups, he said, lies in the mistake of "building theatres where they don't belong."

Alliance exec, whose 78-theatre circuit includes several drive-ins in its lineup, made his observations at the chain's fall meeting held here recently.

Gregory also lisclosed that effective immediately all service men in uniform will be admitted to Alliance theatres at half the regular admission. He also said the circuit's auditoriums will be made available free for any groups who wish to meet in behalf of the war effort.

Mid-Year Variety Club Confab in Pitt, Oct. 20

Fourth mid-year conference of officers and canvasmen of the Variety Clubs International gets underway in Pittsburgh Oct. 20. Three-day meet is slated to be attended by some 50 delegates as well as 14 International Officers and 12 International reps.

Meanwhile, the first meeting of the convention committee for the International conclave to be held in Philadelphia next May took place in New York recently. At the session were committeemen, general chairman Victor Blanc and Marc Wolf who repped International. Preliminary plans were mapped.

Greek Envoy to Attend Pioneers' Skouras Dinner

Greek Ambassador to the U. S., Dr. Athanasios G. Politis, and Archbishop Michael of the Greek Archdiocese, are scheduled to attend the Motion Picture Pioneers' mid-century dinner Nov. 16 honoring 20th-Fox prez Spyros P. Skouras as "Pioneer of the Year." Affair is to be held at the Hotel Waldorf-Astoria, N. Y.

Other celebs slated to be on the dais include Bernard Baruch, RCA board chairman David Sarnoff and Eric Johnston, prez of the Motion Picture Assn. of America.

Heller 'Neutral'

Continued from page 5

taken a completely hands-off attitude regarding any such movement.

Kramer's Precaution

Kramer has taken the precaution with the upcoming "Cyrano," however, to utilize the roadshow clause in his distribution contract. He'll roadshow the pic, which means all theatre collections come directly to him. He pays UA a 10% commission out of them, rather than the distrib getting the coin and handing him the 7½% he'd get under normal release.

Such a precautionary measure is reaction to the basic fear haunting all UA producers. That is that the rentals on their pix ordinarily go into UA's treasury and are mixed with other funds. If the company should go into bankruptcy, producers would be general creditors. To circumvent this, some producers have sought to have their funds "trusteed"—that is, put in separate accounts for their benefit.

New UA management has refused to take such a step. Among other reasons is that it is a very complex bookkeeping and banking operation in every exchange centre and branch throughout the world. Old management offered to trustee funds when Edward Small demanded it a couple years ago, but if it did so it refused to advance coin for prints and advertising, as is customary but not obligatory. That caused Small to change his mind.

Attitude to Arnall, Heller, Kramer and Stillman is similar in agreeing that there's no alternative for a producer with a UA contract other than to deliver. He may hold out for varying lengths of time, but unless the company actually goes bankrupt—and it has never failed to make a payment yet—delivery will be obligatory eventually.

It is impossible to get any other company to handle a pic that UA has any sort of legal hold on, since distribs naturally don't want to choose their way into a possible lawsuit. Therefore, Arnall, et al, argue, the pic must go to UA unless it is going to stay in the can indefinitely. And by holding it up, company is still further weakened, reducing the film's chance for a payoff when it finally is released.

Fear Reprisals

Reticence of Kramer, Stillman and certain other of the producers to participate in any "revolt" is also partially motivated by fear of reprisals by UA in the manner of distributing their pix. There is also a feeling among some of the indies that the "revolters" have more reason than meets the eye in harassing the new management. Part of it is said to be resentment at what they feel was shabby treatment by owners Mary Pickford and Charles Chaplin during negotiations for sale of the company and part of it a hope that they still may get into control.

Heller, while refusing to make operating or production capital available to UA under present conditions, is nevertheless strong in the feeling that it is vital to the industry to have a strong and progressive UA. Heller at the moment is in first-money position in the I. G. Goldsmith productions "Three Husbands" and "The Scarf," with Justman and other sources in junior positions.

Emanuel-COMPO

Continued from page 3

helping the office of Governor James H. Duff and Mrs. Edna Carroll, chairman of the Pennsy censorship board, to obtain Miss Scott's presence on a train that leaves next Sunday (15) on a 36-city tour of Pennsylvania. Columnist Hedda Hopper will also be aboard.

After publicity had gone out on Miss Scott, who hails from Scranton, Pa., Wallis was notified that Columbia had exercised a commitment on her services and wanted her Oct. 9. Miss Scott so informed Gov. Duff and his aides, who were burned. Incident was smoothed out somewhat when Emanuel obtained Alexis Smith as a substitute.

Wallis charged Emanuel with "laboring under complete misapprehension of the real facts." He said he offered to pay Columbia for the time Miss Scott would be absent, "although her commitment was a direct one with them and was not a loanout from us." He said he also offered to sub either Charlton Heston or Wendell Corey, and made every effort to have Col postpone the pic or shoot around Miss Scott.

In reply Emanuel stated: "You seem to lose sight of the most important thing. We had your personal approval on Miss Scott's appearance, without reservations, and therefore had a right to expect that you, as a responsible and respected member of the industry, would have alerted us if there was a chance that Miss Scott had other commitments of which you were not aware."

Emanuel added that he did not accuse Wallis of deliberately offending, "but that does not alter the fact that the whole unfortunate mishap is chargeable to you." Asserting that he knew Wallis to be much too good a businessman for his "error" in handling this to be "deliberate" Emanuel said: "It was a case of poor judgment and, under the circumstances, I am writing COMPO withdrawing my complaint."

Grant's 3 at 20th

Hollywood, Oct. 10.

Cary Grant signed a deal to star in three pictures on the 20th-Fox lot, where his last job was "I Was a Male War Bride." Contract is non-exclusive and no story has been selelcted for him to date.

Meanwhile, Metro retains an option on Grant's services for one picture.

Tele No Threat

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time to come, since the majors now have many lower-cost and higher-quality features ready for release.

Regarding earnings, divorcement also is regarded as a favorable factor for the majors. Dutton points to the sizable capital gains expected from the sale of theatres which will mean a general strengthening of the corporations' distribution divisions. Additionally, because of its declining earnings in the past few years, the film companies are said apparently to have favorable exemptions under a possible excess profits tax based on average postwar earnings.

Standard & Poor's index of stock, Dutton points out, showed a decline from the 1946 high of 350.3 to a 1950 low of 130.5, a drop of 63%. As of Sept. 27, 1950, the index was 161.1, a gain of 23% from the 1950 low.

While seeing a "decided turn for the better" for the entire picture industry, Hentz singled out 20th-Fox for special attention. Stock broker firm believes 20th can be expected to "participate fully in the greatly improved outlook." Hentz declares the major's earnings in 1951 "may be expected to run well above the $3.75 a common share anticipated this year."

Substantial profits increase in the final quarter are seen for 20th, with "preliminary indications pointing to marked boxoffice success" for a number of the company's releases, according to Hentz. As a result, the firm states, profits of the film division could exceed the $3,900,000 realized last year and will be supplemented by at least $1,500,000 in foreign income carried over from prior years. Theatre profits for 20th are likely to decline considerably from the $8,500,000 in 1949, but with any additional foreign income out of the earlier years' earnings, consolidated earnings should approach $11,000,000, or $3.75 a common share, Hentz reports.

WB Reorg

Continued from page 5

tinue in court Warner consequently has abandoned, at least temporarily, all thought of accepting the three years which the U. S. district court would allow.

It was pointed out that the major will know exactly where it stands so far as property ownership is concerned when it bows out of the case via a pact with the Department. In contrast to this is the risk involved in further court arguments over divestiture and a schedule for it.

It is understood the Department is sympathetic to the position of the three Warner brothers regarding their heavy stock ownership, and probably will make no demands on an immediate sale of their shares in one of the two companies to be formed. Holdings in both firms will not be allowed, of course, but the Department is said to recognize that a quick, forced disposal of shares in either of them would mean glutting the market.

UA Gets 'City Lights' OK Amid Legal Snag

United Artists has been given the green light to open "City Lights" at the Colony and Midtown theatres, Brandt operations in N. Y.

Motion to block the bookings, which has been filed by operators of the Pix and Symphony theatres, on the claim they had reached agreement on licensing the film with UA earlier, was denied by N. Y. Supreme Court Judge Dineen. The jurist warned, however, that if any illegality were involved, Brandt and UA will be liable for damages when the plaintiffs' charge of discrimination is adjudicated.

McNutt, McNamee 'Won't Quit'

Continued from page 5

-tee-ship of the Pickford-Chaplin stock and brought in McNamee.

A major hurdle to McNutt and McNamee achieving any sort of success, Sherman and Fink have told close associates, is their failure to get complete cooperation from the owners. While McNutt as trustee has considerable powers for radical action, he won't exercise them without approval of Chaplin and Miss Pickford, since they are still full owners of the company.

Despite the highly-touted coming to New York simultaneously of the two owners last month for confabs with McNutt and McNamee on developments, they only actually had one relatively short meeting with McNutt. Chaplin returned to the Coast last weekend and McNutt wasn't even able to get together with him, it's said, to communicate how burned he was at the lack of cooperation.

Problem in this regard is similar to what Grad Sears faced when he headed the management. Every effort and plan he made for bringing in new capital or revising the operations format was met by rebuff or disagreement by the owners.

Among the difficulties McNutt and McNamee faced, according to Sherman and Fink, was a completely scrambled accounting system, so that it took them weeks before auditors finished work and they actually had an idea where the company stood.

High Regard for McNutt

Sherman and Fink both expressed the highest regard for McNutt, despite their announcement of withdrawal, which was seen in the trade as dealing a critical blow to UA. Although considerable doubt has existed in the industry that Sherman and Fink could come up with anything like the quantity of production or financing they promised, the fact that they are known to have been so close to McNutt and McNamee made doubly telling their announcement that they were pulling out.

They had been in negotiation for seven weeks, during which time they demanded that the UA management come up with evidence that it would have operating coin to keep the company solvent during the period that their pix would be released. They promised 22 films the initial year, first two of which were to be delivered next March.

'Close to the Coin'

McNutt promised each week that he was close to getting the needed coin—which is figured at between $750,000 and $1,000,000—and pleaded with Sherman and Fink repeatedly to wait "one more week," they said. Thursday a week ago (Sept. 28) they finally set a seven-day deadline, and when the time was up, with McNutt apparently no nearer the coin than before, they made public their withdrawal.

Plan was to bring varied producers, directors, writers and actors together who were either not under contract to any studio or had the privilege of making outside pictures under their deals. No previous UA producers were involved. They were to be amalgamated—on a profit-participating basis, of course—into five producing units whose personnel might change or remain static. Sherman-Fink syndicate would provide the financing and run the entire operation, through which all UA product would have had to funnel.

Idea Dead

Fink said that the idea is now dead unless McNutt comes up with the coin at some future time, "in which case we'll consider going to work on it again." He said it had cost the syndicate $150,000 plus seven weeks of time by himself and Sherman to put the various deals together. He added that it was impractical to move such a setup to any other distributing company.

Attorney denied that the production company would have had any interest in the McNutt stock option. He has hinted to friends that he sees no point in such an interest, believing the option at $5,400,000 for the Pickford-Chaplin stock is beyond company's conceivable worth when it is exercisable.

Although it has never done so in its more than 30-year history, Fink said company could show a net of $4,000,000 if it could gross $30,000,000 a year. If the Sherman-Fink production unit just broke even on its pix the first year, attorney pointed out, UA would have a gross of between $27,000,000 and $28,000,000.

He said they became interested in UA following excellent results it achieved on distribution of "Africa Speaks," an Abbott & Costello starrer, in comparison with other A&C pix of similar quality released elsewhere. Sherman is agent and Fink attorney for the comics.

ELC Injunction

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the two circuits as well as the distributors, all of whom already are enmeshed in up to 112 other actions of the type throughout the country. It is apparent that RKO and Loew's attorneys especially are at work through the late hours each day on the new action.

Actually, the plaintiff's action could not have come as any great surprise. ELC long since has made no effort to conceal its attitude toward the N. Y. market condition, feeling it was the victim of a conspiracy. Company went to the Department of Justice in the hopes of obtaining some widening of the market, but apparently the D. of J. position was regarded as unsatisfactory.

Distrib's bitterness is said to have reached the boiling point when it failed to get the neighborhood run which it felt was deserved with "Destination Moon" after the film helped itself to handsome grosses on first-run at the Mayfair, in the Broadway area. This was followed by ELC president William C. MacMillen's consultations with William L. McGovern, former assistant attorney general in charge of the anti-trust division Justice Department, and Robert L. Augenblick, local counsel. Consequence of the conclaves was the monopoly suit, which was filed in the district court last Tuesday (3).

Garland Eyes

Continued from page 1

first of the same story. Meantime, her 4½-year-old daughter, Liza, is due east next week.

Miss Martin wants to take "Pacific" to London in the spring. She has a piece of the British production as consideration for sticking with it. In addition, it is a challenge to the comedienne, in light of her abortive London entry some seasons back in Noel Coward's "Pacific 1860."

Judy With Morris Agency

Hollywood, Oct. 10.

Judy Garland signed an agency deal with the William Morris office, which will function hereafter as her representative in all phases of show business. First move will be to set up guest shots on radio, but the star will not be available for TV work "for the time being."

Abe Lastfogel, of the Morris office, arranged Miss Garland's release from Metro. Actress had been without an agent since she broke with the Berg-Allenberg company. Incidentally, Allenberg is now with the Morris office.

Blanket Pacts

Continued from page 4

ization of authority to the field. Branch managers are to select those theatres in each territory which they believe should come under the plan. According to Smith, "I want it to operate freely, 100% from the field, with no home-office strings attached."

Under the plan, 20th's films are to be divided into three categories, one including mostly percentage films and the others with a stipulated flat rental. Smith said it has not yet been decided which films or how many will fall into each category. Cancellation privilege provided in the system is to be that permitted under the decree; that is, each exhib will have the right to cancel 20% of those pix included in the contract which have not been tradeshown up to the time when he signs his contract.

EXHIB LIONS TAME IN PUBLIC

Discipline for Salesman 'Forcing' Pix Promised at Allied States Convention

Woe betide the film salesman who "forces" features and shorts, if promises made by distribution toppers of four majors companies at Allied States Exhibitors Assn. convention in Pittsburgh last week are fulfilled. Two of the sales chiefs threatened to fire the erring film peddler summarily if proof were provided that he was "forcing," while disciplinary action was promised by the other two.

Alleged habit of salesmen forcing exhibs to buy one or more features or shorts they don't want in order to get the one or more they do want was the principal subject of Allied wrath at the sessions last week. Each of the sales toppers was asked what he's going to do about it, since the practice is explicitly outlawed by the consent decrees under which the majors operate.

As a means of curbing "forcing," conclave adopted a resolution calling on all companies to return to the practice of issuing "work sheets." These are forms on which the salesman, when he calls on his exhib customer, lists the pix he is offering that day and the terms for each. He signs a copy and leaves it with the theatreman.

Feeling of the exhibs is that with this equipment they will be able to face the salesman's branch, district, division or general salesmanager and point out what pix they want at what terms and what they don't want. It reduces room for argument or equivocation. The work sheet would also be a handy weapon in a squawk to the U. S. Dept. of Justice if any of the alleged malpracticcs ever got that far.

Paramount's Al Schwalberg promised immediately to provide the desired work sheets to all his salesmen—for which he won a special round of applause from the Allied exhibs. Metro's William F. Rodgers and 20th-Fox's Andy Smith promised they'd look into the work sheet matter, but gave the added assurance they'd fire at once any salesman proved to be "forcing."

Must Come from Allied Leader

They both insisted on inserting the proviso, however, that the complaint must come to them through a responsible Allied leader, not

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Greater Intimacy, As In TV, Required By Exhib, Says Architect

The motion picture exhibitor, if he is to survive the threat of television competition, must invest his theatre with as much intimacy as that provided by TV's "ringside seat," according to Benjamin Schlanger and William A. Hoffberg, New York architectural and engineering consultants for film theatres. Threat of video, Schlanger believes, can prove a "healthy stimulus" to induce exhibs to improve their theatres' physical plants, so that audience enjoyment of films will be "noticeably superior" to that of TV.

Schlanger is scheduled to offer his views to the industry in a speech before the 68th semi-annual convention of the Society of Motion Picture & TV Engineers Oct. 20 at Lake Placid, N. Y. With prexy Earl I. Sponable, who is head of the 20th-Fox research department, presiding, the meet will run Oct. 16-20. Two full days of the confabs are to be devoted to TV, indicating the general film industry interest in the newer medium. Dr. Peter Goldmark, CBS veepee who developed that web's color video, is among those scheduled to speak.

While the theatre has certain advantages over TV, such as a larger screen, brighter illumination, etc., Schlanger listed a number of other ways in which exhibs could revise their theatres to make them better than home video. All theatre seat locations must be de-

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L. A. Theatre TV Near

Los Angeles, Oct. 10.

First RCA equipment for large-screen television on the Coast arrived at the Orpheum theatre and is being installed under supervision of Sherrill Corwin.

Installation will require about a month, at a cost of approximately $25,000.

From Art House To Circuit—Par's 'Trio' Campaign

Opening of the British-made "Trio" by Paramount at the Sutton, N. Y., Monday (9) night marked the teeoff of an unusual campaign to establish a picture, Par is planning to preem "Trio" in art houses similar to the Sutton in eight or 10 cities and then, if reaction merits it, switch the pic over to bookings in standard houses and the circuits.

Par distribution toppers Alfred W. Schwalberg and E. K. (Ted) O'Shea, who evolved the plan, feel that proper word-of-mouth and criticism throughout the country can change the pic from an art to a standard attraction. They hope that the approximately 10 art theatre openings between Nov. 1 and 10 will turn the trick.

Preem at the Sutton was backed by a heavy New York campaign, and extensive but less expensive campaigns will similarly be used in other towns to achieve Par's purpose. Actually, through a series of tieups and fortunate circumstances, New York campaign was comparatively inexpensive, running under $10,000 in all.

About $5,000 was spent on advertising and close to that on publicity and exploitation. Latter included taking advantage of presence in New York of Jean Simmons, star of the pic; Stanley Box, who produced it, and Somerset Maugham, who wrote the stories on which it is based. Par paid the entire tab on bringing Miss Simmons from London, only part of Box's expenses and nothing toward Maugham's trip.

"Trio" was made under the J. Arthur Rank banner. Production budget was approximately £225,000 ($630,000), with Par and Rank splitting it about evenly. Par payoff was in frozen pounds, of course, with the company getting western hemisphere rights for its contribution.

Heflin to Huddle With Indies on His Next Pic

Freelancing since he left Metro last January, Van Heflin planes to the Coast next Monday (16) after making a couple TV appearances in New York. Actor starred in the NBC-TV Lucky Strike version of "Arrowsmith" Monday (9) and will also have a stint on the CBS-TV Ken Murray show Saturday (14).

Upon his arrival in Hollywood next week, Heflin will huddle with several independent producers to decide upon his next film assignment. He's considering a half-dozen offers. One project may be financed by Joseph Justman, but the actor says that deal is merely in a "preliminary" stage since the script submitted is incomplete.

Heflin, whose last Metro vehicle was "East Side, West Side," currently has two other films unreleased. One is "The Prowler," a Spiegel-Huston production, while the other is Universal's "Tomahawk." Thesp also has been mentioned for the part of Mercutio in Dwight Deere Wiman's upcoming "Romeo & Juliet," but he asserts that he hasn't been approached for the role.

WON'T ROAR IN OPEN SESSION

Indie exhibs, who in private roar like lions ready to rip the hapless distributors into shreds, mysteriously turn into something resembling lambs as soon as they get into an open forum. That's the problem that has faced leaders of theatremen's organizations over the years and to which Allied States may have found at least a partial solution at last week's annual convention in Pittsburgh.

Scheme was the "film buying and booking clinics," which were held mornings prior to the regular convention sessions in the afternoons. The clinics were closed and were limited to members with a community of interest by virtue of the similarity in size and style of their theatre operations.

Exhibs apparently found these sessions, with normally a maximum of about 75 men present, to their liking for blowing off steam. Now it is the thought of Allied leaders to invite the sales chiefs of the distribs into these sessions individually, so that exhib ire and demands for answers can be subject to immediate action.

Question remains, of course, as to whether presence of a distrib topper won't provide an inhibiting effect that will put the clinics back to where the floor sessions normally are. Allied leaders' hope is that the greater intimacy of the smaller sessions will loosen up the members to be more verbal on their squawks.

Four sales chiefs for major distribs subjected themselves to questioning at the general meetings last week, Although there were present more than 250 exhibs, rep-

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SKIATRON AIMS FOR FCC OK OF TESTS

Tests which Skiatron Subscriber-Vision is launching today (Wed.) over WOR-TV, N. Y., are aimed at getting the Federal Communications Commission to authorize a test in Gotham similar to that which Zenith Phonevision is starting in Chicago Nov. 1.

The Skiatron Electronic & Television Corp. tests, using live subjects and film, will be made when WOR-TV isn't transmitting its regular programs, between 8-10 a. m. weekdays and on Sunday afternoon and morning. About 10 tele sets of Skiatron and WOR engineers will be equipped with the special decoders which unscramble the coded signal. Subscriber-Vision uses small electronic attachments plugged into standard video sets and plastic cards, inserted in the transmitter and receiver decoders. It differs from the Zenith Phonevision setup in that it doesn't depend on telephone lines.

Experiment marks the first time that a subscription system operating on the air, without telephone lines, is being tried. Arthur Levey, Skiatron prexy, pointed out that the Theatre Owners of America study of Phonevision declared the latter "uneconomic" because of its dependence on telephones, since 80% of all phones are party lines.

Levey said his firm has not yet made any deals for product, because he's waiting until the FCC approves it for commercial use. However, he added, Subscriber-Vision will not demand first-run pix but instead will screen "A" reissues.

Latter will be available, it's felt, on the basis that the films will have been amortized in two years. With 100,000 subscribers, Levey estimates, families will be able to see features for 20c apiece or $2 for 20 hours a week. This is substantially less than the proposed Phonevision schedule.

By the end of the month FCC engineers will view the Subscriber-Vision tests in Gotham. Following the Commission's looksee, Levey will ask the FCC for a test in N.Y. along the lines of Phonevision's upcoming trial in 300 Chicago homes.

Stars' Personals With Own Pix Pay Off Big in the Hinterlands on Publicity

Appearances of Hollywood personalities in the hinterlands are on a sharp increase for the very commercial reason that the payoff is in the ratio of five-to-one in terms of expenditures and estimated dollar publicity values. Film companies are finding grassroots enthusiasm over performer visits at peak levels, and the consequence is a big boost in star-studded regional premieres in addition to key city tours by the screen luminaries.

Such invasion of the interior areas is far from new, points up Charles Einfeld, 20th-Fox ad-pub chief, who reminds that such promotion was part of his company's showmanship program outlined a year ago. But the fact is that the idea has been, and is continuing to be, put to work in greater volume.

Max E. Youngstein, Paramount's chief tooter, has it figured that Gloria Swanson's tour of the key cities, translated in terms of newspaper space and radio and tele time, was worth $250,000. Her junket, which was in behalf of "Sunset Boulevard," actually cost the company about $75,000, including salary ($1,000 per week) and expenses. Youngstein further said the Henry Wilcoxon lectures across the country also cost about $50,000, and the published and broadcast "breaks" normally would have meant an outlay of about $250,000.

Youngstein's profit figures are, if anything, an understatement, according to other industryites. Jose Ferrer said in N. Y. on Friday (6) that his tour of 10 cities in behalf of "Cyrano de Bergerac" brought 116 major newspaper breaks, plus 38 radio and 28 teevee appearances. In addition to the plugs for the picture, the publicity values for the name traveler could hardly be measured in terms of dollars, ac-

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Heineman Touring

William J. Heineman, Eagle Lion Classics sales vice-president, will leave N. Y. tomorrow (Thursday) for a two-week hunting trip in Montana, to be followed by a business tour of company branches.

He intends a swing around the Portland, Ore.; Seattle, Minneapolis and Chicago exchanges on Oct. 30, following the vacation.

Mono Looking To TV Production; Slices Net Loss

Hollywood, Oct. 10.

Several proposals for production of films exclusively for video are now being mulled by Monogram, Steve Broidy revealed in his annual report to stockholders which disclosed that firm had cut its net loss for the year ended July 1 to $263,342. Deficit in preceding year was $1,108,433. Video angle, said Monogram prexy, was being lawfully explored, and "it is possible we may begin such production within the near future." Brody declined to reveal source of negotiations for prospective tele programs because "about 400 other television producers would immediately go out and make a deal."

Report said Mono has no intention of abandoning regular theatrical films, the new venture being purely a new corporation effort to make a production profit. Broidy told stockholders that Monogram not only has one of the largest libraries of general film available for television, but has a general staff long experienced in turning out the low-budget series type of film particularly suited to telecast programming.

A great number of oldies from Monogram vaults are already being telensed, and when and if the American Federation of Musicians ends ban on televising films made after 1945, Monogram will be in strong position to supply station programming needs, report added. Financial aspect of report pointed out that Monogram has instituted economies both in studio overhead and in direct picture costs which will amount to about $200,000 annually and will be felt for first time in 1951 fiscal year.

Gross income declined from $10,178,000 to $9,226,000, due mostly to smaller number of high-budget films in release. Domestic and Canadian rentals declined 8.9% to $7,555,000, and foreign rentals were off 10.9% to $1,549,000. Expenses, however, were trimmed sharply, dropping to $9,489,000 from $11,322,000. Executive and general salary cuts and personnel reductions brought this about.

Consolidated current and working assets as of July totaled 4,959,000, and current liabilities totaled $4,044,000. Not included in assets or income was approximately $200,000 in blocked foreign currencies.

Exploitation Pix For New Releasing Co.

Hollywood, Oct. 10.

New releasing company, designed to specialize in the handling of exploitation films, was organized here by Louis Goldstein, who will function as president, with Louis K. Ansell, St. Louis exhib, as veepee; Gerald Lipsky as legal counsel and secretary-treasurer, and Ed Tenn as general sales manager.

Company, known as Exploitation Film Distributors, Inc., with offices in Los Angeles, will distribute 12 out-of-the-ordinary pictures a year, to be merchandised from their own branch offices to be set up in key cities.

Skouras, RKO Getting Underway on Splitup; Reach 2 Theatre Deals

Getting underway with their split of jointly-owned properties, Skouras Theatres, N. Y., will purchase RKO's interest in the Midway theatre, Forest Hills, N. Y., at a cost of $550,000. Evaluation of $1,250,000 was placed on the house by court-appointed appraiser Louis B. Altreuter. However, a mortgage of $100,000 cut the equity each of the two partners had in the house, thus accounting for purchase of less than half the evaluation. Skouras and RKO had owned the property on a 50-50 basis.

RKO's Proctor, similarly a divided ownership, will go to RKO with a payment to Skouras of $450,000. RKO already owns the theatre in fee, valued at $850,000, but Skouras shared an operating agreement evenly with the major, which was evaluated at $900,000. Buying Skouras out of the operating pact involves the $450,000 figure.

RKO last Saturday (7) finalized its deal acquiring the 25% interests of Walter Reade in Trenton-New Brunswick Theatres, 12-theatre circuit in N. J., reportedly at a price of $750,000. Remaining 25% will continue to be held by the Frank Storrs estate but with RKO taking over management of the chain.

Blaskey on His Own

Sam Blaskey, film buyer for Warner Bros. Theatres in the Northern N. J. area for the past 16 years, has established his own buying and booking agency, headquartering in N. Y.

New Warner policy of shifting film buying responsibility to the field, from the homeoffice, resulted in Blaskey's leaving the company, it is understood. Clayton Bond, who had headed the national WB film buying, and similarly left the circuit, is now with Skouras Theatres in N. Y.

Two Flags West

Hollywood, Oct. 7.

20th-Fox release of Casey Robinson production. Stars Joseph Cotten, Linda Darnell, Jeff Chandler, Cornel Wilde; features Dale Robertson, Jay C. Flippen, Noah Beery, Harry Von Zell, John Sands, Arthur Hunnicutt. Directed by Robert Wise. Screenplay, Casey Robinson; based on story by Frank S. Nugent, Curtis Kenyon; camera, Leon Shamroy; editor, Louis Loeffler; music, Hugo Friedhofer. Tradeshown Oct. 6, '50. Running time, 92 MINS.

Col. Clay Tucker	Joseph Cotten
Elena Kenniston	Linda Darnell
Kenniston	Jeff Chandler
Capt. Mark Bradford	Cornel Wilde
Lem	Dale Robertson
Sgt. Terrance Duffy	Jay C. Flippen
Cy Deets	Noah Beery
Ephraim Strong	Harry Von Zell
Lt. Adams	John Sands
Sgt. Pickens	Arthur Hunnicutt
Courier	Jack Lee
Hank	Robert Adler
Lt. Reynolds	Harry Carter
Dr. Magowan	Ferris Taylor
Mrs. Magowan	Sally Corner
Rev. Simpkins	Everett Glass
Mrs. Simpkins	Marjorie Bennett
Cal	Lee MacGregor
Capt. Stanley	Roy Gordon
Maria	Aurora Castillo
Colonel Hoffman	Stanley Andrews
Ash Cooper	Don Garner

The Civil War is carried into the west for Indian-fighting, giving "Two Flags West" an interesting premise for solid action and fast pace. However, development places more emphasis on the varied characters involved in the story than it does on shoot-'em-up drama, resulting in a production that will need strong plugging to help it to more than fair business.

Casey Robinson produced and scripted from a story by Frank S. Nugent and Curtis Kenyon. There is a brooding quality about the presentation that makes for adult drama, but not for the type of action that gets over best with the general audience. A good selling point, though, is the Indian raid that brings the footage to a strong finish. Had more physical conflict been spotted earlier, pace would have been more suitable for the action market.

Factual basis for the plot, laid in 1864, is the recruiting of Confederate prisoners to man western army outposts under the Union flag. Joseph Cotten, Confederate colonel, and a group of his soldiers accept the deal to escape tortuous prison existence and because they see in it an opportunity to eventually get back to fighting for the south.

The motley crew is taken west under the guidance of Cornel Wilde, Union officer, to the fort commanded by Jeff Chandler, a bitter, brooding man, crippled in his first clash of arms. At the fort is Chandler's sister-in-law, Linda Darnell, widowed by an earlier Union-Confederate battle. Chandler covets her, Wilde loves her and Cotten is attracted, posing a romantic conflict that seems oddly apart from the main story.

Just as Cotten and his men are on the brink of escape into Confederate Texas, Chandler brings on a full-scale Indian attack by wantonly killing the son of an Indian chief. Cotten and crew gallantly return to fight off the siege that ends only when Chandler makes restitution by going to his own death at the hands of the avenging redskins.

Four stars are uniformly good in delivering demands of the material, and Robert Wise's direction manages to build a not inconsiderable air of expectancy in moving towards the fighting climax. Accounting for good performances in supporting roles are Dale Robertson, Jay C. Flippen, Noah Beery, Harry Von Zell, John Sands, Arthur Hunnicutt and others.

Robinson's production framework supplies an authentic look to the bleakness of the western fort, rugged in both exterior and interior, and made to look more so by the low-key lensing of Leon Shamroy. The Hugo Friedhofer music score is in keeping with film's mood. *Brog.*

Trio

"Trio" (Rank-Paramount), which had its American preem Monday (9) at the Sutton theatre, N. Y., via a special benefit for the Damon Runyon Cancer Fund, was reviewed in VARIETY from London, Aug. 9, 1950. Repeating the successful formula introduced in the British-made "Quartet," film, comprised of three unrelated Somerset Maughan short stories, was tabbed by VARIETY as being "a sophisticated treat which should make big money with better class "audiences," Co-produced in England by the Rank org and Paramount, review opined the picture "is entitled to score as heavily as its predecessor." Stories are "The Verger," "Mr. Knowall" and "Sanatorium."

Film, being released in the U. S. by Paramount, stars Anne Crawford, Roland Culver, Kathleen Harrison, James Hayter, Nigel Patrick, Michael Rennie, Jean Simmons and Naunton Wayne.

Tripoli

(COLOR)

Hollywood, Oct. 5.

Paramount release of William H. Pine, William C. Thomas production. Stars Maureen O'Hara, John Payne, Howard da Silva; features Phillip Reed, Grant Withers. Directed by Will Price. Screenplay, Winston Miller; camera (Technicolor), James Wong Howe; special photographic effects, Darrell A. Anderson, Alex Weldon; music, Lucien Cailliet; editor, Howard Smith. Tradeshown Sept. 25, '50. Running time, 95 MINS.

Countess Dyrnutia	Maureen O'Hara
Lieutenant O'Bannon	John Payne
Captain Demetrios	Howard da Silva
Hamet Karamanly	Phillip Reed
Sergeant Schenck	Grant Withers
Lieutenant Tripp	Lowell Gilmore
Henriette	Connie Gilchrist
Khalil	Alan Napier
General Eaton	Herbert Heyes
Il Talib	Alberto Morin
Interpreter	Emil Hanna
Commodore Barron	Grandon Rhodes
Captain Adams	Frank Fenton
Seewali	Rosa Turich
Crawford	Ray Hyke
Wade	Walter Reed
Evans	Paul Livermore
Huggins	Gregg Barton
Langley	Don Summers
Busch	Jack Pennick
Elroy	Ewing Mitchell

This one fashions a screen story out of a slice of American history, going back to the days when the U. S. Navy and Marines were mixing it up with Tripolitan pirates. For the average situation offering romantic melodrama filmfare, it is acceptable make-believe, although not sturdy enough for the large key deluxers.

Script leans more to light dialog than usually encountered in this type of period actioner. There could have been more mass clashes to keep the movement boiling, but performances generally help to hold interest and the Technicolor hues add beauty to the settings and costumes.

Maureen O'Hara and John Payne are the romantic leads. The former plays a French countess trying to land a wealthy native prince, but who finally settles for Payne, Marine officer assigned to lead a small detachment of sea soldiers, augumented by natives, in a land attack on a harbor city that is blocking conquest of Tripoli. Howard da Silva is the third star, playing a soldier of fortune who aids Payne with his own roving army of cut-throats.

Will Price's direction gets quite a bit out of the Winston Miller original script, considering that the stress is more on antagonistic romantic byplay than sustained physical action. The march of the attackers through a howling sandstorm, the derrine-do siege of the harbor city and the outwitting of the native forces come over neatly, particularly in the visual presentation by James Wong Howe's lensing.

Payne makes for a satisfactory hero. Miss O'Hara is a nifty in color, a fact that lifts her contrived character. da Silva's soldier-of-fortune is played for comedy. Philip Reed expertly sells his role of the native prince. Grant Withers is a tough Marine sergeant, and Lowell Gilmore is solid as a Naval officer working with Payne. Herbert Heyes, Alberto Morin and the others do well.

The William H. Pine-William C. Thomas production is backed up by topnotch technical assists in all departments. *Brog.*

Two Weeks—With Love

(SONGS—COLOR)

Hollywood, Oct. 10.

Metro release of Jack Cummings production. Stars Jane Powell, Ricardo Montalban; co-stars Louis Calhern, Ann Harding; features Phyllis Kirk, Carleton Carpenter, Debbie Reynolds, Clinton Sundberg, Gary Gray, Tommy Rettig, Charles Smith. Directed by Roy Rowland. Screenplay, John Larkin, Dorothy Kingsley; story, Larkin; camera, (Technicolor), Alfred Gilks; musical direction, Georgie Stoll; musical numbers staged by Busby Berkeley; orchestrations, Leo Arnaud; vocal arrangements, Saul Chaplin; editor, Irvine Warburton. Tradeshown Oct. 4, '50. Running time, 92 MINS.

Patti Robinson	Jane Powell
Deuil Armendez	Ricardo Montalban
Horatio Robinson	Louis Calhern
Katherine Robinson	Ann Harding
Valerie Stresemann	Phyllis Kirk
Billy Finley	Carleton Carpenter
Melba Robinson	Debbie Reynolds
Mr. Finlay	Clinton Sundberg
McCormick Robinson	Gary Gray
Ricky Robinson	Tommy Rettig
Eddie Gavin	Charles Smith

This is a refreshing comedy, strong on entertainment, and should strike audience fancy, particularly the family and teenage trade. The amusing premise of a family vacation in the Catskills sets up the songs and comedy antics to be found in "Two Weeks—With Love." It all takes beautifully to color, is played to the hilt and will rate strong bookings.

A fresh note in all departments sparks "Two Weeks." A comparatively young cast, stoutly underlined by the experience of a few oldsters, a script chuckful of amusing situations, direction that belts every one and a catalog of old songs that fit aptly into the story's period are among the points that sock over.

Forming the nifty family of six are Louis Calhern and Ann Harding, parents; Jane Powell and Debbie Reynolds, daughters, and Gary Gray and Tommy Rettig, sons. They're off for the annual sojourn at Kissamee in the Catskills, typical resort site of the early 1900's. Against such a setting the John Larkin - Dorothy Kingsley script, based on Larkin's story, burlesques the situations just enough to get hilarious results.

One of the most amusing premises is Miss Powell's growing pains. A young lady just 17 and yearning to be 18, her desire to encase her youthful charms in the corset of the period (the mark of an adult) springboards countless laughs and supplies a dream sequence in which she femme-fatales all over the place adorned in the height of the corsetiere's art and singing "My Hero" to Ricardo Montalban.

Roy Rowland's direction never lets the comedy get out of hand. It's just broad enough to sock in realizing on the freshness with which the picture has been put together. In Miss Powell's troubled summer romance with Montalban, her rivalry with the experienced Phyllis Kirk, the marital understanding between Calhern and Miss Harding, the bobbysoxer chase of Carleton Carpenter by Miss Reynolds and the direction make the situations and playing count strongly.

Miss Powell puts her voice to good use on a number of tunes, including "A Heart That's Free," "Oceana Roll" and "By the Light of the Silvery Moon," and also thoroughly pleases otherwise. Montalban gets his personality across as the subject of a romantic chase by Misses Powell and Kirk. Calhern and Miss Harding register strongly, actor being responsible for a wow scene in which Fourth of July fireworks are prematurely exploded.

Young Debbie Reynolds is a standout as the brash younger sister. Whether chasing gangly Carleton Carpenter or joining in the songs and dances, she makes a decided impression. She and Carpenter score particularly with "Aba Daba Daba Honeymoon" and "Row, Row, Row." Carpenter knows his way around, too, helping the entertainment, as does Clinton Sundberg, resort operator. Youngsters Gray and Rettig, and Charles Smith are among the others bolstering the fun.

Production responsibility is in the capable hands of Jack Cummings, who shapes it for both eye and boxoffice appeal. Picture has strong technical support in the various musical and dance functions, plus the editing and the Technicolor lensing of Alfred Gilks. *Brog.*

The Milkman

(SONGS)

Hollywood, Oct. 7.

Universal release of Ted Richmond production. Stars Donald O'Connor, Jimmy Durante; features Piper Laurie, Joyce Holden, Jess Barker, Elisabeth Risdon, Henry O'Neill. Directed by Charles T. Barton. Screenplay, Albert Beich, James O'Hanlon, Martin Ragaway, Leonard Stern; from story by Ragaway and Stern; camera, Clifford Stine; editor, Russell Schoengarth; songs, Sammy Fain and Jackie Barnett. Previewed Oct. 6, '50. Running time, 86 MINS.

Roger Bradley	Donald O'Connor
Breezy Albright	Jimmy Durante
Ginger Burton	Joyce Holden
Mike Morrell	William Conrad
Chris Abbott	Piper Laurie
Bradley, Sr.	Henry O'Neill
D. A. Abbott	Paul Harvey
John Carter	Jess Barker
Mrs. Carter	Elisabeth Risdon
Sgt. Larkin	Charles Flynn
Irving	Garry Owen
Joe	John Cliff
Duke	Bill Nelson

Donald O'Connor and Jimmy Durante spark the large supply of situation comedy to be found in "The Milkman," giving it an okay boxoffice outlook in the general market.

Plot is nothing more than a set-up to bring together the two comedians, but sustains itself very well, storywise, over the 86-minute course, O'Connor is the war vet son of a wealthy milk company owner and Durante is a friend of long standing, ready to retire from his delivery job with a rival dairy concern.

O'Connor, with a war-fatigue affliction that has him talking like Donald Duck in times of stress, gets a job with the rival concern through Durante when his own father wants him to loaf further. O'Connor, as a nervous, neophyte deliveryman, springs the chuckles; he can't keep the bottles quiet and amorous maids are continually kissing him.

As plot unfolds, O'Connor perils Durante's retirement when he gets involved in the blackmail of Jess Barker, no-good nephew of the rival dairy's owner, Elisabeth Risdon, by a gang of gamblers. Situation accounts for some menace to balance comedy, but is still played for chuckles and gets them. Wind-up has a merry roundup of the blackmailers by the milkmen, O'Connor is squared with his dad and Durante's retirement comes through, making for a pleasant solution to all the commotion.

Stout comedy licks are contributed by the two stars. Durante's long experience makes funny his character, and he sells "Nobody Wants My Money," "That's My Boy" and "It's Bigger Than Both of Us." O'Connor gets in on the latter two and has for his solo "Early Morning Song." In addition, he supplies some nifty terping.

Femme charms are added to the cast by Piper Laurie, who gets O'Connor, and Joyce Holden, a dumb-dora who flits through the footage complicating existence for the heroes. Barker is good as the weakling, Henry O'Neill and Paul Harvey do well as rival milkmen, and William Conrad is menacing as the gambler. Miss Risdon and the others deliver capably.

Charles Barton directed the Ted Richmond production with plenty of speed to keep the laughs from lagging. Richmond's supervision uses a number of gimmicks, such as Durante's radar-equipped truck, for belly-ticklers. Four writers concocted the comedy, Albert Beich, James O'Hanlon, Martin Ragaway and Leonard Stern, with the latter two furnishing the story. Tunes that fit the plot were cleffed by Sammy Fain and Jackie Barnett. On the technical side, Clifford Stine's photography, the editing and other functions measure up. *Brog.*

Miniature Reviews

"Two Weeks - With Love" (Songs-Color) (M-G). Refreshing comedy about early 1900s family vacation in Catskills. Stout entertainment.

"Tripoli" (Color) (Par). Okay romantic melodrama for the general market. Stars Maureen O'Hara, John Payne.

"Two Flags West" (20th). Civil War drama with Indian-fighting twist. Good marquee names.

"The Milkman" (Songs) (U), Donald O'Connor and Jimmy Durante in amusing comedy. For general and family situation.

"Surrender" (One Song) (Rep). Meller with western background should satisfy as supporting fare.

"Southside 1-1000" (Song) (Mono). Good melodrama on counterfeiting racket. Strong b.o. entry.

"Fast on the Draw" (Lippert). Mediocre western for lower half of dual runs. Jimmy Ellison stars.

Surrender

(ONE SONG)

Republic release and production. Stars Vera Ralston, John Carroll, Walter Brennan; features Francis Lederer, William Ching, Maria Palmer. Directed by Allan Dwan. Screenplay, James Edward Grant and Sloan Nibley, story, James Edward Grant; camera, Reggie Lanning; editor, Richard L. Van Enger; music, Nathan Scott; song, "Surrender," by Jack Elliott and John Carroll. Tradeshown N. Y., Oct. 6, '50. Running time, 90 MINS.

Violet Barton	Vera Ralston
Greg Delaney	John Carroll
William Howard	Walter Brennan
Henry Vaan	Francis Lederer
Johnny Hale	William Ching
Janet Barton	Maria Palmer
Mrs. Hale	Jane Darwell
Deputy	Roy Barcroft
Williams	Paul Fix
Aunt May	Esther Dale
Wilbur	Edward Norris
Manager	Howard Chamberlin
Carson	Nonan Budd
Trigo	Nacho Galindo
Canning	Jeff York
Pete	Mickey Simpson

A meller with a western background, "Surrender" should satisfy as supporting fare. Except for a few corny sequences, pic maintains a nice pace and packs enough action to hold attention. Film's theme is the familiar one of an unscrupulous gal who'll stop at nothing to get what she wants.

Carrying the ball as the heartless wench is Vera Ralston, while John Carroll is on hand as the guy who knows all the answers but finally succumbs to her charms. Yarn, situated in a western town near the Mexican border, has Miss Ralston, wanted by the police, marrying William Ching, a wealthy newspaperman and Carroll's best friend. Carroll, owner of the local gambling casino, has the gal tagged as a phoney from the start and is constantly keeping a weather eye peeled for trouble.

Miss Ralston, under the impression that she's divorced from Francis Lederer, her first husband, kills him when he shows up and informs her that she's a bigamist. Circumstantial evidence puts the blame for the murder on Ching, who in turn thinks Carroll did the guy in to protect his marriage and therefore is willing to take the rap for his buddy. Windup has Miss Ralston confessing everything. She and Carroll, who realize they're of the same mold, try to make a break for the border, but are cut down and killed by Walter Brennan, local sheriff, and his men.

Miss Ralston and Carroll are believable, with the former showing to okay advantage in the s.a. department. Ching is likeable, as is Maria Palmer, who portrays Miss Ralston's sister. Latter pair, incidentally, wind up together in the end. Brennan is convincing as the sheriff, out to get Carroll from the start. Latter, though a gambling-house operator, impresses as being a nice guy who doesn't deserve the treatment given him by Brennan. Allan Dwan's direction sustains the right mood.

Film's one tune, "Surrender," is unnecessary and awkwardly spotted. Pic has some good exploitation pegs. *Gros.*

The Vatican

(COLOR-DOCUMENTARY)

Columbia release of International Phoenix-Seven League (Guido Manera, Hans Nieter) production. Directed by Giuliano Tomei, Hans Nieter. Camera (Technicolor), Cyril J. Knowles; music, Alberico Vitalini. Tradeshown, N. Y., Sept. 15, '50. Running time, 38 MINS.

With the holy year of 1950 prompting a number of films dealing with the Vatican, Columbia is releasing one of the better pictorial treatments of that famed religious citadel. Made by International Phoenix-Seven League, "The Vatican" captures the grandeur of Catholicism's nerve centre with Technicolor and concisely unfolds its high points in a compact 38 minutes.

Featurette is handled in a showmanly, yet dignified manner. The pomp of the Vatican's functions is richly presented by the camera, and likewise the beauty of a Michelangelo, Raphael or other treasured painting takes on an added lustre through Technicolor.

Climaxing the film is a scene dominated by Pope Pius XII. An uncredited narrator does the commentary. However, his remarks are infrequent and the producers wisely let the camera tell the major story of the Vatican. Picture handles its subject so well that people of all faiths are bound to have an interest. *Gilb.*

Southside 1-1000

(ONE SONG)

Hollywood, Oct. 6.

Monogram release of Maurice & Frank King (Allied Artists) production. Stars Don DeFore, Andrea King; features George Tobias, Barry Kelley, Morris Ankrum, Robert Osterloh, Charles Cane, Kippee Valez. Directed by Boris Ingster. Screenplay, Leo Townsend, Boris Ingster; from story by Milton M. Raison, Bert C. Brown; camera, Russell Harlan; editor, Christian Nyby; song, Fritz Rotter, Harold Stern. Previewed Oct. 4, '50. Running time, 73 MINS.

John Riggs	Don DeFore
Nora Craig	Andrea King
Reggie	George Tobias
Evans	Barry Kelley
Eugene Deane	Morris Ankrum
Albert	Robert Osterloh
Harris	Charles Cane
Singer	Kippee Valez

Monogram has a very good Allied Artists entry for its market. "Southside 1-1000" is a tight counterfeiting melodrama, based on an actual case and told in semi-documentary style. Meller-action houses will find it satisfactory filmfare, interestingly produced and played.

Case from which the Milton M. Raison-Bert C. Brown story springs is the etching of counterfeit plates by an engraver while in prison. Basis sets up a well-knit plot and the scripting by Leo Townsend and Boris Ingster carries it off successfully. Ingster also directs, pacing the story properly and building suspense and interest.

Don DeFore is the Federal agent to whom is assigned the tough task of getting a line on the counterfeiting ring. He runs into a number of blanks, including the convicted counterfeiter's refusal to reveal whereabouts of the plates. A "shover" is arrested but another blind alley results when he is bumped off. Hunt settles down to cases, however, when DeFore poses as a hotshot eastern crook and stakes out in a Los Angeles hotel in hopes he can find his way to the gang's leader.

Several well-established plants

(Continued on page 20)

Madness of the Heart

"Madness Of The Heart," British-made and tradeshown in N. Y. yesterday (Tues.), was reviewed in VARIETY from London, Sept. 7, 1949. Adapted from a novel by Flora Sandstrom, pic, according to reviewer Clem, "will have tough sledding for discriminating audiences." Film "stamps itself as noveltish from the word go, with the blind heroine, a scheming woman, blighted romance and high dramatics popular with Victorian writers." Film revolves around a gal stricken with blindness after falling in love with a young Frenchman whom she later marries. Gal, in addition to sensing animosity among her in-laws, is convinced someone is trying to kill her and after regaining her eyesight discovers who the would-be assassin is.

Starring Margaret Lockwood and Paul Dupuis, pic is being released in the U. S. by Universal.

Breakdown of Releases

Following is a company-by-company breakdown of future releases:

	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	Totals
Metro	3	3	3	3	3	3	3	21
20th	4	3	3	3	3	3	3	22
Paramount	3	2	1	2	2	2	2	14
Columbia	5	5	5	5	5	5	6	36
United Artists	1	1	1	1	2	X	X	6
Warners	2	2	2	2	X	X	X	8
RKO	4	2	1	X	X	X	X	7
Universal	3	3	2	X	X	X	X	8
Republic	2	4	4	X	X	X	X	10
Eagle Lion Classics	5	6	5	X	X	X	X	16
Monogram	4	4	4	4	2	X	X	18
Totals	36	35	31	20	17	13	14	166

X—Not set yet.

Flood of Exhib Suits Continues, As Two New Ones Ask $3,218,400 Total

Three new conspiracy suits, two asking combined total damages of $3,218,400 and the third demanding injunctions against alleged trade restraints, were filed by exhibs this week, primarily against major distributors.

Wolff Asks $2,250,000

Los Angeles, Oct. 10.

Six major distribution companies were named in a $2,250,000 damage suit filed in federal court by Southside Theatres, Inc., charging violation of the anti-trust law. Marco Wolff, head of the Southside circuit, declares its 1,600-seat Manchester theatre was forced to shutter because the defendants withheld their product.

Named in the action are Metro, Paramount, RKO, 20th-Fox, Universal and Columbia.

Anti-trust suit for $968,400 against Fox-West Coast and eight major distributors was filed here in Federal court by Alex M. Mounce, former owner of the Campus theatre. Plaintiff declares FWC and the distributors practiced a monopoly on first-run exhibition, forcing the Campus to play last run pictures over a period of six years.

In addition to FWC, the defendants are 20th-Fox, Warners, Paramount, RKO, Columbia, Loew's, Universal and United Artists.

Dipson Sues 5 Majors

Buffalo, Oct. 10.

Dipson Theatres has brought action in supreme court here against 20th-Fox, Warners, Loew's, Paramount and RKO for an injunction under the New York State Donnelly Act alleging combination, monopoly and restraint of trade by the major distributors against his as-yet unopened new Abbott theatre in suburban Lackawanna.

Complaint states that distribs have offered the Abbott an availability of seven days after the Seneca (Par), excepting 20th, which has offered four days. Dipson contends that he should have day-and-date with the Seneca (without competitive bidding) or at least immediately after the Seneca, and that the five majors have combined to restrain trade and damage his business. He asks a permanent injunction to prevent continuance of the distribs' alleged monopolistic conduct and to grant him a "proper and reasonable" clearance.

Seneca has intervened in the action to protect its present seven-day clearance over subsequent-runs in Lackawanna and South Buffalo. Action, which is unique with respect to the relief sought, will be tried in Equity term here this month.

Nix Buff Rivoli New Trial

Buffalo, Oct. 10.

Rivoli Operating Corp., operating the Rivoli nabe theatre here, whose anti-trust suit was no-caused by a jury in Federal court in 1949, was denied a new trial by Federal Judge Harold Burke, before whom the original case was tried.

Chicago attorney Thomas D. McConnell, with local counsel David Landy, contended that the jury's verdict was against the weight of evidence. The motion, originally made shortly after the jury's verdict, was argued before Judge Burke last May. Whether the turndown of the motion presages an appeal by complainant to higher courts from the judgment or from the court's order has not yet been announced.

Grainger Expands RKO Program to 8 Pictures

Hollywood, Oct. 10.

Although his contract calls for a minimum of five pictures in two years for RKO release, Edmund Grainger is expanding his production program to a total of eight, starting next week with "The Flying Leathernecks," starring Robert Ryan.

At least five of the eight will be made on location.

Film Cos. Deaf To Employees Guild on Hikes

Film companies have turned a deaf ear on the appeal of the Screen Employees Guild for negotiations looking to a new round of salary hikes. Union, whose membership comprises publicists and homeoffice personnel, asked the distributors to sit in on new talks specifically aimed at opening negotiations on their employment contracts, which do not expire until October, 1951.

Reply from the film firms was either a flat rejection or a "not at this time" comment. Contract negotiations before expiration date such as that sought by SEG is without precedent in the picture business, it is understood, although unions in other industries, such as the automobile trade, have been successful in the maneuver.

Attitude of the film companies is that both sides looked ahead to the future when they negotiated the present two-year pacts, and any change in cost of living would not justify a revision of terms for the duration of the agreement. ELC's contention is that living costs have been trending upward for some time and the film companies are in far better financial condition than they were when the wage negotiations took place.

At least initially sympathetic to SEG's position is the William Morris Agency, a portion of whose personnel the union also represents. Company has said it is willing to engage in new talks but as yet has made no promises regarding salary increases.

Lithuanian-Lingo Pic Being Shot in Chicago

Chicago, Oct. 10.

Reportedly the first Lithuanian language film ever produced in this country is currently readying completion at the Alexander studios here. Film, backed by a group of Chicago lawyers who have incorporated under the name of Vidopix, Inc., sports an all-Lithuanian cast. Actors, all of whom are former displaced persons, are unable to speak English. Pic provides the first opportunity for the actors to obtain work in this country.

Cast members formerly belonged to the Lithuanian National Theatre; one previously had worked in the Moscow Art Theatre.

Vidopix source bases financial returns on the heavy Lithuanian population in the country, citing Chicago as having over 100,000.

NSS Flacks Win Hike

Hollywood, Oct. 10.

Screen Publicists Guild signed a new contract with National Screen Service calling for substantial hikes in the wages of trailer supervisors.

Tops for flacks working on trailers were boosted from $250 to $275. New minimum is $215, a raise from $187.50. Two-year contract is retroactive to June 17.

M-G TV Trailer Bow for 'Mines'

Metro, while still proceeding cautiously into the use of television trailers, has greenlighted production of the first one—"King Solomon's Mines." M-G spokesmen has revealed that no definite policy has been established as to how the trailers will be distributed to exhibitors or the method of payment, declaring the entire project is still in a planning stage.

"Mines" is slated to preem soon at Radio City Music Hall, N. Y., and is to be Metro's Thanksgiving weekend attraction, so that exhibs desiring to utilize the trailers for their ballyhoo campaigns should have them by mid-November. Whether they'll get them free and so merely have to buy time on their local video outlets, or whether Metro will charge exhibs rental on them, has yet to be determined.

Decision to experiment with the selling value of TV was arrived at by Metro following huddles on the Coast two weeks ago with studio execs by homeoffice ad chief Silas Seadler. Latter reported back to ad-publicity veepee Howard Dietz, who in turn rendered the go-ahead decision. Trailers are to be produced at the studio. Metro's entry into TV advertising, on as small a scale as it might be, still represents a switch from the company's long-standing policy against cooperating with video in any way.

14 Foreign Imports Set For Indie N.Y. Release; 'Cheat' Playing Rialto

Some 14 more foreign imports as well as two reissues are due to be tossed into the release hopper this season, several distributors disclosed in New York last week. In the forefront is Discina International Films with nine French pix tabbed for Gotham preems in the next six months.

Discine slate includes "Orpheus," directed by Jean Cocteau; "The Cheat," starring Simone Signoret, now at Rialto; "Manon," "Ma Pomme," Maurice Chevalier starrer; "Sylvie and the Phantom," "Lady Paname," "Miquette," "Miroir," and "Cross Currents."

Globe Films' Italian entry, "The Two Orphans," is scheduled to bow at the Little Cinemet, N. Y., following current run of "For Them That Trespass." Another Italian pic to be unveiled shortly is "La Forza Del Destino," western hemisphere rights having been acquired by Screen Art.

Rounding out the batch are two British pix picked up by Arthur Davis Associates. Pair are "Midnight Blonde" and "Canteen Follies." Academy Productions, a newly-organized distribution outfit, has acquired "The Original Sin" (German-made) and "Child of Man" (Danish-made). Both have already played the art house circuit, but will be reissued as "Nature Man" and "Nature Girl," respectively. Pix are to be sold as a twin bill.

See Up to 5 20th Pix On B'way at Same Time

Twentieth-Fox, starting in early November, will have four, and possibly five, of its top features playing simultaneously in as many Broadway deluxe showcasers.

With "All About Eve" preeming tomorrow (Thurs.) at the Roxy, and "Two Flags West" opening the same day at the Rivoli, "American Guerrillas in the Philippines" is scheduled to open soon as the Astor, and "I'll Get By" has been booked into the Paramount. In addition, there's a possibility that "Mudlark," this year's Command Performance film in England, may open at the Radio City Music Hall

Majors Step Up Pix Releases For Next 7 Months, More Tinted

Releasing slates of the eight major companies indicate that exhibs are in line for more product, highlighted by a hike in the number of color films, during the next seven months as compared with the same period last year. This upbeat indicates a continued effort by distributors to satisfy exhibs with additional product, and also to concentrate on films with a strong b.o. potential. Latter aspect is pointed up particularly via the color angle.

Four of the eight companies have set their distribution schedules through April of next year, indicating the strong emphasis being put on the building of hefty backlogs. Of the other four majors, two have plotted their course only through December, one through January and the other through February. Of the quartet running the full seven-month stretch, all show an increase in the product to be sent out as compared to the same period last year. The long-range planners comprise Metro, 20th-Fox, Paramount and Columbia, while United Artists has lineup releases for the next five months, Warners for the next four and RKO and Universal the next three.

Tabulated on a three-month basis from October through December, the eight companies together have 64 pictures set to go during that period, equalling the number sent out during the same stanza last year. Of those companies whose charts run through the first four months of next year Metro is sending out the same number for that period as it did in 1949, 20th is sending out two more, Paramount two more and Columbia one more.

On a seven month basis, Metro is sending out two more than it did during the same period in '49; 20th has five more, Paramount two more and Columbia one more.

Nine of 21 Tinted

Metro has nine films in Technicolor out of a release slate of 21, 20th has six in Technicolor out of 22 slated for release, while Paramount has six in Technicolor out of 14 skedded for distribution. Columbia has four in color out of a distribution setup of 36 (westerns included). Latter company, incidentally, is hiking the quality of its output with nine pix classed as AA, and eight as A.

Of the other majors, UA, with six pictures, is issuing two less during the upcoming five-month period than it did last year. Warners, for the forthcoming four-month period, is keeping an even keel with last year on a two-a-month release basis, while Universal is parring last year's three-month period with eight films and RKO, with seven pix, is sending out four less than it did during the same three-month period last year.

Of the other companies Eagle Lion Classics is releasing 16 pix from now until the end of December. The figure compares with the 10 pix released by Eagle Lion and Film Classics (now combined under the ELC banner) during the same period last year. Monogram, with 18 films set to go within the next five months, has four more going this year than it had during the same period last year.

Disney Speeds 'Alice' For August Release

Hollywood, Oct. 10.

Animation on Walt Disney's "Alice in Wonderland" is coming along so rapidly, the producer revealed this week, that the all-cartoon Technicolor version of Lewis Carroll's classic is expected to be ready for RKO release by next August. Feature has been in active preparation and production the past two years.

Picture is said to be the most complicated cartoon feature ever undertaken at the producer's Burbank studio. Majority of the Disney cartoon equivalents are based upon sketches of Sir John Tenniel, who illustrated the original "Alice" books. Inasmuch as the Tenniel drawings were so familiar, Disney decided to retain their characteristics. Voice of "Alice" will be 12-year-old Kathryn Beaumont.

Metro Rounds Up Intra-Org Co-op For Film Tieins

With Metro in a position for the first time in many years to set up its releasing schedule seven months in advance, the company is rounding up all phases of its organization, from the homeoffice and studio ad-publicity departments to its music publishing and recording subsidiaries, to map out immediate and long-range promotional campaigns for all its product.

M-G ad-publicity veepee Howard Dietz has called an initial meet at the company's homeoffice today (Wed.) to lay groundwork for the ambitious schedule. Top execs from all M-G organizations will huddle on ad-publicity campaigns for the product, paying particular attention to setting tieups in all possible domestic and international markets, music and record promotion, special stunts and personal appearance tours of Metro stars, development of new personalities, and radio exploitation. In addition, in line with Metro's recent decision to experiment with television trailers, the M-G execs will also discuss TV advertising.

Meet is a direct result of the hypoed production activities at the Metro studio. Production veepee Dore Schary revealed on the Coast last week that Metro now has 39 films in the planning stage; 19 in various phases of editing and scoring, and eight currently before the cameras. Schary said that all 39 films still being planned would be completed by Aug. 31, 1951, the end of Metro's fiscal year.

With Dietz presiding, today's huddles will be attended by studio publicity chief Howard Strickling; ad manager Si Seadler; publicity director John Joseph; exploitation chief Dan Terrell; Herbert Crooker, Bill Ornstein and Tom Gerety of the homeoffice publicity department; Loew's International publicity chief David Blum; Ernest Emerling, Loew's theatres ad-publicity director; Frank C. Walker, general manager of M-G-M Records; Edward J. Churchill and O. A. Kingsbury, heads of Donohue & Coe, Metro's ad agency; Abe Olman, general manager of Robbins Music; Harry Link, professional manager of Leo Feist, and Jo Ranson, publicity chief of WMGM, Metro-owned radio station in N. Y.

Fontaine, Lund In Par's 'Rendezvous'

Hollywood, Oct. 10.

Mitchell Leisen was assigned to direct and Joan Fontaine and John Lund to co-star in "Rendezvous," a film version of Sir James Barrie's "Alice-Sit-by-the-Fire," to be produced by Harry Tugend at Paramount.

Role to be played by Miss Fontaine was created on the stage by Ethel Barrymore at the age of 24.

Phyllis Blum Eastern Story Editor for Col

Phyllis Blum has been named eastern story editor of Columbia. She succeeds Paul Streger, who resigned several weeks ago after serving 10 months in the post.

Miss Blum was slated by Streger to become his assistant, and it is believed that a hassle over her appointment contributed to his resignation. She was formerly eastern story ed for Enterprise and before that was assistant on the eastern story staffs of Samuel Goldwyn and Metro.

New $250,000 Calif. House

Los Angeles.

Fox West Coast opens its new $250,000 Fox theatre, a 1,038-seater, in Santa Paula Oct. 12. It replaces the Glen City theatre, destroyed by fire. New manager is Michael C. Kirsch.

"Tell the show me boys who doubt that Movies Are Better than Ever, that they should see 'THE JACKPOT'"
—Daily Variety

JAMES STEWART HITS AGAIN with BARBARA HALE in THE JACKPOT

There's No Business Like 20th CENTURY-FOX Business!

Series Clips Chi; 'Sunset' Bright $28,000, 'Point' Fair 14G, 'Mister' Plus Stageshow Okay at $43,000

Chicago, Oct. 10.

World Series is slicing deeply into Loop biz this session, further tumbling already off-kilter grosses. With flurry of new entries only "Sunset Boulevard" shows promise, stretching for fast $28,000 at the Woods.

Vaud film houses show no signs of perking up. Chicago, with "Copper Canyon" and Georgia Gibbs onstage looms dreary $34,000 in opening stanza. Oriental bill of "Mister 880" plus Harmonicats and DeMarco Sisters has okay $43,000 in sight. State-Lake entry of "Breaking Point" is only fair $14,000 for first week.

Among holdovers, topper continues to be "No Way Out," stout $13,000 in third round at Grand. Twin-bill of "Born To Be Bad" and "When You're Smiling" is gunning for okay $11,000 at Palace in second frame.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Copper Canyon" (Par) and Georgia Gibbs heading stage show. Slow $34,000. Last week, "Three Secrets" (WB) with Ilona Massey topping stagebill, (2d wk), $23,000.

Grand (RKO) (1,200; 50-98)—"No Way Out" (20th) (3d wk). Strong $13,000. Last week, $17,000.

Oriental (Indie) (3,400; 50-98)—"Mister 880" (20th) plus Harmonicats and DeMarco Sisters topping show bill. Okay $43,000. Last week, "Life Of Own" (M-G) and Janis Paige onstage (2d wk), $27,000.

Palace (RKO) (2,500; 50-98)—"Born To Be Bad" (RKO) and "When Smiling" (Col) (2d wk). Okay $11,000. Last week, $14,000.

Roosevelt (B&K) (1,500; 50-98)—"Devil's Doorway" (M-G) and "Happy Years" (M-G) (2d wk). Drab $9,000. Last week, $11,000.

State-Lake (B&K) (2,700; 50-98)—"Breaking Point" (WB). Fair $14,000. Last week, "Sleeping City" (U) and "Farewell To Yesterday" (20th) (2d wk), $14,000.

United Artists (B&K) (1,700; 50-98)—"High Lonesome" (EL) and "I Killed Geronimo" (EL) (2d wk). Sad $7,500. Last week, $11,000.

Woods (Essaness) (1,073; 98)—"Sunset Boulevard" (Par). Fast $28,000. Last week, "Broken Arrow" (20th) (5th wk), $10,000.

World (Indie) (587; 80)—"Devil In Flesh" (Indie) (4th wk). Big $6,000. Last week, $6,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'City' Rousing $16,000, Philly

Philadelphia, Oct. 10.

Collapse of interest in the Phillies along with cool, rainy weekend weather is bringing back trade at first-runs this session. "City Lights" opened bright at Aldine, "Sleeping City" shapes sturdy at the Earle but "Louisa" is on disappointing side at the Boyd. "Right Cross" landed solidly at the Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"City Lights" (UA) (reissue). Bright $14,000. Last week, "Life of Own" (M-G) (5th wk), okay $7,500.

Boyd (WB) (2,360; 50-99)—"Louisa" (U). Modest $11,000. Last week, "Three Secrets" (WB) (3d wk), $10,000.

Earle (WB) (2,700; 50-99)—"Sleeping City" (U). Robust $16,000 or over. Last week, "Armored Car Robbery" (RKO) with Illinois Jacquet orch, onstage, fair $23,500.

Fox (20th) (2,250; 50-99)—"No Way Out" (20th) (2d wk). Neat $19,000 after solid $28,000 opener.

Goldman (Goldman) (1,200; 50-99)—"Petty Girl" (Col) (2d wk). Off sharply to $11,000. Last week, big $21,000.

Karlton (Goldman) (1,000; 50-99)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Good $8,000. Last week, "Devil's Doorway" (M-G) (3d wk), $4,000.

Mastbaum (WB) (4,360; 50-99)—"Breaking Point" (WB) (2d wk). Fair $16,000 after $24,000 kickoff.

Randolph (Goldman) (2,500; 50-99)—"Toast New Orleans" (M-G) (3d wk). Still hot $17,000. Last week, $19,000.

Stanley (WB) (2,950; 50-99)—"The Men" (UA) (4th wk). Down to $10,500. Last week, sturdy $15,000.

Stanton (WB) (1,475; 50-99)—"Right Cross" (M-G). Socko $15,000. Last week, "Saddle Tramp" (U), $14,200.

Trans-Lux (T-L) (500; 50-99)—"Destination Moon" (EL) (8th wk). Only $2,000 in last 6 days. Last week, $4,800.

Newspaper Strike Bops Pitt; 'Way' Best With Fair $10,000, 'Point' 8½G

Pittsburgh, Oct. 10.

Biz has gone to pot here with newspaper strike creating so much confusion that theatres have been practically hog-tied. Some good product, too, is being expended, it being the kind everybody agrees needs press support for best results. Although radio and TV are being used extensively for advertising mediums, they're apparently not doing a thoroughly successful job. Result is that this stanza looks to be about the worst in years. "No Way Out" at Harris and "Devil's Doorway" at Penn will be about even on the session to share the leadership.

Estimates for This Week

Fulton (Shea) (1,700; 40-85)—"Blue Heaven" (20th) (2d wk). Betty Grable starrer holding over 4 extra days, mainly in hopes the newspaper strike may be over in time for "Sleeping City" (U) getaway tomorrow (Wed.). On abbreviated session, "Heaven" will get okay $5,500. Last week, it did $9,000.

Harris (Harris) (2,200; 40-85)—"No Way Out" (20th). Have to be content with $10,000 or less, not big. Last week, "Fireball" (20th) and "Farewell Yesterday" (20th) brutal $4,500 in 6 days.

Penn (Loew's) (3,300; 40-85)—"Devil's Doorway" (M-G). Robert Taylor starrer taking it on chin along with others; be lucky to get in $10,000. Last week, "The Men" (UA) way below hopes considering rave reviews at $12,000.

Stanley (WB) (3,800; 40-85)—"Breaking Point" (WB). Maybe $8,500; brutal. Last week, "The Lawless" (Par) with Martin and Lewis in person with Marilyn Maxwell onstage, sensational $43,500.

Warner (WB) (2,000; 40-85)—"Good Humor Man" (Col) and "Convicted" (Col). Very thin at $4,000. Last week, "Stars in Crown" (M-G), so-so $6,500.

'Lawless'-Barron NSH $15,000 in Mild Omaha

Omaha, Oct. 10.

Bigwigs here in show business now agree that TV, when it came through on network with big football games and World Series, put an important crimp in matinee grosses. Orpheum, with Blue Barron band and "The Lawless" looms light at Orpheum, and below average for this kind of show. Even "Edge of Doom" at the Brandeis, preceded by a week-long bally is only fair. The Omaha will be modest with "Panic in Streets."

Estimates for This Week

Orpheum (Tristates) (3,000-20-80)—"The Lawless" (Par) and Blue Barron orch and stage revue. Light $15,000. Last week, "A.&.C. in Foreign Legion" (U) and "Savage Horde" (Rep), good $10,500 at 65c. top.

Paramount (Tristates) (2,800; 16-65)—"Life Of Own" (M-G). Fair $10,000. Last week, "Three Secrets" (WB), $9,800.

Brandeis (RKO) (1,500; 16-65)—"Edge of Doom" (RKO) fairish $6,000. Last week, "Kiss Tomorrow Goodbye" (WB), only $5,500.

Omaha (Tristates) (2,100; 16-65) "Panic in Streets" (20th) and "Farewell Yesterday" (20th). Modest $7,000. Last week, "Tea for Two" (WB) (m.o.), fair $8,500.

State (Goldberg) (865; 20-75)—"Summer Stock" (M-G). Started Sunday (8). Last week, "Pretty Baby" (WB) and "Beware of Blondie" (Col) (10 days); fair $5,000.

'Toast' Tasty $15,000, Balto; 'Mister' Fat 10G

Baltimore, Oct. 10.

Slight turn for the better is noted here this week, with nice going reported for "Toast of New Orleans" at the Century. Comparatively as strong is "Mr. 880" at the smaller New where very nice. "Hamlet" shapes fancy at the Town on return date with pop scale.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Toast New Orleans" (M-G). Best activity here in recent weeks with nice $15,000 likely. Last week, "Devil's Doorway" (M-G), mild $7,200.

Hippodrome (Rappaport) (2,240; 20-80)—"Fuller Brush Girl" (Col) plus vaude. Okay $13,000. Last week, "Johnny One-Eye" (UA) and Xavier Cugat orch, $12,800.

Keith's (Schanberger) (2,460; 20-60)—"Wyoming Mail" (U). Thin $5,000. Last week, "Sleeping City" (U), oke $7,300.

Mayfair (Hicks) (980; 20-70)—"Copper Canyon" (Par). Starts tomorrow (Wed.). Last week, "Union Station" (Par) (3d wk), okay $4,000 after $4,500 for second week.

New (Mechanic) (1,800; 20-60)—"Mister 880" (20th). Nicely received by local crix, with solid $10,000 likely. Last week, "Blue Heaven" (20th) (2d wk), $6,200.

Stanley (WB) (3,280; 20-75)—"Tea for Two" (WB) (2d wk). Down to light $6,500 after $10,800 getaway.

Town (Rappaport) (1,500; 20-65)—"Hamlet" (U). Return at pop prices drawing sturdy $10,000. Last week, "City Lights" (UA) (reissue), not up to expectations at $6,200.

Vaude Ups 'Place' Fine 17½G, Mpls.

Minneapolis, Oct. 10.

University of Minnesota football and coax cable TV of other grid games are distracting attention from film theatres. RKO-Orpheum's vaudeville unit plus "In a Lonely Place" shapes standout, with nice session. "Copper Canyon" is fair at Radio City. "Peggy" looks mild at State.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Tea for Two" (WB) (m.o.) Here after satisfactory initial Radio City stanza. Okay $5,500. Last week, "Broken Arrow" (20th) (3d wk), $4,800.

Lyric (Par) (1,000; 50-70)—"Fireball" (20th) and "Avengers" (Rep). Fairly good $5,000. Last week, reissues.

Radio City (Par) (4,000; 50-70)—"Copper Canyon" (Par). Well-liked picture looks modest $12,000. Last week, "Tea for Two" (WB), same.

RKO-Orpheum (RKO) (2,800; 50-85)—"In Lonely Place" (Col) and Palace vaude unit onstage. Nice $17,500. Last week, "Petty Girl" (Col) (35-70), good $9,500.

RKO-Pan (RKO) (1,800; 35-70)—"Faust and Devil" (Col). Italian pic well sold. Fair $6,000. Last week, "Hell Town" (Indie) and "Stampede" (Indie) (reissues), $7,000.

State (Par) (2,300; 50-70)—"Peggy" (U). Mild $6,500. Last week, "A. & C. in Foreign Legion" (U), fair $7,000.

World (Mann) (400; 50-85)—"Gigi" (Indie). Good $3,000. Last week, "Glass Mountain" (EL), $1,900.

'Hawk' Great $12,000, Port., 'Station' Trim 8G

Portland, Ore., Oct. 10.

Biz is on the upbeat in first-runs here this week. All downtown spots have been plugging better product and have been running trailers on pix booked way into the future. "Desert Hawk" is great at Broadway. "Union Station" looks trim at Paramount. "Born To Be Bad" shapes okay in two spots.

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Desert Hawk" (U) and "Adam and Evalyn" (U). Great $12,000 or near. Last week, "The Men" (UA) and "Singing Guns" (Rep), $10,000.

Mayfair (Parker) (1,500; 50-85)—"Sunset Boulevard" (Par) and "Woman On Pier 13" (RKO) (m.o.). Solid $6,500 or close. Last week, "Tea For Two" (WB) and "Side Show" (Mono) (m.o.), fine $5,500.

Oriental (Evergreen) (2,000; 50-85)—"Born To Be Bad" (RKO) and "When Smiling" (Col), day-

(Continued on page 20)

World Series Belts B'way Matinees, But 'Union'-Ellington-Vaughan $72,000, 'Point'-Vaude 50G, 'Menagerie' 127G, 2d

Broadway first-runs are breathing a sigh of relief now that the World Series is over. The games between the Yankees and the Phillies ploughed matinee business through Saturday (7), with the result that the current total is very uneven.

Dip was severe enough when TV and radio were attracting crowds while the games were in Philadelphia, but when they moved into the Yankee Stadium, afternoon business on Friday-Saturday hit bottom. However, termination of the series Saturday, with many out-of-towners still around, spelled big trade that night and an unusually strong Sunday, helped by cool, rainy weather. Overall total for many houses will be helped by Columbus Day tomorrow (Thurs.)

Paramount, Strand and Victoria have the new winning combos this stanza. "Union Station," with Duke Ellington band, Sarah Vaughan topping the stage bill, looks to hit nice $72,000 in opening round at Par.

"Breaking Point," plus Lisa Kirk, Borrah Minevitch Harmonica Rascals, Georgie Tapps onstage, is heading for strong $50,000 at the Strand. Top straight-filmer is "State Secret," which probably will wind up its first week with a big $25,000 at the Victoria. "Surrender" is surprisingly weak at the Globe, and stays only seven days.

"Glass Menagerie," with stageshow, is showing enough strength at nice $127,000 on second Music Hall week to be held a third frame which starts tomorrow. "Toast of New Orleans" is still solid in second session at State with $24,000. "Mister 880," with Dick Haymes, iceshow topping stage layout, looks to hold strongly with $82,000 in second Roxy stanza.

"Trio" teed off sharply yesterday at the Sutton while "Madness of Heart" opens today (Wed.) at the Park Avenue. Capitol also launches its new bill today, Rivoli, Criterion, Rialto and Globe bring in new pix this week.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Edge of Doom" (RKO) (10th wk). Holding steady around recent low levels, with about $5,500 likely this round after $6,000 last week. Stays on, with "American Guerrilla in Philippines" (20th) set to open Nov. 7.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (103d wk). Still showing okay profit at about $5,500 after $5,200 last week. Stays until Nov. 16 when "Cyrano de Bergerac" (UA) comes in.

Capitol (Loew's) (4,820; 55-$1.50)—"Life of Own" (M-G) with Richard Himber orch, 3 Suns, Andy Russell with wife Della, Jerry Colonna onstage. Opens today (Wed.). Last week, "Born to Be Bad" (RKO) with Phil Spitalny all-girl orch (2d wk), down to $23,000 in final 6 days after mild $35,000 opening round.

Criterion (Moss) (1,700; 50-$1.75)—"Between Midnight and Dawn" (Col) (2d wk). Shapes mild $7,000 or less in final week after dull $11,000 opener. "Outrage" (RKO) opens Saturday (14).

Globe (Brandt) (1,500; 50-$1.20)—"Surrender" (Rep). Disappointing at slim $8,000 or under. Last week, "Good Time Girl" (EL) (2d wk), $5,000.

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (9th wk). Eighth session ended Monday (9) slipped to $8,000, okay after fine $10,000 last week. "Louisa" (U) opens Oct. 24.

Palace (RKO) (1,700; 55-$1.20)—"Fuller Brush Girl" (Col) and vaude. Good $20,000 or near. Last week, "Hunchback of Notre Dame" (RKO) (reissue) with vaude, very dull $13,800, lowest here under present policy.

Paramount (Par) (3,664; 55-$1.50)—"Union Station" (Par) plus Duke Ellington orch, Sarah Vaughan heading stageshow (2d-final wk). First week ended last night (Tues.) hit nice $72,000. In ahead, "Sleeping City" (U) with Tony Pastor orch topping stage bill (2d wk), good $47,000 in week cut short by elaborate reserved-seat Sister Kenny benefit, with house winding up with single matinee seventh day (Tues.).

Park Avenue (U) (583; 90-$1.50)—"Madness of Heart" (U). Opens today (Wed.). In ahead, "Madeleine" (U) (6th wk), oke $3,000 in 6½ days after $3,500 for fifth stanza.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Glass Menagerie" (WB) with stage show (2d wk). Holding to nice $127,000. Stays a third. Last week, strong $139,000, over expectancy. "Miniver Story" (M-G) being advertised as coming in next.

Rialto (Mage) (594; 44-98)—"The Cheat" (Indie) (2d-final wk). Not far from opening week's take with $5,000 or under. Last week, okay $6,200.

Rivoli (UAT-Par) (2,092; 90-$1.25) "No Way Out" (20th) (9th wk). Eighth round ended last night (Tues.) held near $10,000 in 8 days after okay $11,500 last week. "Two Flags West" (20th) opens tomorrow (Thurs.).

Roxy (20th) (5,886; 80-$1.75)—"Mister 880" (20th) with Dick Haymes, Ben Wrigley and the Asia Boys, iceshow onstage (2d-final wk). Winding up at stout $82,000 or less. Last week, big $86,000, but below hopes. "All About Eve" (20th) with Martha Stewart and Blackburn Twins, iceshow onstage opens Friday (13) with scheduled-performances policy.

State (Loew's) (3,450; 55-$1.50)—"Toast of New Orleans" (M-G) (2d wk). Staying up near first week's pace with fancy $24,000 currently after big $30,000 opening frame, albeit not up to hopes. Continues on indef.

Strand (WB) (2,756; 55-$2)—"Breaking Point" (WB) plus Lisa Kirk, Borrah Minevitch Harmonica Rascals, Georgie Tapps onstage. Heading for strong $50,000 or near, with nice crix appraisal helping. Holds. In ahead, "Pretty Baby" (WB) with Three Stooges, Harvest Moon Ball winners topping stage bill (2d wk), light $23,000, but a bit over expectancy.

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par). Opened in strong fashion yesterday, (Tues.). In ahead, "Winslow Boy" (EI) (19th wk), finished at $4,000 in final 6 days after okay $4,200 in previous week, making highly profitable run.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts, Coronets" (EL) (17th wk). Continues stoutly at $6,000 or better after $6,500 for week ahead.

Victoria (City Inv.) (1,060; 95-$1.50—"State Secret" (Col) (2d wk). First frame ended last night (Tues.) reached big $25,000, uniformly sock reviews helping. In ahead, "Our Very Own" (RKO) (10th wk), oke $5,000 to wind up great long-run.

'Doom' Big $15,000, Hub; 'City' Fair 15G, 'Stars' Dull 24G, 'Tramp' 11G

Boston, Oct. 10.

First-run biz still is little better than average around town this stanza even though most major houses are showing new entries. "Edge of Doom," hypoed by opening day appearance of Farley Granger, looks strongest by far.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95)—"Edge of Doom" (RKO) Solid opening should land this one a big $15,000 or close. Last week, "Our Very Own" (RKO) (6th wk), $5,300.

Boston (RKO) (3,200; 40-85)—"Saddle Tramp" (U) and "Bunco Squad" (RKO). About $11,000 in view. Last week, "Once a Thief" (UA) and "Border Treasure" (RKO), slim $8,500.

Fenway (NET) (1,373; 40-85)—"The Fireball" (20th) and "Eye Witness" (ELC). Average $5,000. Last week, "Breaking Point" (WB) and "Big Timber" (Mono), $4,500.

Memorial (RKO) (3,500; 40-85)—"Sleeping City" (U). Fair $15,000 or close. Last week, "Outrage" (RKO), not so good, $13,500.

Metropolitan (NET) (4,367; 40-85)—"No Way Out" (20th) and "Holiday Rhythm" (Lip). Mild $17,000 looms. Last week, "Three Secrets" (WB) and "Yokel Boy" (Indie) (reissue), $18,000.

Orpheum (Loew's) (3,000; 40-85)—"Stars in Crown" (M-G) and "Lady Without Passport" (M-G). NSG, $15,500. Last week, "Life of Own" (M-G) and "State Penitentiary" (Col), good $20,000.

Paramount (NET) (1,700; 40-85)—"The Fireball" (20th) and "Eye Witness" (EL). Okay $11,000. Last week, "Breaking Point" (WB) and "Big Timber" (Mono), same.

State (Loew's) (3,500; 40-85)—"Stars in Crown" (M-G) and "Lady Without Passport" (M-G). Fair $8,500. Last week, "Life of Own" (M-G) and "State Penitentiary" (Col), nice $12,000.

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H.O.'s Hobble Det.; 'Petty' Pert 23G, 'Way' $22,000, 'Copper' Lusty $20,000

Detroit, Oct. 10.

Holdovers are slowing biz to a walk here this round. "Petty Girl," at the Michigan, one of newcomers, looks best at good $23,000. "No Way Out" is down to $22,000 in second stanza at Fox. Only other newcomer, "Lady Without Passport," looms poor $7,000 at Adams. "Copper Canyon" is off considerably in second Palms week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"No Way Out" (20th) (2d wk). Slipping to $22,000. Last week, big $36,000.

Michigan (United Detroit) (4,000; 70-95)—"Petty Girl" (Col). Good $23,000. Last week, "Fancy Pants" (Par) (2d wk), $12,000.

Palms (UD) (2,900; 70-95)—"Breaking Point" (WB) and "Chain Gang" (WB). Mild $10,000. Last week, "Copper Canyon" (Par), big $20,000 in 10 days.

United Artists (UD) (2,000; 70-95)—"Convicted" (Col) and "When Smiling" (Col) (3d wk). Down to $6,000. Last week, okay $8,000.

Madison (UA) (1,800; 70-95)—"Life of Own" (M-G) (2d wk). Oke $8,000. Last week, nice $11,000.

Adams (Balaban) (1,700; 70-95)—"Lady Without Passport" (M-G). Slim $7,000. Last week, "Our Very Own" (RKO) (3d wk), okay $6,000.

Downtown (Balaban) (2,900; 70-95)—"Devil's Doorway" (M-G) (2d wk). Stalled at $4,000. Last week, light $5,200.

Key City Grosses

Estimated Total Gross
This Week $2,253,000
(Based on 24 cities, 196 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,593,000
(Based on 24 cities and 195 theatres.)

'Mister' Torrid $16,000 in Prov.

Providence, Oct. 10.

"Mister 880" at the Majestic is pulling hefty to lead the town currently. RKO Albee's "Outrage" also is good as is the State's "Stars in My Crown." Fay's also pulled in another full house with Notre Dame-Purdue TV, film fare and vaude on Saturday.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Outrage" (RKO) and "Indian Territory" (Col). Good $12,000. Last week, "Our Very Own" (RKO) (2d wk), nice $10,000.

Fay's (Fay) (1,400; 44-65)—"Surrender" (Rep) with vaudeville onstage. Added feature Saturday was Notre Dame-Purdue game telecast, with another nice house. Helped to fine $7,500. Last week, "Sands Iwo Jima" (Rep) and vaude, and Notre Dame-North Carolina on TV, latter helping to $8,000.

Majestic (Fay) (2,200; 44-65)—"Mister 880" (20th) and "Farewell Yesterday" (20th). Very hot $16,000. Last week, "Three Secrets" (WB) and "Shakedown" (U), strong $14,000.

Metropolitan (Snider) (3,100; 44-65)—"Destination Moon" (EL) and "Leathernecks Landed" (Rep) (2d wk). So-so $4,500. Last week, very nice $9,000.

State (Loew) (3,200; 44-65)—"Stars in Crown" (M-G) and "Happy Years" (M-G). Moderate $14,500. Last week, "Lady Without Passport" (M-G) and Jerry Colonna, Andy Russell and Three Suns onstage, neat $21,500.

Strand (Silverman) (2,200; 44-65)—"Copper Canyon" (Par). Opened Monday (9). Last week, "Union Station" (Par) and "Raiders Tomahawk Creek" (Col), fair $9,000.

'Heaven' Smash $22,000, Toronto; 'Words' Lively 14G, 'Tea' Tasty 11G, 3d

Toronto, Oct. 10.

Although Indian summer is generally hurting other attractions, such films as "My Blue Heaven" and "Three Little Words" are packing them in currently. "Tea For Two" looms okay in second week. "They Were Not Divided" is big on second round.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57) — "Frightened City" (Col) and "Motor Patrol" (Int). Okay $12,000. Last week, "Shadow on Wall" (M-G) and "Military Academy" (Col), $12,500.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67)—"Treasure Island" (RKO) (4th wk). Good $7,500 after last week's fine $10,000.

Hyland (Rank) (1,357; 46-77) — "On Approval" (EL) (2d wk). Nice $4,500 after last week's near-capacity $6,000.

Imperial (FP) (3,373; 37-59) — "Blue Heaven" (20th). Smash $22,000. Last week, "Fireball" (20th), poor $9,000.

Loew's (Loew) (2,096; 38-67) — "Three Little Words" (M-G). Excellent $14,000. Last week, "The Man" (UA) (2d wk), fair $8,000.

Nortown, University (FP) (959; 1,556; 38-67) — "No Way Out" (20th) (2d wk). Fine $12,500 after last week's husky $14,000.

Odeon (Rank) (2,390; 48-$1.15)—"They Were Not Divided" (EL) (2d wk). Holding at satisfactory $11,000 after last week's big $13,000.

Shea's (FP) (2,386; 38-67)—"Tea for Two" (WB) (3d wk). Oke $11,000 after last week's fine $14,000.

Uptown (Loew) (2,743; 42-75)—"Devil's Doorway" (M-G) (2d wk). Good $7,500 after last week's $9,500.

'Toast' Hot $13,000 In Denver; 'Louisa' Hep 17G

Denver, Oct. 10.

"Toast of New Orleans" looms outstanding this week with sock total at Broadway. "Louisa" is grabbing the biggest money, with nice sessions in two houses. Elsewhere the takings are generally good or better. "Sunset Boulevard" only lasted five days of second week at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74) — "Where Sidewalk Ends" (20th) and "Reach for Star" (Rep), day-date with Tabor, Webber. Good $3,500. Last week, "Stella" (20th) and "Jiggs, Maggie Out West" (Mono), $2,500.

Broadway (Wolfberg) (1,500; 35-74)—"Toast New Orleans" (M-G). Sock $13,000. Holds. Last week, "Summer Stock" (M-G) (4th wk), $6,000.

Denham (Cockrill) (1,750; 35-74) —"Sunset Boulevard" (Par) (2d

(Continued on page 20)

'Petty' Robust $12,000, L'ville; 'Very Own' 11G

Louisville, Oct. 10.

Biz in downtown houses this week is shaping fair. Nothing outstanding at the wickets, and customers seem slow returning to film theatre attendance stride, after two-week crippling bus strike. "Petty Girl" looks brisk at the State, with "Our Very Own" nearly as good at Realto. "Breaking Point" at the Mary Anderson is fairish.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Breaking Point" (WB). Pulling fairish $6,500. Last week, "Three Secrets" (WB) (2d wk), neat $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Our Very Own" (RKO) and "Big Timber" (Mono). Nice $11,000. Last week, "Louisa" (U) and "Hidden City" (U), $10,000, and m.o.

State (Loew's) (3,000; 45-65)—"Petty Girl" (Col) and "When You're Smiling" (Col). Catching brisk $12,000. Last week, "Devil's Doorway" (M-G) and "Mystery Street" (M-G), okay $10,000.

Strand (FA) (1,200; 45-65)—"Panic In Streets" (20th) and "Trial Without Judy" (Rep). Normal $5,500. Last week, "Wagonmaster" (RKO) and "Bunco Squad" (RKO), $6,000.

'Toast' Crisp 23G, Frisco Standout

San Francisco, Oct. 10.

"Toast of New Orleans" is pacing the city currently with big session at the Warfield. Otherwise, biz is continuing mainly in sluggish tempo. "Copper Canyon" is fairly good at St. Francis but "Union Station" looks on mild side at Paramount. "Hamlet," with pop scale, looks solid at United Artists. "Rocky Mountain" shapes surprisingly weak at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 60-85)—"Mr. Lucky" (RKO) and "A Lady Takes a Chance" (RKO) (reissues). Mild $11,000. Last week, "Born To Be Bad" (RKO) and "Rider Tucson" (RKO), okay $13,000.

Fox (FWC) (4,651; 60-95)—"Rocky Mountain" (WB). Tepid $15,000. Last week, "Breaking Point" (WB) and "Young Daniel Boone" (Mono), $12,500.

Warfield (Loew's) (2,656; 60-85)—"Toast New Orleans" (M-G). Big $23,000. Last week, "Devil's Doorway" (M-G), $14,500.

Paramount (Par) (2,646; 60-85)—"Union Station" (Par). Mild $14,000. Last week, "Tea for Two" (WB) and "Train to Tombstone" (Lip), $12,500.

St. Francis (Par) (1,400; 60-85)—"Copper Canyon" (Par). Good $12,000 or over. Last week, "Three Secrets" (WB) (2d wk), $8,000.

Orpheum (No. Coast) (2,472; 55-85)—"Wyoming Mail" (U) and "Shakedown" (U). Oke $13,500. Last week, "Petty Girl" (Col) and "Hills Oklahoma" (Rep), $12,500.

United Artists (No. Coast) (1,208; 55-85)—"Hamlet" (U). Solid $7,500. Last week, "Return Jesse James" (Lip), same.

Stagedoor (Ackerman-Rosener) (370; 85-$1)—"Woman of Dolwyn" (Indie) (2d wk). Down to $2,500. Last week, nice $3,100.

Clay (Rosener) (400; 65-85)—"Bond Street" (Indie) (3d wk). Off to $2,200. Last week, good $2,600.

United Nations (1,150; 85-$1)—"No Way Out" (20th) (3d wk). Steady $4,500. Last week, only $5,300.

K.C. Marks Time Albeit 'Point' Sharp $11,000; 'Life' NSG at $15,000

Kansas City, Oct. 10.

Line-up looks for little more than routine biz although newcomers are on nearly every first-run screen. Midland is not exciting with "Life of Own" while the Missouri is good with "Breaking Point." Three Fox Midwest houses are getting slow session with "The Fireball." Weather was chillish for mid-week openings.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65) — "Broken Arrow" (20th) (m.o.). Nice $4,000. Last week, "Scarlet Claw" (Indie) and "Secret Weapon" (Indie) (reissues), two days of split week with "Angel and Badman" (Rep) and "Lady for Night" (Rep) (reissues), fair $3,000.

Kimo (Dickinson) (550; 50-75)—"Run for Money" (Indie). One of slowest in here recently, poor $1,200. Last week, "Spring Park Lane" (Indie) and "Gay Lady" (Indie), $1,400.

Midland (Loew's) (3,500; 45-65)—"Life of Own" (M-G) and "Mystery Street" (M-G). NSH $15,000. Last week, "Petty Girl" (Col) and "When You're Smiling" (Col), $13,000.

Missouri (RKO) (2,650; 45-65)—"Breaking Point" WB) and "Rider from Tucson" (RKO). Bettering average here at $11,000. Last week, "Three Secrets" (WB) and "Lucky Losers" (Mono), same.

Paramount (United Par) (1,900; 45-65)—"Dark City" (Par) and "The Lawless" (Par). Okay $11,000. Last week, "Union Station" (Par), $10,000.

Tower—Uptown—Fairway (Fox Midwest) (2,100; 2,043; 700)—"The Fireball" (20th) and "Farewell to Yesterday" (20th). Dull $10,000 in 6 days. Last week, "Broken Arrow" (20th), big $21,000 in 9 days.

Legion Convention No Aid to L.A.; 'Mister' Tops, Slick $45,000, But 'Fireball' Mild 19G; 'Men' 18G, 2d

Los Angeles, Oct. 10.

Pace is mild here this frame with the American Legion convention not helping first-run biz. There are only two new bills plus two reissue combos, and this also is a handicap to overall total.

"Mister 880" is hitting best pace, with nice $45,000 in five theatres. "Fireball," also in five, looks just mild $19,000. "Gilda" and "Platinum Blonde," on reissue, shape okay $22,000 in two houses. But another oldie pair, "San Quentin" and "Alcatraz" are slim $12,000 in two.

Moveover of "Fancy Pants" from L. A. Paramount, where Legion's stage revue, "Red, White and Blue" is now playing, to the Hollywood Par is catching nice $11,000. Second week of "The Men" is moderate $18,000 in two spots.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"Mister 880" (20th). Nice $45,000 or near. Last week, "Blue Heaven" (20th) and "Big Timber" (Mono) (2d wk-5 days), $20,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Three Secrets" (WB) (2d wk). Light $19,000. Last week, $27,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"The Men" (UA) and "Redwood Forest Trail" (Rep) (Loew's only) (2d wk). Near

Broadway Grosses

Estimated Total Gross
This Week $485,000
(Based on 18 theatres.)
Last Year $556,500
(Based on 18 theatres)

Gable-Stanwyck Socko 18G, Indpls.

Indianapolis, Oct. 10.

"To Please a Lady," preemed with Barbara Stanwyck here for tee-off, and is cleaning up at Loew's to lead straight-filmers by a wide margin. It will hold. "Peggy," with Mills Bros. and Elliot Lawrence band onstage, also is big at Circle. But "Breaking Point" is off at Indiana.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 50-90)—"Peggy" (U) with Mills Bros., Elliot Lawrence orch, others, onstage. Solid $21,000. Last week, "The Furies" (Par) and "Isle of Samoa" (Indie), mild $7,500 at 44-65c. scale.

Indiana (G-D) (3,300; 44-65)—"Breaking Point" (WB) and "Avengers" (Rep), Thin $8,000. Last week, "Desert Hawk" (U) and "The Showdown" (Rep), $9,000.

Loew's (Loew's) (2,427; 44-65)—"To Please a Lady" (M-G). Smash $18,000 for Gable-Stanwyck starrer. Last week, "Stars in Crown" (M-G) and "Happy Years" (M-G), nice $8,000 in 5 days.

Lyric (G-D) (1,600; 44-65)—"Saddle Tramp" (U) and "Little Rascals" (Indie). Fair $5,000. Last week, "Return Jesse James" (Lip) and "Shot Billy Kid" (Lip), $4,000.

'POINT' RUGGED 13G, BUFF, 'CITY' $12,000

Buffalo, Oct. 10.

Canadian holiday tourists here over weekend are boosting biz at many first-runs this week. "Breaking Point" looks nice at Paramount while "No Way Out" is okay at the Buffalo. "Sleeping City" also shapes trim at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70) — "No Way Out" (20th) and "West of Wyoming" (Mono). Okay $14,000. Last week, "Life of Own" (M-G) (8 days), $13,800.

Paramount (Par) (3,000; 40-70)—"Breaking Point" (WB) and "Savage Horde" (Rep). Nice $13,000. Last week, "Tea for Two" (WB), $14,000.

Center (Par) (2,100; 40-70) — "Copper Canyon" (Par) (2d wk). Down to $7,000 in 5 days. Last week, solid $11,500.

Lafayette (Basil) (3,000; 40-70)—"Sleeping City" (U) and "Mystery at Burlesque" (U). Trim $12,000 or near. Last week, "Convicted" (Col) and "When Smiling" (Col), $10,500.

Century (20th Cent) (3,000; 40-70)—"House By River" (Rep) and stageshow headed by Jack Leonard. Fine $13,800. Last week, "Underworld Story" (UA) and "Triple Trouble" (Mono), $9,200.

Cincy Holds Up; 'Toast' Tall $10,000, 'Copper' Solid 12G, 'Men' Lean 10G

Cincinnati, Oct. 10.

Downtown trade is in seasonal tempo this stanza with two films doing well. One solid holdover also is helping exhibs to be happy despite weekend competition from night high school and college football games and renewal of ice hockey in Cincy Garden. "Copper Canyon" is the town topper being solid at Palace. "Toast of New Orleans," however, is standout with big week at Grand. "No Way Out" continues lively in second week at Capitol. "The Men" looks only moderate at Albee.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "The Men" (UA). Light $10,000. Last week, "Petty Girl" (Col), buxom $13,000.

Capitol (Mid-States) (2,000; 55-75)—"No Way Out" (20th) (2d wk). Good $7,000 trailing nifty $9,000 bow.

Grand (RKO) (1,400; 55-75) — "Toast of New Orleans" (M-G). Big $10,000. Last week, "Right Cross" (M-G), fairish $7,500.

Keith's (Mid-States) (1,542; 55-75)—"Stars in Crown" (M-G). Okay $6,500. Last week, "Fireball" (20th), limp $4,000.

Palace (RKO) (2,600; 55-75) — "Copper Canyon" (Par). Solid $12,000. Last week, "Breaking Point" (WB), modest $9,500.

L.A. 3d Qtr. Off 26.8%

Los Angeles, Oct. 10.

Los Angeles first-run theatres grossed $2,434,700 for third quarter of current year, 26.8% below same period in 1949. Total for first nine months is down 25.4% over a year ago, gross hitting $7,886,600 as against $10,557,100 in 1949.

Third quarter was slightly ahead of second quarter this year although a record low of $141,300 was chalked up for a single week. Deluxers used up 58 new bills in third quarter or eight more than in comparable period last year.

$18,000. Last week, mild $22,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Okay $22,000. Last week, "Fuller Brush Girl" (Col) and "Chain Gang" (Col), $19,700.

Hollywood Paramount (F&M) (1,451; 50-$1)—"Fancy Pants" (Par) (m.o.). Trim $11,000. Last week, "Sunset Boulevard" (Par) (6th wk), $8,300.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1)—"San Quentin" (WB) and "Alcatraz" (WB) (reissues). Slim $12,000. Last week, "Colorado Ranger" (Lip) (2d run) with Lionel Hampton orch, $16,500.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1)—"Fireball" (20th) and "Farewell Yesterday" (20th). Mild $19,000. Last week, "Sleeping City" (U) and "Tales of West" (U), $18,600.

Four Star (UA) (900; 60-$1)—"Next Voice" (M-G) (4th wk). Near $3,000. Last week, nice $3,300.

Fine Arts (FWC) (679; 60-$1)—"Macbeth" (Rep) (2d wk). Fair $3,000. Last week, slow $3,900.

'Pants' Fancy $19,000, Mont'l; 'Tea' Hot 21G

Montreal, Oct. 10.

All houses are booming here this week, with Canadian Thanksgiving weekend giving boxoffice a real boost. "Tea for Two" at Palace and "Fancy Pants" at Capitol are standout, both being smash. "711 Ocean Drive" also shapes great at Princess. Second week of "Black Rose" is sock.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Tea for Two" (WB). Smash $21,000. Last week, "White Tower" (RKO) (2d wk), fair $8,500.

Capitol (C.T.) (2,412; 34-60)—"Pancy Pants" (Par). Socko $19,000. Last week, "Furies" (Par), $14,500.

Princess (C.T.) (2,131; 34-60)—"711 Ocean Drive" (Col). Great $16,000. Last week, "Forbidden Journey" (UA) (2d wk), $8,000.

Loew's (C.T.) (2,855; 40-65)—"Black Rose" (20th) (2d wk). Still sock at $17,000 following smash $25,000 first session.

Imperial (C.T.) (1,839; 34-60)—"Cariboo Trail" (20th) and "Bunco Squad" (20th) (2d wk). Okay $6,000 after strong first week at $11,000.

THE BIGGEST PICTURE FOR THANKSGIVING!

M-G-M's GIANT TECHNICOLOR ADVENTURE ROMANCE!

"KING SOLOMON'S MINES"

H'wood Films Encounter Spotty Biz In Far East But Aussie, N. Z. Okay

Hollywood product is experiencing spotty business in Far East territories, but is doing well in Australia and New Zealand. Conditions in their respective areas were revealed in New York last week by Metro's Far East manager Edward F. O'Connor and the company's Australia supervisor N. Bernard Freeman, both here for homeoffice huddles.

Perhaps the primary factor affecting grosses in his sales sphere, O'Connor said, is the fact that eight countries in the Orient changed their form of government in the last few years. Succinctly reviewing the situation, he revealed that business is static in India, is good in Hongkong and Indonesia, but poor in the Philippines.

India's boxoffice declined following the withdrawal of British troops shortly after the war, but attendance is now better. Unrest in Burma is preventing pix being shown in many spots with the exception of Rangoon and one or two other large cities. Upcountry biz in Malaya nosedived following curfews imposed after Communist uprisings, but continues brisk in Singapore, Penang and some other big cities. With Indonesian currency reflecting strength due to strong foreign purchases of rubber and tin, theatre grosses are generally improving. However, O'Connor noted that exhibitors are unable to take advantage of the improved economic situation since admissions are fixed at a low rate by government decree.

A less favorable market, he pointed out, is in the Philippines, where biz has declined about 30% this year. Payment of small war claims, he said, are gradually drying up and the country's postwar economy is generally poor. Formosa's prospects are improving and grosses are fair in French Indo China despite occasional bombs.

Analyzing his territory, Freeman declared that U. S. pix business in Australia and New Zealand is running ahead of any previous year with the exception of 1945 and '46. He attributed the rosy situation as primarily due to improvement in films as well as vigorous showmanship displayed by Aussie and New Zealand exhibitors. Remittances from New Zealand, he noted, are unrestricted but Australian dollar earnings are still limited to 50% of what each American company took out in the base year of 1946.

Low-Cost Cabaret Does So Well Idea Extended To Second London Cafe

London, Oct. 3.

An experiment in bringing the cabaret to the masses, inaugurated earlier this year at Lyons' Marble Arch Corner House, has now been extended to their Coventry Street cafe. Both are in the popular-priced category with no extra charge made during the entertainment. Nor is there a minimum.

The show, which runs about an hour, is staged twice each afternoon and two times nightly. It is given every day except Wednesday. On Sundays, to keep within the law, the performers don't wear costumes or makeup.

The cabaret show, devised and staged by videc producer Henry Caldwell, costs between $600 and $800 per week. It consists almost entirely of a musical entertainment. Members of the house orchestra play an active part, along with three girl vocalists who also m.c. the show. Entertainment makes no play for sophistication, but is bright enough on the musical side to suit the class it appeals to.

Although far from the Continental style of cafe entertainment, it is raied a beginning towards making the average Londoner cabaret-conscious.

ISRAEL ARMY'S BROADCASTS

Tel Aviv, Sept. 26.

The Israel Army has started its own broadcasting service, lineup including entertainment and educational programs for soldiers.

The transmitter will be serviced by army personnel, entertainers being drawn from artists serving in the reserve.

Korda Lands European Rights to 'St. Francis'

Rome, Oct. 3.

Distribution of Rossellini's film, "St. Francis," shown for the first time at the Film Festival in Venice, was announced by the producer-director as being Sir Alexander Korda for France, Germany, Belgium, Spain, Holland, Switzerland, England, Scotland, Ireland, Norway, Sweden and Denmark. In Italy it will be distributed separately, confabs now being set with the prospective distribs. Several indie distributors here are bidding for the Italian rights.

Italian distribs seldom go in for expensive exploitation, depending on their steady theatre patrons plus word-of-mouth. Word-of-mouth on this has surpassed anything concocted by publicity experts. Rossellini is well liked here since he put Italian pics on the cinema map.

Japan's Film Biz Sweeps Out Reds

Tokyo, Oct. 3.

Nearly 300 workers in the Japanese picture industry will be discharged soon in a sweeping purge of Communists and red-sympathizers. Film biz is the third major industry to oust its pinks since the drive against Communists began last June with Gen. MacArthur's purge of top commie leaders from public life. The nation's press and electric power industry already have suffered mass discharges.

Japan's three biggest studios, Toho, Shochiku and Daiei, have given notice to 110 employees with known Communist affiliations. At least 100 more Reds in the nation's three smaller production outfits and three newsreel firms are expected to be axed soon, with others to be weeded out later as their records become known. Labor unions at the three studios announced they would contest the legality of the purge, but have made no move yet to oppose the discharges.

In a joint statement from the three big studios released last week, industry execs pointed out the purge "will bring about a free development of the motion picture and theatrical arts through the sound cooperation of labor unions."

Communist agitators within employee ranks were blamed for the costly Toho studio strike two years ago which halted production for three months and undermined the company's financial structure so badly it subsequently suspended studio operations for more than a year.

British-Italian Confab On Production in Rome

Rome, Oct. 3.

Tentative date of motion picture huddles on subsequent production between the British and Italian film industries is set for Oct. 9-10.

British Film Producers Assn. will be represented here at the discussions by Reginald Baker, prexy; Sir Alexander Korda and Anthony Havelock-Allen. Joint production, ironing out of distribution problems of such products, dubbing and locale of productions will be discussed. Dr. Renato Gualino, head of Italian Producers Assn., will preside at the meetings.

Markova-Dolin Launch Ballet in London, Oct. 24

London, Oct. 10.

Festival Ballet, starring Alicia Markova and Anton Dolin, opens its first season at the Stoll Oct. 24 with the presentation of "The Nutcracker" and "Beau Danube." Markova, who has been unable to dance with the company since her recent appendectomy, rejoined the group at Edinburgh yesterday (9).

In addition to the stars, the company includes Natalie Krassovska from America, Anna Cheselka from Paris and Britain's John Gilpin.

Journey's End' Revival

London, Oct. 10.

"Journey's End" was revived by Alec Rea and E. P. Clift at Westminster theatre Oct. 5, production having moved in from a tiny theatre club, the Gateway, where play was staged by the Horsham Repertory Players.

Show is commendably directed by John Gordon Ash, with competent unknown cast starring Peter Rendall as Stanhope. Kevin Stoney is excellent as Osborne and David Oake gives impressive performance as a young man. Play had enthusiastic reception and should do well on its limited season.

Mex City Vaude-Revue Deluxer to Try Again; Josie Baker May Reopen

Mexico City, Oct. 3.

Current talk in local showbiz is another flop of the historic Teatro Lirico, vaude-revue house where the late Lupe Velez zoomed from chorine to film fame. After a daily 500-$600 loss, house closed Oct. 1, but with the announcement by owner Arturo Hernandez that he is going to try again, with the tentative two-week booking (opening Oct. 12) of Josephine Baker. Show people are divided as to whether or not a star of Miss Baker's caliber, with attendant high costs, will mean a profit for the Lirico.

Miss Baker was an outstanding click here for a month at the peak of the wartime boom of 1945. She was reported to have garnered $3,000 daily playing stage, niteries and radio. Another question about her skedded forthcoming playing here is the new rule of the ministry of the interior that no foreign performer can double in theatres and niteries.

National actors union is seeking to have that rule abolished or at least modified. Miss Baker is skedded to play with her husband's orch, Jo Bouillon, the same as she did when here five years ago. Union seems to have won, at least in Miss Baker's case, for El Patio, pioneer deluxe nitery, has announced she with Bouillon, are to open there Oct. 6 for an indefinite run.

Hernandez fought hard to get the Lirico into the black during the last two months by trying one big Mexican pic, then stage fare, radio and name bands as attractions. He paid some as high as $250 a day each, and finally hiking the daily stipend for such talent to $438. But at a 46c top, it was no dice. Just how much Miss Baker has inked for is not revealed, but reported she will get $600 from the Lirico alone; also that she will be allowed to do the doubling she did here in 1945. The Lirico, for the Baker date, plans to boost its top to $2.31.

RANK PLANS TOUR OF KEY BRITISH CITIES

London, Oct. 10.

J. Arthur Rank is planning a tour of the principal cities of Britain, where he will host luncheons to independent exhibs and managers to discuss exhibition and distribution problems. The tour starts on Oct. 19. He will be accompanied by E. T. (Teddy) Carr, head of General Film Distributors, and Sydney Wynne, his public relations chief.

First call will be to Cardiff, where John Davis will join the party. His forthcoming visit to New York and Canada will make it impossible for him to continue the tour any length of time. A trip to Dublin is being planned for a later date.

'Accolade' Orphanage Benefit

London, Oct. 10.

A midnight gala matinee of Emlyn Williams' "Accolade" at the Aldwych last night (9) to aid the Actors' Orphanage attracted a big theatrical audience. Many names in the profession were recruited as program sellers.

Tyrone Power, who had previously hosted a cocktail party to inaugurate the sale of tickets, promised a special performance of "Mister Roberts" at a later date to help swell the orphanage funds.

Other Foreign News
On Page 18

London Film B.O. Brisk Despite Few New Pix; 'Heaven' Okay $8,500; 'Heiress' 11G, 'Noon' 9G, Sock H.O.s

London, Oct. 2.

West End business has continued brisk, although there were only two new bills last week. The biggest money makers, however, continue to be the holdovers. "Three Little Words" plus stageshow in its second Empire week was way above average with a powerful $21,000. "The Heiress," at the Plaza, is still sock, third week ending at hefty $11,000. British-made "Seven Days to Noon" is also holding up very strongly, third week at Leicester Square theatre being over $9,000.

Newcomers last week fared only moderately. "My Blue Heaven" at Odeon Leicester Square should finish at about $8,500, just okay. Warner theatre's "Bright Leaf" had to be pulled after a disappointing first week at about $4,500.

"Sunset Boulevard" at Carlton is still holding firmly, the sixth week being very good $6,000, albeit down from previous weeks. "Gone to Earth," at Rialto, which did surprisingly good $5,500 in first week, is holding well.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Sunset Boulevard" (Par) still doing nice at $6,000. Evening trade continues heavy, but matinees are dropping off. Stays for at least another two weeks with "Let's Dance" (Par) set to follow.

Empire (M-G) (3,099; 50-$1.60)—"Three Little Words" (M-G) and stage show. Socko $21,000 in second week indicates this musical could stay for at least two more, but must be pulled for "Asphalt Jungle" (M-G) to follow, also for a predetermined three-week run.

Gaumont (CMA) (1,500; 45-$1.60)—"No Way Out" (20th) (2d wk). Started with moderate $4,300 opening week, but improving in second stanza with $2,600 for first three days. "Woman in Question" (GFD) goes in Oct. 5.

Leicester Square Theatre (CMA) (1,753; 45 - $1.60) — "Seven Days to Noon" (BL) (3d wk). Still big

(Continued on page 18)

Tough for Yank Acts To Get Hungary Dates

Milan, Oct. 3.

American artists and vaude acts are unofficially forbidden to work in Hungary and English artists are only admitted after much red tape, it was reported here by German players passing back here after four months on the other side of the Iron Curtain. Bulk of acts in circuses, cinemas and vaude houses are made up of Hungarians, and some Germans, Italian and French.

Local talent receives a very low salary, and even if very popular cannot go abroad to work, since refused passports. Because of this, many Hungarian artists, already on the west side of the Iron Curtain, don't go to work in showbiz there since afraid of being kept there indefinitely at starvation wages.

Vienna Tele Hurt By 4-Power Snarl

Vienna, Oct. 3.

September meeting of the Allied Council for Austria, hassled over the Austrian government's expressed desire to erect a tele transmitter in Vienna, which would be first one between Paris and reported facilities in the Soviet Union. Net result, as usual with proposals affecting communications or propaganda in the occupied territory, was left undecided, with three western powers views directly opposed to those of Russia.

U. S., Britain and France take the view that the "liberated" Austrian regime needn't ask Allied permission at all for such affairs. But the canny Figl regime knows it would only be courting trouble if it erected the video station without Russ consent. So it threw the proposal into the ring officially.

Soviets expressed willingness to consider the idea only if the station would be located in Vienna's first district, which is internationally controlled by the four powers, and would give them opportunity to control it as they do RAVAG, alledely independent Austrian radio network located in city's Russian zone. They also said the power would have to be limited to two kilowatts and all four occupiers must have unilateral policy control over programs. Western viewpoint is that Austrians can go ahead and build the station and be answerable to no occupier on program policy.

End result was to refer the question to the four powers' signals committee for further study. This means months of further delay before construction could even be authorized.

Americans remember that when Russians wanted a new FM transmitter for RAVAG, they ordered the Austrians to erect it without consulting other powers.

Nip's 1st Color Feature To Be Ready in 1951

Tokyo, Oct. 3.

Shochiku Studio has started production of Japan's first full-length color feature using the Fuji Film Co.'s recently developed "eight color" process. Pic is "Carmen Returns Home," and is scheduled to be ready for early 1951. It will cost $125,000, very high by Japanese standards.

Fuji process is described as giving good color rendition except for slightly heavy pink and orange tones. Processing costs 25c per foot, compared to 3c a foot for black and white film. Big drawback to date is that Fuji has no facilities for mass production of the tinted film. It also hopes to reduce processing cost approximately 40%. Meanwhile, local industry lobby is agitating in the Nipponese legislature for a government subsidy of $15,000 per picture on all future tinters.

Some British Industry Toppers Dubious Over Success of Eady Plan

Washington, Oct. 10.

Some British film industry toppers question very much whether the new Eady Plan will prove much of a stimulus to British film production, reports Nathan D. Golden, film expert of U. S. Commerce Department.

The Eady Plan, which went into operation last month, increases the admission tax on tickets costing more than 1 shilling and sixpence, with the hike to serve as a subsidy for producers, distributors and exhibitors. Board of 12 directors, representing all segments of the industry, is handling the plan. Estimates are that the tax will provide about $7,500,000 annually for the subsidy.

During the first quarter this year, 371,063,000 admissions, totaling £28,040,000 or over $78,400,000, were paid down in Britain to see motion pictures. The government's take was a little over 35% in admissions taxes. It is figured that the British admissions tax will bring in about $100,000,000 in 1950.

Brazil Sets Dollar Quotas

Golden reports also that the Bank of Brazil set dollar exchange quotas for the last quarter of 1950 and the first quarter of 1951 for film imports on the same basis as during the earlier quarters of 1950. The Brazilian distributors of foreign pictures sought higher quotas because of the expanding trade in exhibition of 16m pictures. Foreign pic distributors and also some exhibitors in Brazil are protesting the June, 1950, regulation which requires theatres to show at least six Brazilian pictures a year.

American companies said their take in Buenos Aires area was being adversely affected. On the other hand, the Brazilian studios have urged the government to enforce the regulation more rigidly, claiming some exhibitors are ducking. Brazilian legislature also has before it a plan for subsidizing the Brazilian studios.

Another Great Picture

FOLLOWING "OUR VERY OWN"

"EDGE OF DOOM"

DANA ANDREWS

FARLEY GRANGER

from Samuel Goldwyn!

11TH WEEK!
ASTOR, NEW YORK

2ND WEEK!
ORPHEUM, NEW ORLEANS

2ND WEEK!
ORPHEUM, DENVER

SMASH OPENING!
BRANDEIS, OMAHA

SMASH OPENING!
ASTOR, BOSTON

JOAN EVANS

ROBERT KEITH

PAUL STEWART

MALA POWERS

ADELE JERGENS

Directed by MARK ROBSON · Screen play by PHILIP YORDAN · Based on the Novel by Leo Brady · Distributed by RKO Radio Pictures, Inc.

Director of Photography Harry Stradling, A.S.C

Briskin's 'Heil!', 1st U.S. Production Made in Austria, Ready for H'wood

Vienna, Sept. 26.

With his Hitler film, "Heil!" in the can for shipment to Hollywood for final work, Mort Briskin, first U.S. producer to make a feature in Austria, hopes to make another full-lengther in Vienna studios next year. Briskin-Smith Productions was the first American outfit to try an entirely Viennese production. In less than 60 shooting days, with Frank Tuttle directing, Briskin has completed a picture, which he estimates would have cost over $1,000,000 in Hollywood. Here it was brought in for less than $500,000.

"Heil!" stars Luther Adler in eight roles, outstanding one being as the reichsfuhrer. Opposite him is Patricia Knight. Narration is by William L. Shirer. All other talent was recruited locally, many doing their first English language performances in the film. Among the supporting players is Ilka Windisch, Viennese actress.

"When I started from Hollywood last spring," Briskin said, "I received no encouragement from anyone on the Coast. They all warned me that I'd never get a picture in Vienna at all because of so much red tape, technical and financial difficulties. The fact is that the venture already has more than paid off. We've got a film that is a certain winner, with a richness of background and detail that would have been obtainable in Hollywood only at cost beyond the reach of an independent."

Briskin will set a release for "Heil!" (formerly known as ("The Magic Face") only when work on it is finished in California. Briskin worked within the technical facilities of Wien-Film, Austria's only large studio owning outfit. The Sievering Studio in Vienna's U. S. zone with its two sizeable sound stages was used. Wien-Film's cameras, lights and technical crew handled exterior which were shot in many of Vienna's streets and public buildings. Briskin brought in a Swiss Western Electric truck operated by Gamma-Film of Lausanne for that work. Mixing facilities are poor, with only four channels available in the American zone. Lab capacity is small but work was satisfactory as was the cutting.

ECA Help for Production

"I understand that within a short time Wien-Film is getting some ECA help which will provide them with Mitchell cameras and better lighting," Briskin said. "Meanwhile, we had camera troubles only in close-ups in confined areas. Actors, extras, sets and crew labor are so remarkably cheap and good here that they more than make up for other difficulties. Overtime is no problem because labor costs are low.

Briskin and his associate producer Maurie Suess expect to arrive in the U. S. early in October 10th, with release on "Heil!" projected for next January. Briskin's next production is about a GI deserter, film to be shot in Paris next March, also from a Robert Smith screenplay.

CRACKDOWN ON CRIME PIX BY CAN. CENSORS

Toronto, Oct. 10.

Canadian censors plan to use their authority immediately in banning crime and horror pictures, it was announced at a meeting here of censor chiefs from Canada's 10 provinces. M.V.B. Newton, chairman, said since there has been a disposition on the part of producers to exploit crime in variance with concepts of entertainment as understood in Canada, such films will be dealt with in a uniformly severe manner.

Meanwhile, changes in government legislation will be sought whereby a permanent appeal board will be set up, this including a rep of Canada's film industry, which will handle distributor or exhibitor appeals from decisions of various provincial censor boards. Apart from the task of "protecting" the adolescents with receptive minds, the censor heads also stressed the fact that the divorce theme, treated as drama or comedy, is the biggest censorship problem among Catholic film-goers, particularly in Quebec.

Holguin Shifts to U

Alfredo Holguin has resigned as Mexican and Central American supervisor for Selznick Releasing Organization to accept a Latin American post with Universal. He'll be in charge of U offices in Mexico, Colombia, Venezuela, Panama and other Central American countries.

Job is a new one in the U foreign organization. Holguin, who'll make his headquarters in Mexico City, was with SRO for the past 3½ years and before that with Metro for more than 15 years, winding up as assistant manager for Mexico.

Succeeding Holguin in the SRO Mexican and Central American post is Fred S. Gulbransen. He's slated to leave his home on the Coast shortly to take up the new spot.

Reopening of Argentine Market to U. S. Films Reported Much Nearer

Buenos Aires, Oct. 10.

By dint of persevering negotiation with the head of Argentina's Press Secretariat, Raul Apold, now the top executive in control of pix industry affairs, U. S. distributors in Argentina feel they at last are getting somewhere nearer renewal of imports of American pictures, which have been suspended since March of last year. U. S. Ambassador Stanton Griffis, now on vacation in N. Y., is credited with saying that he believed the deadlock may soon be lifted, adding that the Argentine government had already approved renewal of imports and unfreezing of a good share of the film companies' coin.

What now remains to be worked out are important details although the distributors are fairly well together with Apold on most points. Some outstanding problems were the subject of a memorandum to be handed to Apold this week. Once those kinks are ironed out, the final basis of agreement must still go to the treasury minister Dr. Ramon Cereijo for final approval.

One of those problems is the duty to be set for importation of pictures. On the Argentine side, the suggestion has been made that this should be set at 20% of gross rentals. But U. S. distributors state very firmly that any such figure would mean having to close down.

One other snag already ironed out is that of the rate of exchange for U. S. distribs in transfering their coin back to America. In the original agreement worked out last July, the rate had been set at 9.02 pesos to the dollar. Following recent devaluation of the Argentine peso, the rate on which negotiations are now proceeding is 13.65. That switch in the rate is what threw the distributors and led to a new deal all round.

Protectionist Law Big Stymie

Another big stymie which has held up any pact has been the Argentine government's new protectionist law, which raised the exhibition quota in such a way that all the best playing time was assured for native product. U. S. distribs have insisted there must be fundamental changes in the implementation of that law.

Actually, the local boys had begun to get a bit worried on the film deal since they are anxious to keep on friendly terms with the U. S. Government, especially because a $125,000,000 credit agreement is still pending signature in Washington. Ambassador Griffis has made the film problem one of the chief points towards establishing friendship with the U.S. So it is believed that the press secretariat and the entertainment board have instructions to bring a pact to a successful conclusion as soon as possible, or else.

Valli for 'Miracles'

Rome, Oct. 3.

Alida Valli, Italian actress taken to America by David O. Selznick in 1948, for his pix, returns to Europe to star in "Miracles Do Not Repeat Themselves," for Excelsa Films of Rome in collaboration with Sacha Gordine of Paris. Picture, already started, will have locations in Paris, San Geminiano and Florence. Co-star is French actor, Jean Marais.

Seek Sequel to 'Trio'

London, Oct. 3.

Earl St. John, Rank's executive producer, is now planning a third screen version of Somerset Maugham short stories to follow "Quartet" and "Trio."

A short list of likely stories earmarked before Maugham sailed for the U. S. is now under consideration by producer Anthony Darnborough.

New Show Season Launched in Rome At Brisk Pace

Rome, Oct. 3.

Present month sees the start of the new show biz season in Rome, and it looks as though the legit theatres and cinemas will fare better than last year. Film theatres were doing mild business in 1949, and nothing was playing in legit houses until December. Already opened this month are "The Sacred Flame," by Somerset Maugham, starring Emma Gramatica, Italian actress known throughout Europe for 30 years.

Pietro Sharoff will direct another new legiter, "Marriage of Stepanovitch," by F. Dostoievsky. "The Heiress," with Renato Ricci, has been doing well for the last two weeks at the Eliseo. Reputation of the film of the same name has helped.

Peppino De Filippo and his company are at the Quirino. Although all their plays are in Neapolitan dialect, they are good for three or four mouths repertory here. Checco Durante and his company are doing "The Invention of Paul," by R. Martinelli. This is an Italian play, with small hope of luring internationals.

Rome, never a nightclub town, still has a couple of standbys. The Jockey Club, situated in what once were the old catacombs remained open all summer, a rarity here. The Open Gate Club, a swanky spot for titled natives and a few foreigners opened Oct. 1, with the Romanelli orch.

The film season started with big openings for six Italian pix in the first-run houses and 12 others playing in other spots. There were 18 Italian-made pix running at one time here, a record. Grosses have been encouraging so far.

Coming season, too, looks like a flourishing one for picture production. On the roster are films in collaboration with Germany, France, England and the U. S. units. Also all Italian pix are being made with an eye to the foreign market.

Tri-Partite Sets 2

London, Oct. 10.

Distribution of two recently completed Tri-Partite films has been set for United Kingdom territories in deals closed with British Lion and Maurice Wilson's Grand National Pictures. BL will handle TP's Rex Harrison starrer, "Long Dark Hall," while National will release "Pardon My French." Latter stars Merle Oberon and Paul Henried.

No distribution pacts as yet have been negotiated for the pix in the U. S.

Current London Shows

(Figures show weeks of run)

London, Oct. 10.

"Accolade," Aldrich (5).
"Ace of Clubs," Cambridge (14).
"Brigadoon," Majesty's (76).
"Capt. Carvallo," Garrick (9).
"Carousel," Drury Lane (18).
"Cocktail Party," New (23).
"Dish Ran Away," Vaude (15).
"Folies Bergere," Hipp. (53).
"Golden City," Adelphi (17).
"His Excellency," Prince's (20).
"Holly and Ivy," Duchess (22).
"Home & Beauty," St. Mart. (2).
"Home at Seven," Wyndh'm (31).
"Journey's End," W'stm'nst'r (1).
"King Rhapsody," Palace (55).
"Knight's Madn'ss," Vic. Pal. (30).
"Latin Quarter," Casino (30).
"Little Hut," Lyric (7).
"Mister Roberts," Coliseum (12).
"Oklahoma," Stoll (175).
"Reluctant Heroes," W'tehall (4).
"Ring Round Moon," Gl'be (37).
"Seagulls Sorrento," Apollo (17).
"2d Tanqueray," Haymarket (6).
"Touch & Co," Wales (20).
"Will Any Gent," Strand (5).
"Worm's View," Comedy (181).

Aussie Exhibs Seek Same Rejection Rights on British Films as for U.S.

Sydney, Oct. 10.

There is a movement on foot in certain Aussie exhibitor quarters currently to bring British pix into the same rejection status as U. S. product. The ante for the U. S. fare is 25%, meaning that an exhib has the right to reject one-fourth of American films contracted for.

British pictures carry no right of rejection clause. It is just the opposite, since the current ruling is that all Aussie exhibs must give 15% of playing time to British pix. In recent years, however, not all exhibitors have carried out this percentage part, with the result that there have been recent moves by British distribs here to enforce this percentage rating to the full.

It has been claimed by British interests that many major circuits have not screened a single British film in the last 12 months. They have appealed to political quarters to make these companies fall in line on the British ruling.

Indications in this area are that it is doubtful if the government will agree to any exhibitor bid to have British films put under a similar rejection clause to that of the U. S. product. No real reason for this except that this is an English community, with some British pix of late pulling down sizable coin in certain Aussie houses.

7 on Ealing's New Program

London, Oct. 3.

For its 21st birthday next year, Ealing Studios announced a program of seven new productions. First will be "Man in White Suit," starring Alec Guinness, who last week started work for same outfit in "Lavender Hill Mob."

Remainder of lineup includes "No Vultures Fly," to be made in East Africa by Harry Watt; "Secret People," to be directed by Thorald Dickinson; a screen version of current West End legit hit, "His Excellency;" "The Gentle Gunman," another stage play; an Eric Linklater yarn, "Road to Nowhere," and "Brandy For Parson," based on a mag story.

BBC Yields to Political Pressure for 1st Time; Bans Anti-Labor Play

London, Oct. 10.

For the first time in its history the British Broadcasting Corp. has yielded to political pressure and banned a TV version of a play written by its own director of drama. The piece, to which objection was first taken in the official Labor organ, the Daily Herald, is "Party Manners," by Val Gielgud. It had previously been broadcast and staged in London.

The play was first telecast on Sunday, Oct. 1, and a repeat performance had been scheduled for last Thursday (5). The ban was in line with the demand made by the Herald, which was first splashed in a four-column, front-page story, and followed by signed articles by the editor.

Exception was taken by Laborities to the theme of the play, in which a member of the Cabinet is prepared to release atomic secrets as an election-winning stunt.

London Legit Bits

London, Oct. 3.

Maurice Chevalier expected to return to the West End with his one-man show for **Jack Hylton** next spring, after which he will tour the provinces . . . **Frede Skaarup**, director of "Dagmar Revue," Copenhagen, here on talent hunt for his new revue, with **Leslie Macdonnell**, of Fosters' agency, guiding him

London B.O.

Continued from page 15

at over $9,000 after very big $10,600 for second round. Being pulled Oct. 5 to make room for "The Jackpot" (20th).

London Pavilion (UA) (2,217; 45-$1.60). "Fortunes Capt. Blood" (Col) (2d wk). Good average of around $4,300. "Convicted" (Col) due Oct. 6.

New Gallery (CMA) (1,376; 45-$1.60)—"Annie Get Gun" (M-G) (4th wk). After eight weeks at Empire still nice at $3,600. Holds another week with "Heaven and Earth" (Indie) slated to follow.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Blue Heaven" (20th). Looks to wind up week at near $8,500, okay. Holds.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Cage of Gold" (GFD) (2d wk). Unfavorable press no help with under $8,000. But holding.

Plaza (Par) (1,902; 65-$1.60)—"The Heiress" (Par) (3d wk). Still hit with a rousing $11,500. Drawing big crowds all through the day. Staying on indef.

Rialto (LFP) (660; 45-$1.60)—"Gone to Earth" (BL) (2d wk). Crix apparently have not hurt this Korda-Selznick production, which did a surprisingly good $5,500 opening week and continues at near that figure this round. Holds again.

Ritz (M-G) (432; 45-$1.60)—"Wooden Horse" (BL) (9th wk). Still in the money at $3,300. Stays on.

Warner (WB) (1,735; 45-$1.60)—"Bright Leaf" (WB). Lack of time to get adequate bally may have hurt pic and had to be yanked after first week. Disappointing $4,500. "Daughter Rosie O'Grady" (WB) now going in.

London's Art Council To Give Financial Aid For '51 Festival Shows

London, Oct. 3.

Financial assistance is to be given by the Arts Council to London and provincial theatre managements to stage special productions during next year's Festival of Britain. The basis of cooperation will differ substantially from the present Arts Council policy in treating only with organizations who have previously secured exemption from entertainments tax.

Details now being worked out with managements will enable the Arts Council to give practical assistance to producers even if they are paying the normal rate of admission duty. It may will be that the tax will be paid in the ordinary way by a number of theatres staging special Festival shows. The Arts Council is working on a budget of over $1,100,000 for entertainment mainly on a cultural level throughout Britain. A substantial sum has also been allocated to the British Film Institute to co-ordinate the activities of the film industry for the Festival. The trade's own contribution is a special Technicolor production.

Policy of the Arts Council for the Festival year is designed to intensify their present activities and extend the scope of festivals that are normally held in various parts of the country. During the 1951 season there will be 23 festivals, including one in Northern Ireland, as against the usual six or seven.

The contribution by the legit theatre will not be known fully until early in 1951, but plans already formulated include a special production of "Hamlet" by Henry Sherek, with Alec Guiness starred, and a new Laurence Olivier presentation of "Caesar and Cleopatra." It is also proposed to devote considerable playing time to modern plays by living authors. Plans already finalized on the music side include a concert by the New York Philharmonic Orchestra at Edinburgh and Leopold Stokowski conducting a British orchestra.

Rank Makes Microfilm Deal With Bell-Howell

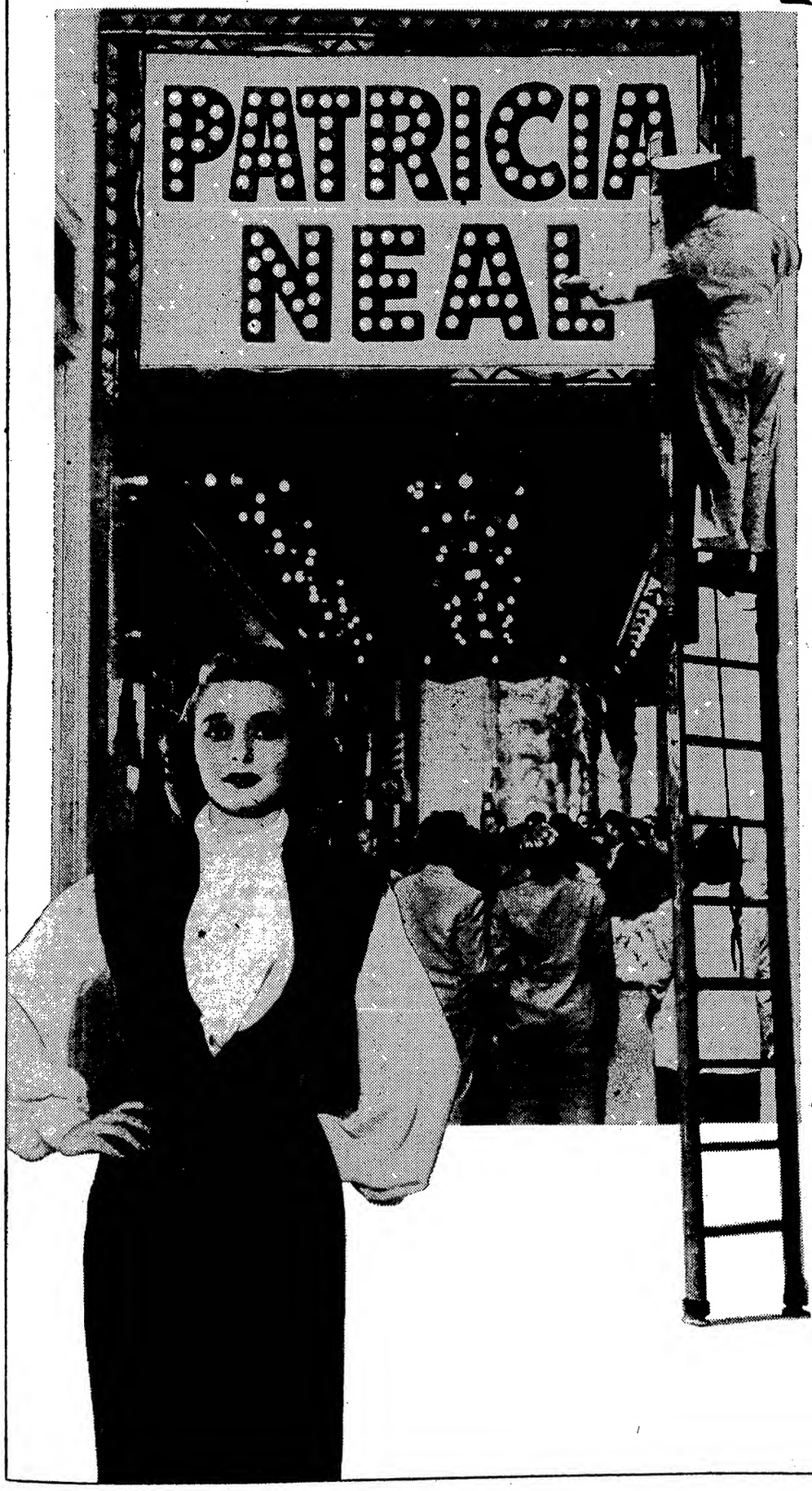
London, Oct. 10.

Describing himself as a believer Anglo-American co-operation, J. Arthur Rank announced at a news conference here Friday (6) that British Acoustic Films is to manufacture Bell & Howell microfilm equipment in Great Britain. First order from the distributors, Burroughs Adding Machine, Ltd., amounted to $1,000,000.

Rank said the hopes of the world rested in Anglo-American cooperation in all walks of life. Under the terms of the deal, the British-made microfilm equipment will be available for export in countries not already supplied by Bell & Howell.

GOING UP!

—and the public is watching!



High on the Warner Bros. list of stars-on-the-rise is Patricia Neal. She is now being starred with John Garfield in "THE BREAKING POINT."

WB

Film Reviews

Continued from page 8

Southside 1-1000

work out just as he figured and he makes a deal to buy $500,000 worth of the phoney money. A romance with Andrea King, who later turns out to be the leader, several close calls with murder when the gang discovers his identity, and a spectacular finish when Miss King falls to her death during a chase and struggle on a high bridge all add up to good melodrama.

Cast is satisfactory. The two stars are excellent, and firstrate support comes from George Tobias, Barry Kelley, Morris Ankrum, Robert Osterloh and Charles Cane. A nitery sequence gives excuse for Kippee Valez to sing "Je t'aime" by Fritz Rotter and Harold Stern.

Producers Maurice and Frank King get their cameras into San Quentin for several good scenes, and much is made of Los Angeles locations to help document the plot. Lensing by Russell Harlan displays it in good meller style, and editing is tight. *Brog.*

Fast On the Draw

Lippert release of Ron Ormond production. Stars Jimmy Ellison and Russ Hayden; features Raymond Hatton, Fuzzy Knight, Betty Adams, Tom Tyler, George Lewis, John Cason. Directed by Thomas Carr. Screenplay, Ormond and Maurice Tombragel; editor, Hugh Winn; camera, Ernest Miller. At New York theatre, N. Y., Oct. 4, '50. Running time, 57 MINS.

Shamrock	Jimmy Ellison
Lucky	Russ Hayden
Colonel	Raymond Hatton
Deacon	Fuzzy Knight
Ann	Betty Adams
Bandit Leader	Tom Tyler
Pedro	George Lewis
Tex	John Cason
Carter	Stanley Price

Action fans probably will find "Fast on the Draw" acceptable on the lower half of the duals. But it's actually so-so oater entertainment.

Staging overstresses action, especially in the opening reels, almost obscuring the story line. Jimmy Ellison and Russ Hayden have the leading assignments and look at home as a saddle team. Standard assortment of characters rounds out the cast, including Raymond Hatton, Fuzzy Knight, Betty Adams, George Lewis and Tom Tyler.

Ron Ormond and Maurice Tombragel succeeded in coming up with a somewhat different approach in their screenplay but the idea is developed only along routine lines. The yarn places Ellison as a rodeo star with a psychiatric aversion to gunplay, an unexplainable situation for the reason his father was a fearless sheriff. He overcomes the fear of blazing weapons when his friend (Hayden) is wounded in a battle with outlaws. Ellison thereupon rounds up the group almost singlehandedly.

Ormond, who also produced, gave the film modest production mounting. Director Thomas Carr did a good job with the action scenes but failed to get enough story on the screen. Lensing is adequate. *Gene.*

The Kangaroo Kid

(AUSTRALIAN)

Sydney, Sept. 26.

British Empire Films' release of Allied Australian Films, Ltd., production. Stars Jock O'Mahoney, Veda Ann Borg, Douglas Dumbrille, Martha Hyer. Directed by Lesley Selander. Screenplay, Sherman Lowe from story by Anthony Scott Veitch; camera, Russell Harlan. Previewed in Sydney. Running time, 72 MINS.

Tex Kinname	Jock O'Mahoney
Stella Grey	Veda Ann Borg
Vincent Moller	Douglass Dumbrille
Mary Corbert	Martha Hyer
Buddy Muldoon	Alec Kellaway
Sgt. Jim Penrose	Guy Doleman
Steve Corbett	Alan Gifford
Phil Romero	Grant Taylor
Mr. Muldoon	Hayde Seldon
Robey	Frank Ransome
Black Tracker	Clarrie Woodlands

Smartly - paced cops-an'-robbers pic that should pull down healthy coinage where they like their fare raw if slightly corny. Okay for some dual spots in the U. S. Director Lesley Selander has crammed "Kid" with action rather than postures. He has thrown in lots of Aussie atmosphere; native bears, kangaroos and a spot of Aussie lingo. It should have no difficulty in satisfying native customers in most localities.

"Kid" is the joint effort of local indie producers Tom and Alec McCreadie and Howard C. Brown Productions, Hollywood. It's the first time that four U. S. players and a director as good as Lesley Selander have made the Down Under trek for a film.

This story is like almost any oats opera, the novelty of "Kid" being its Aussie locale around the late '80's. Gold mine robberies, stagecoach holdups, a crooked lawyer and other familiar ingredients all went into this one. Jock O'Mahoney plays the role of a U. S. detective sent from San Francisco to cop crooked lawyer Douglass Dumbrille. Veda Ann Borg and Martha Hyer provide the small love interest. *Rick.*

Dieu A Besoin Des Hommes

(God Has Need of Men)

(FRENCH)

Venice, Sept. 19.

20th-Fox release of Paul Graetz production. Stars Pierre Fresnay. Directed by Jean Delannoy. Screenplay, Jean Aurenche, Pierre Bost; camera, Robert Le Febvre; editor, James Cuenet. Previewed in Venice. Running time, 100 MINS.

Thomas	Pierre Fresnay
Jeanne	Madeleine Robinson
Joseph	Daniel Gelin
Kerneis	Andree Clement
Kerheve	Jean Brochard
Karabassem	Sylvie

This film is an interesting study of faith and religion on a primitive island off the French coast in the XIXth Century. Serious treatment, excellent technical aspects and good story give the pic a sincere, important air. Pierre Fresnay again incarnates a religious personage with the prestige of his "Monsieur Vincent" and word-of-mouth important for the boxoffice. In the U.S. it may go in arty theatres.

The only church on a barren island is left without a priest. The primitive, superstitious people demand that the sacristan, Fresnay, hold some sort of service. The spiritual demands force him into performing functions that he has no right to do. His sister, in child birth, forces him to give her absolution. The fanatical Fresnay goes to the Bishop to beg for a priest for his parish. None is forthcoming and he decides to give mass himself for a dead mother. The church and police interfere, but Fresnay gives a shipboard burial, and then penitently sends his people to the official mass.

Lensing is fine and in keeping with the mood. Editing is smooth. Fresnay gives an overactive interpretation that detracts some from his role. Daniel Gelin is excellent as the distraught son.

Jean Delannoy has directed at a slow pace. Though film ran into some dissension on its religious interpretation, it won the Catholic award at the Festival here. *Mosk.*

RKO Lag

Continued from page 3

releases brought a precipitous drop in the film company's earnings during September. It lost $78,000 in July, $113,000 in August and about $375,000 in September. That makes a total loss of about $575,000 for the period, which actually is a considerable improvement over the comparative third quarter of 1949, when the picture company dropped about $2,000,000.

Picture company's cumulative loss for the first nine months of '50 is about $1,800,000. That's despite excellent returns from abroad this year, which have helped to reduce considerably the losses of last year.

The RKO theatres, on the other hand, have continued to operate well in the black, although at a considerable slowdown from the 1949 pace. Third-quarter earnings were approximately $750,000 as compared to just twice that much last year.

Second-quarter earnings of $616,000 were the lowest the theatres have made in years. Figure compares with $1,355,000 for the January-March stretch. There has been a constant improvement each month, however, from the low point scored in June.

Despite the drop in income, RKO shares are worth far more than their present $8-$8.25 selling price on the basis of book value, according to Wall streeters. Theatres shares alone on a pro-forma basis are figured to be worth $5.85 at book value, while the pic company shares on the same basis are worth $9.20, of which $8.12 is said to be liquid.

With that figuring in mind and the imminent possibility of sale of the theatre holdings, with distribution to stockholders of one share in the theatres and one in the picture company for each parent company certificate they now hold, major Wall street operators in film company stocks were known last week to be buying RKO in quantity at around 8¼.

Wrong Switch

Paris, Oct. 3.

After the Venice film festival, diplomas attesting the prizes awarded to French contestants were presented to Robert Cravenne, head of Unifrance Films who represented the French administration. Returning by train to Paris, he agreed to switch sleepers with director Jean Delannoy, who considered his roommate too noisy..

Delannoy's anonymous traveling companion turned out to be not only noisy but also eccentric. When Cravenne awoke in the morning, he found the stranger throwing luggage through a window, including a package that contained the French diplomas. Upon reaching Paris, the Unifrance chief requested the French Embassy in Rome to obtain copies of the certificates.

TINTERS SEEN HAVING ALLY AT TOA PARLEY

Film tinting firms are likely to have a strong ally in Theatre Owners of America when the national exhib organization holds its annual convention Oct. 30-Nov. 2 in Houston.

Initial pitch for pictures in color came from TOA executive director Gael Sullivan in N. Y. last week. He said he believes all productions should be done in color and "our technicians should bend every effort to keep them at the top in excellence."

Commenting on the subjects slated for panel discussions at the forthcoming TOA conclave, Sullivan deplored the fact that many highly-placed industryites find it necessary to concern themselves with intra-industry controversies rather than "vital and constructive" projects which figure to bolster boxoffice revenue. In addition to films in color, Sullivan said he could see an end to trade wrangling if third dimensional pictures could become a reality, "creating a new army of theatregoers."

However, with regard to the immediate future, Sullivan reported that the TOA legal advisory council is at work on a possible solution which would eliminate much of what he termed "needless" industry litigation, and which would "save all elements of the industry millions of dollars."

Briefs From the Lots

Hollywood, Oct. 10.

Marie Windsor will play the femme lead opposite **Jon Hall** in "Hurricane Island," to be produced by **Sam Katzman** for Columbia release . . . **Ford Beebe** will direct "Elephant Stampede," next in Monogram's Bomba series starring **Johnny Sheffield** . . . **Ertugrul Ilgin**, director of Turkish National Theatres, will spend the next two months on the 20th-Fox lot, learning Hollywood production technique . . . **Alan Hale, Jr.**, drew the heavy role in "Trail Dust," **Wayne Morris** starrer at Monogram . . . **Walter Appler** is bicycling between "The Devil's Disciple" on the Biltmore stage and the Abbott-Costello picture on the UI lot . . . **Joe Newfield** drew a role in "The Dalton's Last Ride," which his father, **Sam Newfield**, is directing for Lippert Productions.

Mickey Rooney signed to star in three Columbia pictures over a period of two years . . . **George Melford**, former Paramount director, plays a character role in "Carrie" on that lot . . . **Gabriel Pascal** will produce **George Bernard Shaw's** "The Doctor's Dilemma" in England next year with **Deborah Kerr** as femme lead . . . **Sir Walter Scott's** novel, "Guy Mannering," will be filmed by **Milton Sperling** as the top 1951 production by United States Pictures.

Jeanne Crain, currently starring in "Take Care of My Little Girl," was renewed for a year by 20th-Fox . . . **Claude Stanush**, assistant editor of Life, signed as technical advisor and special researcher on Wald-Krasna's "Cowpoke." . . . Metro is making two special trailers to plug "Go For Broke," based on the exploits of Nisei troops in World War II . . . California Parent-teacher mag picked Metro's "Stars in My Crown" as the picture of the month . . . **Norman McLeod** will direct the **Bob Hope-Hedy Lamarr** picture, "My Favorite Spy," at Paramount . . . **Noah Beery, Jr.**, plays a Confederate soldier in Pine-Thomas' "The Last Outpost."

Picture Grosses

DENVER

(Continued from page 13)

wk). Down to $7,000 in 5 days, and pulled. Last week, big $13,500.

Denver (Fox) (2,525; 35-74) — "Louisa" (U) and "Federal Agents at Large" (Rep), day-date with Esquire. Nice $14,000. Last week, "Tea for Two" (WB) and "Return Jesse James" (Lip), big $17,000.

Esquire (Fox) (742; 35-74) — "Louisa" (U) and "Federal Agent at Large" (Rep), also Denver. Fine $3,000. Last week, "Tea for Two" (WB) and "Return Jesse James" (Lip), big $4,500.

Orpheum (RKO) (2,600; 35-74)— "Edge of Doom" (RKO) and "Border Treasure" (RKO) (2d wk). Holding well at $9,000. Last week, fine $13,000.

Paramount (Fox) (2,200; 35-74)— "Peggy" (U) and "Timber Fury" (EL). Fair $7,000. Last week, "Panic in Streets" (20th) and "Holiday Rhythm" (Lip), same.

Tabor (Fox) (1,967; 35-74) — "Where Sidewalk Ends" (20th) and "Reach for Star" (Rep), also Aladdin, Webber. Okay $4,000. Last week, "Stella" (20th) and "Jiggs, Maggie Out West" (Mono), fair $3,000.

Vogue (Pike) (600; 60-74) — "Faust and Devil" (Indie), (2d wk). Good $2,500. Last week, $3,500.

Webber (Fox) (750; 35-74) — "Where Sidewalk Ends" (20th) and "Reach for Star" (Rep), also Aladdin, Tabor. Good $2,200. Last week, "Stella" (20th) and "Jiggs, Maggie Out West" (Mono), $1,800.

Greater Intimacy

Continued from page 7

sirable, he said, and must provide unobstructed vision of the screen. He suggested that the scale of the theatre screen image should be increased so that the difference in size as compared with video "is accentuated and dramatized."

In addition, according to Schlanger, exhibs should eliminate the black "masking" around their screens, to match the light-colored maskings around video receivers. "A luminous field around the screen, preferably synchronized with the screen lighting intensities," he said, "would reduce eyestrain and enhance peripheral cinematographical effects." He also plumped for increase in screen size, which he said has been made possible through development of higher intensity projection equipment, coated lenses and the reduction of film grain.

Larger screens and elimination of the black maskings, according to Schlanger, should help bring three-dimensional films into use. To do this, he said, seating depth must be limited to approximately four times the picture width, to reduce as far as possible the distortions in perspective. Schlanger also emphasized the value of stereophonic sound which, he said, could give "positional" sound effects that could be hardly conceivable in home video receivers.

Shane Preps Three For Indie Lensing

Hollywood, Oct. 10.

Maxwell Shane has three story properties lined up for independent production, following the mutual termination of his producer-director contract at 20th-Fox. First of the yarns is "The Hostage," based on his own original, slated for a February start. Others are "The Hickory Stick," a novel by Virgil Scott, and "The Rap," authored by Leo Katcher.

New company is tagged Maxwell Shane Productions, Inc., and is bankrolled by L.A. and N.Y. investment groups.

Darmour Lot Renamed Keywest for Rental Studio

Hollywood, Oct. 10.

Keywest Studios is the new name for the old Larry Darmour lot, one of the oldest in Hollywood, currently being modernized as a rental lot. For the last 10 years it has been leased by Columbia for overflow filming.

New president is Bernard Glasser, who will handle rental deals and also function as an indie producer, with a program of oaters starring George O'Brien and the Three Stooges.

Grid Games, Series Slap Wash. But 'Life'-Vaude Fine $25,000, 'Point' 11G

Washington, Oct. 10.

World Series and football season is taking a heavy toll along town's main stem. Crying towels are being used by the big exhibitors. Despite general low level, two Loew houses, largest and smallest in the chain here, look unusually brisk. "A Life of Her Own" plus vaude, at the Capitol, shapes best in recent weeks. "Stars in My Crown" at Loew's small seater, the Columbia, also is sock. Nearly all other spots are dull.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)— "Life of Own" (M-G) plus vaude. Lively $25,000, best in weeks. Last week, "Devil's Doorway" (M-G) and vaude, above hopes with $21,000.

Columbia (Loew's) (1,200; 44-74) —"Stars in Crown" (M-G). Sock $10,000, exceptional for this move-over house. Last week, "Fancy Pants" (Par) (2d run), okay $5,500.

Dupont (Lopert) (378; 50-85) — "Walls of Malapaga" (Indie). Nice $4,000. Holds. Last week, "City Lights" (UA) (reissue), okay $2,500.

Keith's (RKO) (1,939; 44-80) — "Born to Be Bad" (RKO). NSG $9,500. Last week, "Sleeping City" (U), $9,000.

Metropolitan (Warner) (1,163; 44-74) — "Iroquois Trail" (UA). Sluggish $5,000 for first-run. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues), $4,300.

Palace (Loew's) (2,370; 44-74) — "Union Station" (Par). Light $13,000, despite plenty of exploitation. Last week, "Blue Heaven" (20th), better than expected at fine $17,000.

Playhouse (Lopert) (485; 50-85) —"No Way Out" (20th) (4th wk). Nosedived to $3,500 after $4,500 last week. Holds one more week.

Warner (WB) (2,164; 44-74) — "Breaking Point" (WB). Modest $11,000 despite press praise. Last week, "Three Secrets" (WB), poor $10,000.

Trans-Lux (T-L) (654; 44-80) — "Destination Moon" (EL) (8th wk). So-so $2,500 for final 4 days, after $4,000 last week.

'FURY' FAST $14,000, ST. LOUIS, 'MEN' 16G

St. Louis, Oct. 10.

Trade is spotty at the big cinemas here currently after a weekend of rain and chilly weather. "The Men" shapes best at Loew's with trim takings in prospect. "Secret Fury," also nice, is only a step behind at the Ambassador. "Blue Heaven" still is hefty on holdover at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Secret Fury" (RKO) and "Woman on Pier 13" (RKO). Fine $14,000. Last week, "Breaking Point" (WB) and "Eye Witness" (EL), $13,000.

Fox (F&M), (5,000; 60-75)— "Rocky Mountain" (WB) and "Ichabod and Mr. Toad" (RKO) opened today (Tues.). Last week, "Desert Hawk" (U) and "Sierra" (U), okay $15,000.

Loew's (Loew) (3,172; 50-75) — "The Men" (UA) and "Happy Years" (M-G). Trim $16,000 or over. Last week, "Petty Girl" (Col) and "When Smiling" (Col), same.

Missouri (F&M) (3,500; 60-75)— "Blue Heaven" (20th) and "Tea for Two" (WB) (2d wk). Holding to $10,000 following sturdy $14,500 first session.

Shubert (Ind) (1,500; 60-75)— "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues). Okay $6,500. Last week, "Beau Geste" (Par) and "Lives Bengal Lancer" (Par) (reissues), $6,000.

PORTLAND, ORE.

(Continued from page 11)

date with Orpehum. Okay $5,000. Last week, "Sunset Boulevard" (Par) and "Woman On Pier 13" (RKO), $5,400.

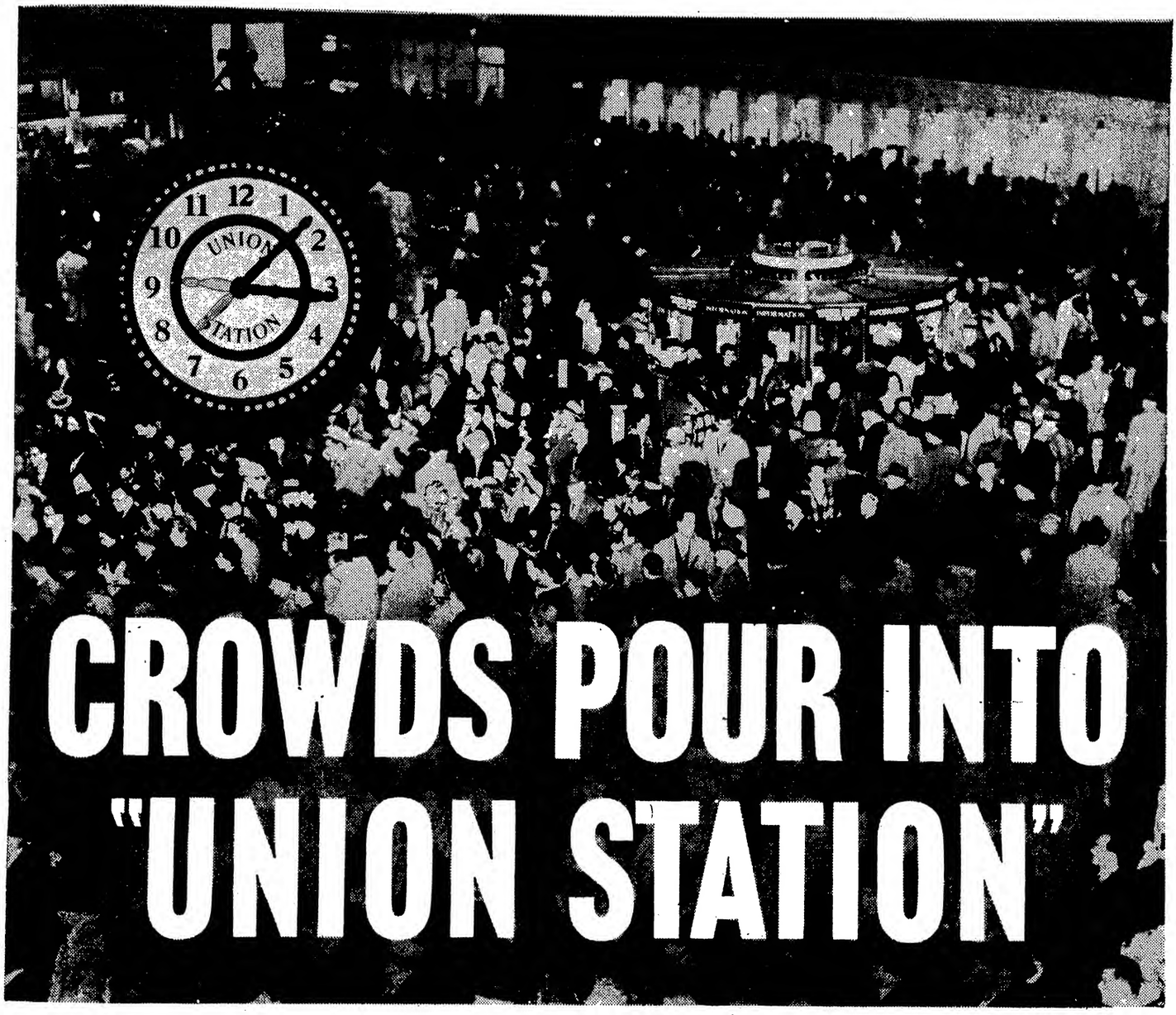
Orpheum (Evergreen) (1,750; 50-85) — "Born To Be Bad" (RKO) and "When Smiling" (Col), also Oriental. Oke $7,000 or over. Last week, "Jackie Robinson Story" (EL) and "Federal Man" (EL), okay $6,000.

Paramount (Evergreen) (3,400; 50-85)—"Union Station" (Par) and "Shot Billy Kid" (Indie). Trim $8,000 or less. Last week, "Sunset Boulevard" (Par) and "Woman On Pier 13" (RKO), excellent $9,800.

United Artists (Parker) (890; 50-85)—"Summer Stock" (2d wk). Big $8,800. Last week, big $10,700.

PARAMOUNT HEADLINE NEWS

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN



CROWDS POUR INTO "UNION STATION"

Paramount's Kidnap-Thriller From Saturday Evening Post Attracting Strong Patronage

PAY-OFF BIG EVERYWHERE

Yes, everywhere, this is the kind of action it's getting as crowds pour into the boxoffice from one end of the country to the other.

"UNION STATION" starring WILLIAM HOLDEN • NANCY OLSON BARRY FITZGERALD with Lyle Bettger • Jan Sterling • Produced by Jules Schermer • Directed by Rudolph Maté • Screenplay by Sydney Boehm • Based on a Story by Thomas Walsh

NEWS MAGS PRAISE IT!

NEWSWEEK: "Bang-up melodrama. Holden and Olson who gave such fine performances in 'Sunset Boulevard' perform competently."

TIME MAGAZINE: "Authentic settings give film suspense."

Price of Equipment Must Drop If Theatre TV Is to Grow, Parley Hears

Chicago, Oct. 10.

Asserting that the heavy price of theatre television equipment must be brought down if the medium is to continue growing, Nathan L. Halpern, theatre TV consultant to a number of exhibitor groups, declared the problem can be licked only if sufficient theatres order the equipment and if the manufacturers concentrate "on Ford models of theatre TV equipment, rather than Cadillacs."

Speaking before the Theatre Equipment and Supply Manufacturers Corp. convention here yesterday (Mon.), Halpern averred that "once the equipment impasse is solved, the development of exclusive boxoffice programs in theatre TV will follow immediately, because there will be enough seating capacity to support good TV shows." Noting that nine theatres in seven different areas have carried college football games during the last two weeks, Halpern said large-screen video is off to a good start but, during the next stage in its deevlopment, "the improvement of both programs and equipment must be synchronized to the more rapid pacing" of its growth.

Pointing up how much theatre TV can mean in added revenue to manufacturers, Halpern estimated they could gross a potential $500,000,000 in capital equipment, plus an added operating revenue of $5,000,000 yearly for maintenance and service. Estimates, he explained, included the equipment for individual theatre showing, studio and mobile pickup and interconnection facilities.

New 16m System

Incidentally, the General Precision Laboratory unveiled its new theatre-TV system at the opening session of the Theatre Equipment and Supply Manufacturers confab Sunday (8). But the price tag, which is expected to run about $25,000, or comparable to the two systems already on the market, left theatreowners still wondering if the immediate potentialities of large-screen warrant the heavy costs of the equipment.

The GPL system uses a 16m tele film similar to the Paramount 35m instantaneous film process. The tentative $25,000 price tag includes the 16m projector, which most exhibs would have to buy if they were to install the system. Chief selling points on the GPL equipment pitched to exhibs were the reduced operating costs and the compactness of the system.

TOA's Sullivan Deplores Costly Industry Litigation

Court actions in hundreds of anti-trust suits involving alleged damages of hundreds of millions of dollars are all the film industry can successfully boast of in the last 12 years, Gael Sullivan, executive director of Theatre Owners of America, asserted here yesterday (Mon.) before the delegates to the fifth annual conclave. Sullivan termed the anti-trust litigations as "the first symptom of decay."

He denounced the industry for failing to wrest itself from its present doldrums and illwinds of other communication media. "Everyone has been hoping, waiting, for a new gimmick," he said, pointing out that color and sound have been the industry's only innovations in the last 20 years.

The current meeting will see the largest ordering session in recent years despite the additional factor of rising costs.

The proposed government allocation of commodities will speed rather than hamper buying, it is felt, in hopes of avoiding Commerce Department controls. Theatre Equipment Dealers Association met jointly with TESMA, both of which collaborated in exhibition of product.

Conclave, which brought an estimated 3,000 delegates, will run through tomorrow (Wed.).

'Outsider' Release Set

"The Outsider" has been picked as initial U. S. release of the newly-organized Ballantine Pictures Corp., headed by Captain Harold Auten. The Fillippo Del Guidice production was made in England, with Sheila Sim, Bernard Miles and Richard Attenborough in the cast.

New Coast Indie Preps 'Front Page' Pic Yarns

Sacramento, Oct. 10.

New indie production company filed papers here as Headline Pictures, Inc., with Maury Aroff, S. Pollack, Max Gilford and R. J. Vincent as incorporators. Object of the company is to make films with plots taken from front page news stories.

Martin Mooney will write, produce and narrate the pictures, all to be made with modest budgets.

Theatre TV

Continued from page 3

to ballyhoo the medium to the extent necessary for the introduction of anything so radically new to the public.

While the Series held the spotlight last Saturday, moreover, it's believed that the tight pennant races in both baseball leagues the previous week detracted from the atre TV's impact. And, as another argument, the theatre TV interests noted that most cities involved were enjoying some fine "Indian summer" weather both weeks, which would prompt potential customers to remain outdoors. With all these factors to be taken into consideration, consequently, it's believed that no ultimate conclusions on the medium's value can be drawn for at least another three of four weeks.

Indicative of the business done was the Michigan theatre in Detroit, which is considered to have all the advantages, since the Univ. of Michigan games it carries are not available on home video. Despite the exclusivity, the 4,039-seat house last Saturday drew only 1,500 customers for an estimated gross of about $2,700 for the Michigan-Dartmouth game. The previous week, with Michigan opening its season against Michigan State, the theatre drew 2,000 payees. House both weeks, though, upped its scales to $1.80 and $2.50, which some believe might have been responsible for the comparatively poor biz.

Football games were carried also by the Pilgrim theatre, Boston, where owner Sam Pinanski expressed satisfaction with his grosses; three houses in the metropolitan N. Y. area, which are believed to have been hit by the baseball fever and World Series each week; a theatre in Providence, which had no opportunity to exploit the medium until the night before the first game; two theatres in Chicago, which did fair biz, and a house in Albany, which fared best. Latter theatre did not raise its prices and grossed almost 50% more the first game than it did on the preceding Saturday.

No Army-Michigan Game

Detroit, Oct. 10.

The Big Ten-big screen theatre television agreement was thrown for a loss when Army refused permission for telecasting the Army-Univ. of Michigan game Saturday (14) at Yankee Stadium, N. Y., over the closed channel onto the Michigan theatre's screen in Detroit.

Considerable pressure was applied to Army officials during the past week to permit the telecast. Col. Orrin C. Krueger, graduate manager of athletics at Army, explained Army's adamant stand: "We signed an exclusive television contract with CBS, which in turn sold rights to Esso.

"We would be violating our contract if we permitted any other telecasts, regardless of their nature. Also, we don't engage in the promiscous sale of our football film. Outside of the recognized newsreel companies, we allow no one else to film our games for any use. Contrary to the practice which is common elsewhere, we do not allow the post-game televising of our contests."

A United Detroit theatre spokesman said, as a result of the Army ruling, that the Michigan theatre probably would be unable to screen four other out-of-town games of the U. of M. Before the start of the season, the theatre had announced all games would be screened.

Supreme Court Shuts Door on Carpenters For IATSE Layoff Damages

Washington, Oct. 10.

Supreme Court yesterday (9) shut the doors on the Hollywood studio carpenters, Local 946, seeking damages for carpenters who, according to the local, were unjustly laid off when the studios made their deals with the International Alliance of Theatrical Stage Employees.

Supreme Court refused to take jurisdiction in the cases, which date back about four years. The carpenters named as defendants IATSE, Loew's, Warners, Republic, Columbia, Universal, 20th-Fox, Paramount, Goldwyn Productions, Hal Roach Studio, Assn. of Motion Picture Producers, Richard Walsh and Roy M. Brewer.

Action kills the efforts of the carpenters union to switch the case from the state to federal courts to get both damages and certain state unemployment compensation.

BALTIMORE BIDS FOR ALLIED '51 CONVENTION

Baltimore may be the site of the Allied States Exhibitors Assn. annual convention next year. Reps of the organization's Maryland unit put in a pitch to corral the conclave at last week's meeting of Allied's national board in Pittsburgh, prior to the opening there of the annual session.

While no other unit put in an active bid and a number of members of the board favored Baltimore because a major powwow has never been held there, no official action was taken. Possibility exists that Chicago or some other centrally-located city may be chosen.

Site selection will be left to the next board meeting, slated for Washington in January or February. At that time also there will be an election by the directors of Allied's president for the ensuing year. There appears to be no contest, however, with reelection of the incumbent, Trueman T. Rembusch, of the Indiana Allied unit, virtually certain. Prexies generally serve two terms, and Rembusch is now completing his first.

Call for the Washington board meet is up to Abram F. Myers, board chairman and general counsel, following a check on hotel availabilities and other details.

Discipline Salesmen

Continued from page 7

from the beefing exhib himself. Though the reason for this was not explained, it was done with the thought that many of the complaints would be shelved as either invalid or unprovable by the time they had funnelled through cooler and saner hands.

RKO's Robert Mochrie took by far the most practical view of the "forcing" problem. He said he didn't see much point to the work sheets as a solution, but that he'd consider them. He then went to considerable length to explain to the exhibs that some of what they claimed was "forcing" was merely good, old-fashioned salesmanship.

"If you go into a meeting with one of our salesman intending to buy two pictures and he goes in intending to sell you 12 and you come out having bought five or six, that's not forcing, necessarily. That may just be the persuasive salesmanship of our representative. The fact that he can do it is why he's a successful salesman."

Mochrie went on to claim that "forcing" was a myth. He pointed as an example to the company's "Stromboli," the Ingrid Bergman-Roberto Rossellini film. He said that it had only had 2,400 dates and probably would never reach 3,000. In contrast he pointed to "She Wore a Yellow Ribbon," which played 16,000 engagements.

"If our salesmen are forcing, how come they couldn't get more than 2,400 contracts for 'Stromboli'?" Mochrie asked. "And why is it, if we're forcing shorts, that the Disneys get far more bookings than any other? Why aren't the others forced along with the Disneys? The answer is that there's no such thing possible as forcing. Pictures find their own level by their quality and audience demand."

Inside Stuff—Pictures

Although Joseph Mankiewicz obviously had Tallulah Bankhead in mind when he limned the character of the actress played by Bette Davis in his "All About Eve" (20th), original prototype for the role was Elisabeth Bergner, according to Mary Orr. Miss Orr authored the mag yarn, "Wisdom of Eve," on which Mankiewicz based his screenplay. 20th bought rights to Miss Orr's story, incidentally, for $1,250.

Miss Orr's husband, Reginald Denham, directed Miss Bergner in the legiter, "Two Mrs. Carrolls," which was the start of her acquaintance with the actress. Vixenish young player in the pic (role that Anne Baxter holds) actually also had a true-life prototype, according to Miss Orr. She refused to identify her, however, since she's still around Broadway, although she never achieved the success of the gal in the film. Wife of the writer in the pic (role played by Celeste Holm) is autobiographical, Miss Orr admits. Drama critic played by George Sanders was a broad caricature of George Jean Nathan, she says, which has been still further broadened in the film.

Documentary films, radio and television are giving the American public sketchy and superficial information on current national and international problems, according to a report prepared by the Institute of Adult Education of Teachers College, Columbia University, N. Y. "Too often," the report states, "all three media fail to present problems or situations thoroughly. Whole areas in foreign affairs and human relations aren't covered at all, and some productions gloss over controversial questions'.'

"In view of the many films devoted to child care," the report points out, "it's further surprising that there are so few on intra-family relationships. This lack suggests that American concern over healthy children doesn't include the realization that the most important factor is the psychological health of the parents' marriage and the security of the family relationships." Organization's analysis also deplores the lack of film material on the political, social and economic life in non-English speaking countries.

Anthony Beauchamp, London photographer who insisted he'd "rather be behind the camera," found himself in front of it at Louis B. Mayer's insistence for a screen test. His wife, Sarah Churchill, was sitting next to the film executive at a Hollywood party, when the producer wanted to know who "that attractive man" was, meaning her husband. It was a switch for the actress, and Beauchamp for a time thought he was being kidded until Mayer started phoning him to go through with the test. He was voted OK and is now waiting for "a suitable role."

Writer-director Claude Binyon is serious about ultimately retiring as a cattle breeder. He has long maintained a large cattle farm near Bakersfield, Cal., as an avocation. Meantime he has just renewed a once-a-year pact with 20th-Fox, on a six-month layoff basis, with the privilege of doing an outside picture during the second half of the year. This will probably be for the new William Perlberg-George Seaton set-up at Paramount, with both of whom Binyon worked when they were at 20th.

Exhibitors don't like the word "Scandal" in a motion picture title. That is what Normandy Productions learned after sending 100 wires to film house operators asking their reactions to the title "A Texas Scandal." The result was a nix by a large majority.

B.O. Paradox

Continued from page 3

from general release until this week. Each theatre booking the picture had to agree to give it a special advance campaign and, as Rodgers pointed out, "it takes time to cover the field that way."

To date, "Stars" has done its biggest business in the small towns. Illustrating the reaction of exhibs who have played it is a letter sent to the Allied Theatre Owners of Indiana by a member exhibitor, who declared the film grossed more on three days in the middle of the week than any picture he played this year that opened on a Sunday. Exhib urged all the smaller theatres not to play the picture "until they have thoroughly exploited and advertised it."

WB AD CAMPAIGN STRESSES NEW FACES

In a series of ads to run in tradepapers shortly, Warners plans to acquaint the industry of its efforts to find fresh film talent. Folios of the first six ads have already been sent to top exhibitors in both the U. S. and Canada. Company's move follows a statement made by production chief Jack L. Warner at a recent sales meet that Warners is "extremely interested in bringing to the nation's screens new faces and new stars."

Development of new film personalities, according to Warner ad-pub veepee Mort Blumenstock, is another way of building up the industry's future. "However," he points out, "we cannot do this properly without intelligent cooperation from the exhibitor." Exec emphasizes that theatremen should do their part "to help bring these important personalities to the level of stardom. Because, without the aid of the exhibitor himself, new ideas would not get the maximum results I believe they deserve."

Some six players are to be shown in the initial ad series, with six more to follow, a letter from sales chief Ben Kalmenson informs theatremen. Spotlighted in the first campaign are Steve Cochran, David Brian, Patrice Wymore, Virginia Mayo, Patricia Neal and Ruth Roman.

MONO MAPS SIX PIX FOR CINECOLOR PROD.

Following a test of three Cinecolor features this year, Monogram now plans to turn out six films under its 1950-'51 program which will use that tint method. Company's decision to go in more extensively for color was revealed in New York this week by veepee Harold Mirisch, who headquarters in Hollywood.

Of the test trio, Mirisch disclosed, "County Fair" and "Blue Grass of Kentucky" did well at the boxoffice while "Young Daniel Boone" drew fair business. As a result of the favorable showing, he said, the forthcoming color sextet will go before the cameras on upped budgets which will average between $200,000 and $250,000.

Productionwise, Mirisch declared, Monogram "has more films in work now than at any time in the past two years."

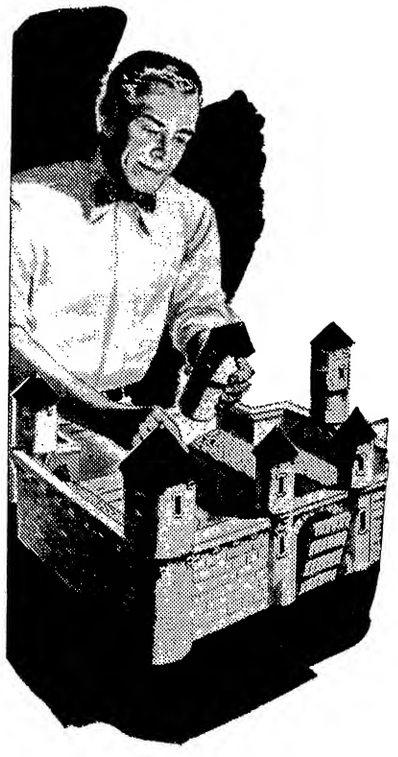
Atom Pix

Continued from page 3

today (Wed.) for a group of civic officials. Among those expected to attend the screening are Mayor Vincent Impellitteri and former Police Commissioner Arthur Wallander, now associated in civilian defense.

Also a two-reeler, "Pattern," was lensed on 16m Kodachrome and blown up to 35m. Film has a narration by William L. Laurence, N. Y. Times science reporter, who covered the A-Bomb project since its inception in the U. S. In general, the pic has an educational theme outlining steps of self-preservation when the bomb strikes. Milton Salzburg produced.

Understood that the cost of such two-reelers varies from $25,000 to $50,000, depending upon whether color is used and how elaborate the producers wish to make their brainchild. Curtis Mitchell, former ad-pub director at Paramount, was also considering a move into the atom act, but reportedly after seeing Cornell's "Pattern," decided to drop his plans since he felt he couldn't make one as good.



Architect for castles—and cottages...

FROM blueprint to model to full-size structure—so grew this "dream castle"—product of the set designer's skill.

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Clips from Film Row

NEW YORK

Noel Meadow collabing with Lux Film's publicity director, Marjorie Thirer Geiss, on special exploitation for the firm's Italian import, "Bitter Rice."

Nick J. Matsoukas given year's leave of absence as Skouras Theatres publicity chief to act as campaign director of Will Rogers Memorial Hospital.

W. P. Montague, Jr., resigned from Telenews Productions to go with News of Day as assistant to Mike Cloffine, managing editor; Robert S. Rodwin takes his place as news editor at Telenews.

PITTSBURGH

Nemacolin Theatre, after being closed for several months, reopened under new management, that of Louis Stuler and Durward Coe, Western Pennsylvania and West Virginia exhibs. Stuler, who will manage house, and Coe secured a long-term lease from Buckeye Coal Co., owners of property.

George Corcoran, one-time theatre manager, resigned his booking berth with Cooperative Theatres.

With Mark Sanders back on the job at Bradford, Pa., Bob Conrad has been moved by Dipson circuit to Kittanning.

James Comiskey of RKO booking department resigned to join Hanna Theatre Service in similar job.

Thomas E. Pickering named prexy and general manager of Meridian Films Corp. of Pittsburgh, succeeding John Berdan, who remains in advisory capacity.

MINNEAPOLIS

RKO-Orpheum has tie-up with Minneapolis Shopping News and a manufacturer of TV sets for "Sleeping City" which News played up on its front page last week. First two prizes are television sets.

Harry B. French's war activities committee still functioning despite efforts of Bennie Berger, North Central Allied president, to discredit it. Arthur L. Mayer of COMPO expected here this week, however, will try to bring peace between two camps.

What was announced as last downtown engagement, the second one at regular admissions, was played by "Red Shoes" last week at the Lyceum, legit roadshow house. In all, film played four Loop dates, two of them long-runs.

Paul Weiss, Columbia salesman, injured in auto accident, but now on recovery road.

Fay Dressell, RKO branch manager, back at desk after recovery from pneumonia.

LOS ANGELES

United Artists will reissue "Henry V," Laurence Olivier starrer, for first time at popular prices. Film was originally released in 1946 as a roadshow.

William Brown, head of Royal Films, acquired distribution rights to "Eat 'Em Alive," produced on Southwestern deserts by Harold Austin.

Lippert Productions appointed Roscoe (Tommy) Thompson branch manager of its Kansas City exchange, replacing Harry Gaffney, who resigned.

Marcal theatre on Hollywood Blvd., switched to second-run policy after playing reissue duals more than two years. Reason for change was given as the sale of topline oldies to rival houses.

CHICAGO

Bill Bishop, Metro Central Division publicity chief, retired after 27 years with organization.

Rodney Bush, 20th-Fox exploitation topper, planed in from New York for meetings with local chief, Ted Tod, and western rep, Eddie Yarbrough, who flew in from the Coast. Trio conferred with B&K veepee William Hollander on showing of "All About Eve."

Essaness Drive-In, the Four Screen, shuttered last week. This is first of circuit's four ozoner's to close, and first in territory.

Robert Lindenthal succeeds Jim Booth as general manager of Schoenstadt circuit.

INDIANAPOLIS

Allied Theatre Owners of Indiana and Indianapolis Variety will co-sponsor testimonial dinner for Trueman Rembusch, president of national Allied as well as ATOI, and Marc Wolf, chief barker of Variety International, at Hotel Lincoln Nov. 14. ATOI state convention will be in session here at time.

B. N. Peterson, of National Theatre Supply, and T. L. Mendelssohn, drive-in and booking service operator, named to represent Variety on local COMPO committee by Chief Barker Tommy McCleaster.

Ken Collins, city manager for Gamble-Dolle, serving on Citizens Committee for UN Week.

Roger Scherer's Union theatre at Liberty, Ind., closed indefinitely by fire that started in popcorn machine.

PHILADELPHIA

Morris Wax bought Upsal theatre, Germantown nabe, for $25,000.

Stanley Chamber, promotion director of J. B. Lippincott publishing house here, resigned to join Metro.

Ralph E. Peckham, formerly with UA, named salesman for the Philadelphia-New Jersey territory for Alexander Films.

Harry J. Martin, formerly manager of Universal branch in Washington, is the company's new exchange head here, having replaced George E. Schwartz, resigned.

SAN FRANCISCO

Sid Martinstein, former branch manager for Republic, joined staff of N. P. Jacobs. Latter is Realart franchise holder in San Francisco, Seattle and Portland.

Helen Wabbe, for 20 years with RKO Golden Gate Theatre, resigned to go with new insurance welfare program being developed by AGVA. Will be succeeded by Frank T. Jenkins, who has been with RKO in Los Angeles.

BOSTON

Jack Mulkeen, salesman for Joe Cifre, Inc., recalled to active duty with the U. S. Marines.

A special charity preem preceded regular fun of "Faust and the Devil" at Kenmore last week. Sponsored by several Italian-American clubs, proceeds went to the Boys Town of Italy.

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LIMITED STOCK TRADING IN AUG., SEC REPORTS

Washington, Oct. 10.

Limited insider trading in motion picture stocks during the month Aug. 11 to Sept. 10 is reported by the Securities & Exchange Commission.

Harry Brandt acquired 1,000 shares of Translux $1 common to increase his holdings to 99,118 shares. His Brandt Foundation sold 1,300 shares but retained 900. The Brandt-controlled Broadyork, Inc., has 750 shares and Harday, Inc., has 1,400. Mrs. Brandt also owns 17,700.

SEC disclosed late-reported June and July purchase by Jay Emanuel, who now owns 10,500 shares of Translux common. Percy N. Furber reported selling 5,000 shares in June, but retains 5,320.

Joseph E. McMahon bought 200 shares of Republic Pix 50c par common to give him a total of 400. He also owns 300 shares of the preferred. Marvin H. Schenck and his wife each purchased 300 shares of Loew's, Inc., no par common. Abraham Montague sold 300 shares of Columbia Pictures no par common, retaining 7,277. He also owns warrants for 10,426 shares of the common. Nathan J. Blumberg reported belatedly that he bought 100 shares of Universal $1 common in June. He also owns warrants for 31,900 shares of common.

Brandt-RKO

Continued from page 3

cash basis, a whole new plan for obtaining the coin had to be devised. Money, it has been learned, is coming from a major insurance company. It will hold the stock until the loan is paid off.

There are a number of added complexities to the unidentified insurance company's participation in the deal. They are understood to involve eventual merger of the RKO chain of approximately 100 houses with Brandt's own string of theatres in New York, numbering something over 90.

Prior to that, however, the RKO circuit and the Trans-Lux web of 14 theatres will be wedded, since the plan still envisages the actual purchase of Hughes' controlling shares in RKO by the Trans-Lux Corp. Brandt is principal stockholder in Trans-Lux.

Brandt has, for the time being at least, dropped the idea of buying any RKO theatre shares but the 929,000 owned by Hughes. This represents approximately 24% and gives the holder managerial control.

Original scheme was to float a public bond issue to raise coin for the down payment to Hughes and for the purchase from the public of any RKO theatres shares it cared to sell at the same terms Brandt was giving Hughes. Kuhn, Loeb & Co. was to have floated this issue under the original intent, but now is completely out of the picture since the whole idea has been dropped.

Hurdle by Hughes

Hurdle to conclusion of an immediate deal while Dembow was on the Coast was Hughes' unwillingness to ink an agreement until he had assurances that Brandt had the coin available and Brandt's inability to provide such assurances until he had a signed memorandum from Hughes. That's the problem that Brandt, Dembow and Brandt's attorney, Milton C. Weisman, are attempting to work out and think they have solved.

Hughes, in addition, wants part of the money put up at once in standby form. He won't deliver the stock, however, until Jan. 1, the last legal date for him to do so under his consent decree agreement with the Dept. of Justice for divorcement of the RKO theatre and production - distribution companies.

Standby money demand by Hughes offers a complicated problem to Brandt. First, keeping such a quantity of coin idle for almost three months is a tremendously expensive proposition. Second, it is difficult for Brandt to obtain the coin without actually having the stock to pledge for it.

New Dallas Ozoner

Dallas.

New Jefferson Drive-In opened here by Harold Gibbons. Ozoner has 670-car capacity, and walk-in area with a seating capacity of 250 people. Equipped with in-car heaters for winter, it is only ozoner in this area so try year-round operations.

Copyright Convention

Continued from page 2

guidance of the inter-governmental conference. In addition the agenda may include discussions and recommendations for creation of a permanent International Copyright Information Bureau which would serve as a center for the collection and dissemination of copyright data throughout the world.

Historic significance of this trend toward rapport among nations in copyright matters lies in the fact that the proposed inter-governmental conference would mark the first successful attempt to assemble the countries of the Western Hemisphere, of Europe and other areas for the specific purpose of adopting a universally acceptable copyright convention.

Neither existing bilateral treaties nor the principal multilateral copyright instruments now in effect, the Berne and the Pan-American Conventions, would be superseded by the new universal agreement. The various Pan-American conventions, to which only American republics can accede, determine the relationships between 21 North and South American countries, including the U. S. The Berne Convention, originally adopted in 1886, has 41 adherents. Although it is open to signature by any country having adequate copyright laws, it is predominantly a European union. Canada and Brazil are its only Western Hemisphere members.

Impetus for Convention

Impetus for the new universal convention stems largely from the repeated futile attempts to induce the U. S. to join the Berne Convention. The great advantage to U. S. copyright owners in obtaining automatic protection in Berne countries is generally conceded, particularly in the light of the tremendously enhanced value of U.S. copyrights as a result of improved means of mass communication through television and other media.

However, U. S. adherence to the Berne Convention is hampered by two features of its domestic copyright law which are incompatible with basic Berne provisions. Most important is the imposition of certain formalities such as notice, registration and deposit of works in the Copyright Office and the payment of a fee. The copyright laws of most other American Republics and some Asiatic countries likewise require these formalities.

Another feature of the U. S. law which can also be characterized as a formality is the so-called "manufacturing clause," which requires manufacture in the U. S. of all English-language books seeking copyright here, except for the first 1,500 copies. The Berne Convention provides for automatic copyright in all member countries without requiring formalities of any kind.

Recommendations regarding the principles which should provide the foundations for the new convention were drafted at a meeting of international copyright experts convened by UNESCO in Paris last year. These recommendations were included in the questionnaire sent to the governments by UNESCO last January. Although the questionnaire was broadly framed to include every important phase of the subject, such as eligibility for membership, effect of the new convention on existing treaties, minimum requirements for domestic copyright laws, right to make reservations, term of protection and application of the most-favored-nation principle, major emphasis was placed on the questions regarding the inclusion of universally acceptable minimums, provisions for protection of the right of translation and the adoption of the principle of national treatment. Under the latter, which serves as the basis of both the Berne and Pan-American Conventions, foreign works receive in each adhering country treatment as favorable as that granted for works of nationals. This principle does not require important changes in the laws of adhering countries, and as it eliminates discrimination between national and foreign authors, it is regarded as the minimum starting point for the new convention.

37 Countries Submitted Replies

Thus far 37 countries have submitted replies to the questionnaire. A great majority, including the U. S., favored the idea of considering a new convention. Only two countries—Afghanistan and Switzerland—adopted an outright negative position.

The majority of the countries favored inclusion of a provision providing minimum copyright protection, such as a fixed term of protection, classes of works covered, etc., whether or not such protection is granted under the laws of the individual countries. Some difficulty is anticipated in reaching complete agreement on the subject of the right to make reservations, for though many countries favored the idea, opinion varied as to which particular reservations should be permitted.

A possible softening of the U. S. attitude toward formalities could be seen in its statement that "consideration should be given to a provision which would limit the form and extent of requirements any state may impose on a work of foreign origin. Such a provision should also specify that the signature of the copyright claimant shall be sufficient authentication of any deposit or registration of a foreign work, and that no notarization or fee shall be required. It is contemplated that this provision would be subject to the principle of national treatment, and that such requirements could therefore be made by a country for works of foreign origin only if they are also required for works of its nationals or for works published in that country."

Johnston-Arnall

Continued from page 4

payments in sufficient detail to establish the circumstances, and

"(b) An Auditor's Certificate to the effect that the sterling payments are similarly described in the books of the claimant and have been made from unremittable sterling.

"(5) should a query arise as to the eligibility of a given payment which cannot be satisfactorily settled between the Exchange Control Authorities and the claimant, it will be settled by agreement between the representatives of the two parties that constitute the Control Committee. Should the latter disagree, it will be their responsibility to find means of resolving the deadlock."

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NBC FINALIZES THE 'NEW ORDER'

Audience That Pays

NBC may set a precedent in broadcasting and telecasting by establishing an admission price policy for its Center theatre, N. Y., which has been converted as a radio and television-originating center. NBC is already utilizing the Center for some of its top TV shows and such AM attractions as the upcoming Sunday night "Dream Show" will emanate from the mammoth "studio," which has a record seating capacity.

The admission policy, which is still being mulled by the web, may be restricted, however, to TV programming. Plans are already under way for the installation of a large theatre TV screen on which the shows will be projected, permitting the studio audience to watch either the stage action or large screen TV. If the boxoffice fee plan is carried out, there will also be supplementary attractions for the paying customers, such as warm-up periods and performances after the show goes off the air.

Schedule Quirks Snafuing Plans Of Top Talent Doubling in AM-TV

The ambitious program agendas set by the networks whereby top teevee talent would double into radio (and vice versa), apparently aren't coming off according to schedule. Whether or not a star can work a full hour TV show and then be expected to swing over into AM approximately the same time he's set to start rehearsals for his next time up in video, is a problem the webs still have to resolve.

Last Sunday's (6) scheduled premiere of the Frank Sinatra full hour AM show on CBS (the day after he debuted his TV show in the same web) had to be put off to Oct. 22, so involved and complicated were the conflicting AM-TV program schedules. Rather than risk jeopardizing his TV premiere—one of the more important preems on the fall schedule—Sinatra got a postponement of his AM entry.

NBC was also forced to put back its Sunday night "Dream Show" to Nov. 5 rather than risk losing the services of Jimmy Durante on the preem. Original starting date for the AM show would have created a conflict with the comic's Wednesday night TV preem on NBC, necessitating dual rehearsing.

"Dream Show" will utilize the talents of all NBC's top TV guns, including Fred Allen, Durante, Eddie Cantor, Danny Thomas, Ed Wynn, Dean Martin & Jerry Lewis, Jack Carson, etc. Some are reported balking over the likelihood of rehearsal conflicts or the possibility of the AM show cutting in on the more ambitious aim of perfecting their video contributions.

Name Your Sponsor

Washington, Oct. 10.

FCC today (Tues.) warned stations that they must clearly identify paid political broadcasts as such and name the sponsoring group. Commission also informed licensees that they must clearly identify the name of sponsors of programs and announcements, not merely giving product names or a description.

Latter is viewed as a crackdown on direct mail operations where the name of the bankroller is not given.

Webs Lament: 'Anybody Want Radio Copy?'

The network flacks—or, for that matter, all station flacks—are in a tizzy these days trying to peddle an AM story to the dailies or magazines. TV has practically stripped the radio stars of all the glamor and the network press chieftains report that even in the strictly-radio cities that are far removed from video, radio-TV editors and columnists just aren't interested in copy pertaining to radio.

The pace on proportionate coverage is being set in New York City, where the critiques and commentaries of John Crosby (Herald Tribune), Jack Gould (Times), Harriet Van Horn (Telegram-Sun), Ben Gross (News), et al., project the newer TV medium day after day, with radio running a poor second.

Throughout the country the radio eds have fallen in line, with TV releases getting priority and AM copy invariably getting the heave.

Radio eds on the Coast, the webs report, are particularly TV conscious, despite the fact that L. A. video enjoys a strictly "runner up" status compared with New York.

Ciggies See Light In Daytime Radio

Interest in daytime radio is stirring up again among the ciggie companies. A couple of seasons back there was a sudden rush into the daytime program sweepstakes, particularly among Chesterfield, Philip Morris and Lucky Strike. But the latter subsequently retired from the scene, and PM reshifted accent back into nighttime radio with the exception of a small budget appropriation for Johnny Olsen on ABC. Only Chesterfield retained faith in the daytime picture with its heavy-budgeted, cross-the-board Arthur Godfrey outlay.

However, Old Gold is showing interest, pacting for sponsorship of the last 15 minutes of Mutual's "Queen For a Day" starting Jan. 1, with a travel schedule planned to give dealers stronger local merchandising aid.

WABY for Sale

Albany, Oct. 10.

Notification Monday to advertisers of 28-day termination of contracts confirmed reports circulated for several weeks that WABY is for sale. Manager Russ Wilde said more than one prospective buyer was interested in 250-watter.

Station has been operated past two years by Gannett Publishing Co. and on air here 15 years.

IT'S ABC VS. NBC IN 'BATTLE OF BULGES'

A "battle of the bulges" is emerging with radio fat men to slug it out as part of a Friday evening mysterioso duel at 8 p. m. Sidney Greenstreet, fat man of Dashiell Hammett's "Maltese Falcon," has been cast as Nero Wolfe, another celebrated obese whodunit character, which NBC is skedding opposite ABC's "Fat Man," played by Jack Smart. Bud Barry, NBC AM program veepee and former ABC veepee, has hired J. Donald Wilson, ex-ABC program topper, to direct "Nero Wolfe."

As the detective slugfest shapes up, NBC is pitting "Man Called X" against ABC's "This Is Your FBI" and will keep the suspense mood at 9 p. m. with "Nightbeat," while ABC breaks it for "Adventures of Ozzie and Harriet." The Phillips Lord "Counterspy" airer (once an ABC offering) is being booked by NBC against ABC's "Sheriff" at 9:30.

THREE-PRONGED EXEC RESHUFFLE

NBC has moved a step closer toward finalizing the Booz, Allen & Hamilton administrative setup, and clinching the "new order" under the RCA-Frank Folsom-Joe McConnell hierarchy with a three-pronged reshuffle among the network echelon.

When the NBC affiliate members converge on White Sulphur Springs, W. Va., next week for the network's annual convention, McConnell will apprise them of the latest series of executive maneuvering, which breaks down as follows:

(1) The long-anticipated appointment of a public relations veepee, as called for under the B-A-H blueprint, is being filled, with William F. Brooks, the web's news-special events veepee, getting the nod. Significant aspect of the newly-created post is that Brooks will have under his wing the publicity, advertising, promotion and continuity acceptance divisions, marking a radical departmental merger for the network. It also represents one of the rare few instances of NBC, since the advent of the McConnell-Folsom regime, not going outside the organization to fill newly-created executive posts.

(2) John K. Herbert, ex-Hearst man who was recently brought into the network as assistant to prexy McConnell, is moving into the top AM sales berth for NBC. Present plans call for Harry Kopf, present head of sales and for years one of the network's key operators as an administrative veepee under the Niles Trammell-Sid Strotz regime, to move to San Francisco to head up the web's KNBC operation there as successor to John K. Elwood (another NBC vet dating back to the network's inception). Elwood is retiring.

(3 As anticipated, John K. West, public relations veepee for the parent RCA company, was officially designated an NBC veepee at last Friday's meeting of the board of directors and launched on his new project—successor to Strotz as NBC's No. 1 man on the Coast. Latter appointment is also viewed as further solidifying the RCA-Folsom masterminding of all network operations.

Final item on the agenda: appointment of the No. 1 man for AM (a post being temporarily filled by exec veepee Charles R. Denny). When it'll be forthcoming or whether it'll be an "inside" or an "outside" man, nobody's tipping right now.

CBS TO SAVE 11G LOSS ON BING SUSPENDED SHOW

CBS was faced with an $11,000 time rebate to Chesterfield last week when Bing Crosby cancelled the premiere of his Wednesday night radio show following the death of his father, Harry Lowe Crosby. However, the ciggie company and the network effected an arrangement whereby the lost week would be recaptured at the tail end of the season. (Although Crosby transcribes his shows in advance, the singer held up the preem out of respect to his father. Latter had been active in the management of Crosby Business Enterprises. He died at 79 of a heart ailment.)

CBS substituted a sustainer, "Dollar a Minute."

Bob Crosby's "Club 15" did not go off the air, with Jo Stafford pinch-hitting in a revised program.

NLRB to Poll WBSR

Washington, Oct. 10.

To determine whether technicians at WBSR in Pensacola, Fla., desire to be represented by IBEW, the National Labor Relations Board last week directed that an election be held at the station within 30 days.

Board found that the engineers at the station constitute a unit appropriate for collective bargaining.

NBC Set to Put Its Best Show Biz Foot Forward at Greenbrier Meet As Answer to 'Merchandising' Rap

"Show business moves to Greenbrier" is, in essence, the dominant keynote set by NBC prexy Joseph H. McConnell for next week's convention of the network in White Sulphur Springs, W. Va.

McConnell has passed along the word to all the network execs attending the convention to put their best showmanship foot forward when meeting up with the web's affiliate membership.

The web brass apparently is disturbed over rumblings that, since last year's convention and the move-in of the parent RCA hierarchy, NBC has resolved itself into a merchandising-sales operation, with showmanship playing a secondary role. The network is now out to prove to its affiliates that "there's no network like our network" and that, just as NBC has taken a commanding lead in the television programming sweepstakes, with its star-studded wrap-up, so, too, will the AM picture redound to the benefit of the affiliate family.

NBC is giving the convention plenty of window dressing. The decision to fly down the Copacabana, N. Y., line of girls, for the opening night's hoopla; the grab-off of Dinah Shore, now a CBS personality, as one of a flock of stars for the closing show, is all set as part of the McConnell pattern to demonstrate NBC's "show business awareness" and that, "eventually, we'll have them all, the Bergens, the Bennys (who has no network TV commitments), and everybody else worth having that's around." (Fact that Benny hosted McConnell at a party on the Coast a few weeks back is regarded as significant in some quarters).

Some of the affiliate boys, particularly those in non-TV areas, are reported none too happy over their contention that the network is putting too much stress and accent on television and permitting AM to go by the boards. They want to know, too, what's happening with AM sales.

NBC has a lot of answers wrapped up in its agenda, with McConnell, exec veepee Charles H. Denny and tele chief Sylvester L. (Pat) Weaver carrying the AM-TV ball.

Class Will Tell

CBS grabbed itself some authentic data on AM-TV listening habits last Wednesday night (4) when the sudden cancellation of the Bing Crosby radio premiere, due to the death of the singer's father, resulted in the web's N. Y. switchboards being inundated with telephone calls.

Although there was an announcement at sign-on time, practically all the callers tipped that they had missed it; that they had just switched over from TV. (Preceding hour on video featured Arthur Godfrey on CBS; Ed Wynn on NBC). To the web execs, it indicated that top radio shows will still invite TV tuneouts and that audiences won't necessarily stick with tele if there's a particular radio show they want to hear.

Chrysler Motor Seen Picking Up 'Dream Show' Tab

NBC may have a sponsor—Chrysler Motor—for its ambitious Sunday night "Dream Show" by the time the program hits the air. Originally scheduled to preem Oct. 29, program has been put back an additional week to Nov. 5 to insure appearance of Jimmy Durante (along with Tallulah Bankhead, Eddie Cantor, Fred Allen, etc.).

NBC exec veepee Charles R. Denny and program chief Bud Barry made a fast hop to Detroit last weekend when negotiations for the Chrysler sponsorship looked hot. If the auto company picks up the tab for the show, it will represent the first major sale in AM since the slump set in a few months back. Whether or not Chrysler will go for the full 90-minute "Dream Show" ride or an hour or only 30 minutes hasn't been determined.

With "Dream Show" being integrated into the sales pattern on the projected "Operations Tandem," a deal with Chrysler would cue a revamping of the "Tandem" formula.

EVERYBODY WANTS TO TOUR U.S. ARMY CAMPS

Washington, Oct. 10.

With Liggett & Myers working out a plan to originate some of the Bing Crosby, Bob Hope and Arthur Godfrey radio shows at the army training camps in this country, it appears that the log jam is broken.

Latest report here is that Horace Heidt and the Original Amateur Hour may also originate from the training camps, with other radio and TV shows to line up later.

For some time the army could not get any big shows for the camps, but this situation seems at an end.

Jablons as Hennock Aide

Mike Jablons, veepee and partner in Gainsborough Associates, N. Y. indie radio-television package firm, has resigned to join the FCC as special assistant to Commissioner Frieda B. Hennock.

CBS Wooing NBC's 'Album'

CBS is trying to woo over "Album of Familiar Music" from the Sunday night at 9 NBC time to Sunday at 6 on Columbia. Latter time-segment opened up when General Foods moved its Lucille Ball "My Favorite Husband" stanza over to Saturday night.

CBS sales boys have been talking up the switchover with Sterling Drugs, the sponsor, and its agency, Dancer, Fitzgerald & Sample, with the latter still mulling it. "Music" is one of the oldest shows on the AM network kilocycles, and for years was bracketed with the same sponsors. "Manhattan Merry-Go-Round," in the 9 to 10 segment on NBC. When the web moved "Theatre Guild of the Air" into the 8:30 to 9:30 time, Sterling cancelled out on "Merry-Go-Round" and retained "Music."

ACKERMAN TO ST. L. AS KMOX MANAGER

St. Louis, Oct. 10.

John Ackerman, executive assistant to Leslie Atlass, CBS v.p. of the Midwest division, has been shifted to St. Louis as general manager of KMOX, CBS outlet.

Ackerman replaces Erwin H. Shomo, who returns to Chicago for a top post under Atlass. Shomo has been in St. Louis about one year.

Pitt Stations Hang Out SRO In Biz Bonanza Due to Dailies' Strike

Pittsburgh, Oct. 10.

Biggest bonanza in history of local radio dropped into broadcasters' laps last week with newspaper strike which took all three Pittsburgh dailies off the streets as result of mailers' walkout. Biz rolled in from every direction to such an extent that absolute point of saturation was reached.

Point was finally reached among the big five downtown — KDFA, WWSW, WJAS, WCAE and KQV —that they had to turn down biz, which in turn was a terrific break for the smaller outfits, both in town and in neighboring communities. They haven't had billings like it in all the years of their operation.

Department stores, the biggest spenders in the newspapers, were grabbing up every spot and available sustaining show they could lay their hands on, with theatres, most of them with big pix on the fire and nationa' dough to lay out, were next in line trying to get their sales pitches on the air, too.

In several cases sales departments of stations were refusing to take any additional calls, knowing full well what the request was for on the other end and realizing there was nothing they could do about it. Day the strike broke began the radio Gold Rush and there hasn't been any letup and won't be until newspaper strike is over.

Network affiliates here were begging their home offices to let them pass up certain coast-to-coast shows in order to take care of local advertisers, and in some instances the requests were granted and time was bought up immediately. Even so they were begging for more.

Smaller advertisers who had rarely used radio were out of luck because stations took care principally of their regular customers, who in many instances were spending 10 times as much as they had previously and were willing to double even that if they could.

WWSW's Sock Coverage

Indie station WWSW, owned by morning Post-Gazette, really went to bat in covering town at outbreak of newspaper strike here last week and got kudos everywhere for its handling of the situation. Of all the local air operations, WWSW easily stood out at head of the class.

That's because station went at the thing like a regular newspaper. Pulling in number of momentarily jobless editorial men from Post-Gazette, WWSW had reporters covering local beats, couple of editors editing the copy and number of other newsmen broadcasting their specialties, politics, sports, etc.

One big studio at WWSW was outfitted like a regular city room to gather in the local news by telephone from the legmen, who covered courts, crime and police beats just as they did on the morning sheet, and station ladled it out like editions. In addition, the number of newscasters was immediately jumped to look after the national scene.

Other regular newspaper features were departmentalized by WWSW, with classified ads being broadcast as well as obituaries, stock market reports, etc.

WBBM SUES TO HALT ITS STAFF MAKING SPOTS

Chicago, Oct. 10.

WBBM, Chi CBS-owned-and-operated station, last week filed suit in Chi superior court against W. E. Long, ad agency, for $1,000,000 damages, asking for a restraining injunction against three of its staffers to prevent them from recording radio spots for Long. While, in the past, station contractees have been prevented from doing outside work, in rare cases has the management prevented any, except stars, from doing transcription spots, this being supposedly out of the realm of the regular radio routine.

Suit, which has been set for hearing before Judge Joseph Graber, Oct. 13, names Fahey Flynn, Jim Conway and singer Elaine Rodgers as violators of the WBBM contract.

Okla. City Symph Set For 26-Week Series on Mutual

Oklahoma City, Oct. 10.

In a reverse switch—when most webs are losing interest in symphony orchs as sustainers, or pushing them around the time-slots—the Oklahoma City Symphony Orchestra, under Victor Alessandro, will start on Oct. 22 a 26-week series of hourly Sunday evening broadcasts, 9 to 10 p.m., over the Mutual network. Series will also be carried by the Trans-Canadian web of the Canadian Broadcasting System. Series, titled "Music of All Nations," will also be transcribed for use by the Voice of America overseas.

Alessandro is returning for his 13th season with the orch. Group will also record exclusively for Allegro Records, starting this season.

KSTP Strikers To Picket Grid Games

Minneapolis, Oct. 10.

Starting Oct. 21, University of Minnesota football games will be picketed by striking KSTP radio technicians in consequence of the fact that the station is picking up broadcasts of the Gopher contest through an arrangement with WDAY of FGargo, N. D.

When KSTP couldn't offer the university any guarantee that the football field wouldn't be picketed, the university refused it permission to broadcast the games. Stanley Hubbard, KSTP president, however, arranged to pick up the play-by-play descriptions from WDAY.

Now the AFL technicians' union protests that the university didn't act in good faith in "permitting" WDAY to broadcast the games and relay the broadcasts to KSTP. Both KSTP and WDAY are part of the Northwest network of 13 Upper Midwest communities' station to which KSTP has fed the football broadcasts itself in previous seasons.

W. T. Middlebrook, university v.p., told newspapers the university has no way to prevent the KSTP pickups. Representatives of the university and the union will meet this week to see if a solution can be worked out.

Previously the union has picketed Minneapolis American Assn. baseball games and St. Paul wrestling matches and finally succeeded in stopping their televising. A move is now afoot in Congress to have the KSTP-TV permit revoked on the grounds that it allegedly has refused to bargain collectively with the strikers and consistently "has refused to operate in accordance with the required standards." Station is the NBC outlet in the Twin Cities.

'This Is UN' Show Gets Hour Airing on WNBC

WNBC, N. Y., will preem a special one-shot next Sunday (15) in "This Is the UN." Full-hour program, from 6 to 7 p. m., will feature the first airing of a new 45-minute record album, giving the history of the United Nations from 1945 to '50, in brief excerpts from the speeches of UN delegates at various sessions, comments from world figures, etc. Album has Franchot Tone as narrator.

Benjamin Cohen, Asst. Secretary General of the UN, will emcee the airer as official host, with other guest speakers including Dr. Clark Eichelberger, director of the American Assn. for the UN, and Dr. Franklin Dunham, chief of radio for the U. S. Office of Education.

Program will also be carried by WNYC, N. Y., Saturday, Oct. 21, from 9 to 10 p. m., and Seymour N. Siegel, station director, is offering the show to the 34 members of the National Assn. of Educational Broadcasters for their network. "This is the UN" was written and produced by Saul Carson-Eleanor Gardiner, and directed by Robert Lewis Shayon and Mavor Moore. It's being distributed by Tribune Productions.

BERLIN DOCUMENTARY SLATED FOR CBS AIRING

CBS is planning a half-hour documentary, which will be taped in Berlin.

Program is being designed to reflect a cross-section of opinion among the Berlin people living near the Iron Curtain who will be sounded out on contrasting ideologies.

Richard Hottelot, who is stationed in Berlin for the network, will supervise the commentary and documentation.

Staff Scripters Threaten Strike, Break Off Talks

Fearing Federal wage stabilization may stymie pay hikes in the near future, staff news and continuity scripters employed by ABC, CBS, NBC and WOR, N. Y. outlet of MBS, last week empowered the Radio Writers Guild negotiating committee to call a strike unless a settlement is reached by Oct. 31. Union is now working on strike details, setting up picket committees, etc., after breaking off talks with the nets.

RWG negotiators and their attorney, Herman Gray, met with the webs last week, but the latter had no counterproposals to the Guild's demands previously submitted. Nets, saying that they hadn't had time to study the demands, didn't give any date by which their offers would be ready. Union contends that the delay, whether unavoidable or deliberate, might catch the 55 union members involved in a wage freeze.

Following strike-vote membership meeting Thursday, RWG received the webs' counterproposals Saturday (7). Terming the offers completely inadequate, RWG has informed the chains that further talks would be "futile" and it considers that the negotiations have come to an "unsuccessful end," unless the webs submit new "realistic" proposals.

Guild argues that while the pay scale has gone up 12% since 1944, when staff pacts were incepted, cost of living index has risen 35-75%, depending on the surveys used. In addition to salary-boosts, with a 100% increase in the in-hiring minimum for continuity personnel asked, RWG wants uniform severance pay clauses from the webs and grievance machinery on discharges.

Cards, Griesedieck Bros. Ink Broadcasting Pact For '51 Baseball Season

St. Louis, Oct. 10.

Although the Cardinals finished fifth in the 1950 pennant race and suffered a loss of approximately 300,000 customers over the 1949 season, the management last week signed an exclusive with the Griesedieck Bros. Brewing Co. to broadcast the 1951 season play-by-play of all games, home and abroad. The pact was inked just before the end of the 1950 season.

The suds makers are reported to pay about $50,000 per season for the exclusive. Through Ruthrauff & Ryan, a midwest web of more than 70 stations in seven states has been built up to carry the play-by-play. The new contract gives the brewery organization the exclusive for the seventh consecutive year.

Harry Caray, who does the play-by-play gabbing, also has been signed for another one-year stint. Whether Charles (Gabby) Street, former major league manager, who has been doing the analyzing of the games, returns will depend upon his health. Street has been ordered by his physician to rest during the winter, and if his health improves sufficiently he will return to share the chores with Caray.

Seeks Negro Soaper

WWRL, New York indie, is on the prowl for a Negro soap opera.

Station, which already has six Negro-slanted shows (comprising all its English language time), has found good advertising acceptance of airers beamed to the Negro market.

From the Production Centres

IN NEW YORK CITY . . .

WMGM's **Bert Lebhar, Jr.,** and MCA's **Sam Rossant** are on one of the finals teams in the Greater N. Y. Bridge Assn. annual championship. Play will be held tomorrow (Thurs.) in WMGM studios. . . . NBC's **Mike Dann** and U. S. Steel's **Jim Hagen** to Philly to work out origination of "Theatre Guild's" production of "I Know Where I'm Going". . . . **Albert Knudsen** moves from WPIX to WOR to head up continuity acceptance . . . . **Ethel Kirstner** checking out of **Margaret Ettinger** publicity clackery in N. Y. Future plans indefinite. . . . **Roy W. Winsor,** Chi scripter on "Studs Place" and "Hawkins Falls" TV-ers, joins Blow agency to assist **John Hamm** in program development. . . . **Hilary Hall** doing a running part on ABC's "Hannibal Cobbs". . . . **Jay Berry** has joined Brooke, Smith, French & Dorrance AM-TV staff. . . . **Vic Roby,** announcer-writer on WOR's "Rudy Vallee Show," added to NBC announcery. . . . RCA veepee **Orrin E. Dunlap, Jr.,** will have his "Dunlap's Radio & Television Almanac" released in January. . . . **Butch Cavell,** 11-year-old radio-legit "vet," signed for lead juve role in **Bill Mauldin's** "Up Front" filmization by UI. . . . **Nancy Hamburger** has joined the ABC publicity dept. . . . **Mason Adams** and **Craig McDonnell** added to "Romance of Helen Trent". . . . **John Griggs** new to "Lorenzo Jones."

Ruth Chatterton to star in "Dodsworth" on "Prudential Family Playhouse" Oct. 24. . . . **Bill Leonard** readying a national magazine column patterned after his "This Is New York" airer on WCBS. . . . **Joseph J. Tomassi** replaces **William McNamee** (now in the Navy) in media operations and research for the American Assn. of Ad Agencies. . . . **Alden H. Kenyon** succeeds the late W. Earl Bothwell as prexy of the Bothwell agency, with **Frank A. Kearney** moving up as exec veepee. . . . **Raymond Rand** (sales), **Lee Tarien** (news) **and Marvin Smith** (announcer), are new faces at WHLI. . . . World Broadcasting's **Lanny Ross** starrer, "Steamboat Jamboree," racked up 14 new sponsors last week. . . . **Arlene Francis** and **Les Tremayne** co-star in "M-G-M Theatre of the Air" production of "Love Crazy" Friday (13). . . . **William C. Gartland** and **William F. Reilly** have been named western and central division managers, respectively, for RCA Thesaurus. . . . **Sigmund Spaeth** tome, "Opportunities in Music," to be released shortly by Vocational Guidance Manuals. . . . Brooklyn lawyers' club has tended an award to WMGM's "Books on Trial". . . . **Gene Schneider** has left the **Dick Linke** flackery to set up offices for **Milo Boulton's** projected "Original Animal Hour" show. . . . WHLI has extended its atomic energy series for an additional two weeks. . . . Voice of America will beam Mutual's new "Music of All Nations" series to the Soviet sphere.

Ed Kobak to address Alabama Broadcasters Assn. tomorrow (Thurs.) at Tuscaloosa. . . . **Don Ameche** guests for Food Editors of America at the Waldorf today (Wed.). . . . **Artie Pine** wrapping some AM and TV packages around stripper **Ann Corio.**

IN HOLLYWOOD .

They must be psychic at the Ward Wheelock agency. Short time ago when the father of Bing and Bob Crosby was stricken, **Art Bailey** of the commission house ordered a couple of extra Club 15's taped in advance "just in case." Both were used after the old gent passed on. Crosby's takeoff for Chesterfield was cancelled at his request although taped week before. . . . The original Whiz Kids, for the record, were **Bobby Lee** and **Jerry Lawrence,** so tabbed by DAILY VARIETY six years ago. . . . **Hedda Hopper** makes a delayed start on NBC Oct. 14 with star interviews, cinema chit chat and other Hollywood hoopla. . . . **Bing Crosby's** Minute Maid disks were shunted from their usual time spot on KNX so that **Arthur Godfrey** could be heard at that time and the Ted Bates agency p'led the show rather than take another time. . . . **Robert Cummings** eliminated himself from NBC's audition of Alexander Botts, the Earthworm Tractor Man, because "I'm not the type," so **Eddie Albert** was called in. . . . **Bob Kinter** and the top tier brass of ABC due here end of the month on their cross country junket. . . . **Adrian Samish** around for a few days but mostly concerned with television. . . . **George Fisher,** a fast man with the tape recorder, starts his own program on CBS' western hookup. For the opener he caught **Al Jolson** coming back and **Bob Hope** shoving off on their Korean junkets . . . . **Donn Tatum** met with city and state officials to submit his report on emergency operations by radio and television in the event of crisis . . . . **Sid Strotz** leaves for Pittsburgh next week to attend marriage of his son, Don.

IN CHICAGO . . .

Dorothy Ayres, Henri, Hurst & McDonald radio TV time buyer, is leaving the agency to marry Seward Johnson. **Mary Poloson** moves up from assistant time buyer slot to replace Miss Ayres with **Laura Eggleston** taking over the assistant post. . . . WBBM sales manager **Ralf Brent** a featured speaker at Ohio State University's Advertising and Sales Promotion conference last week. . . . **Jack Chancellor** becomes permanent member of Chi NBC news staff, replacing **Phil Fortman** who's resigning to move to Florida. . . . **Robert McKee** has been named sales manager of ABC's central division radio sales department. . . . **Marvin Rosene** is new general manager of KIOA, Des Moines, Mutual outlet recently bought by **Ralph Atlass** and associates. . . . **Tommy Bartlett** airs his NBC "Welcome Travelers" show from Denver today (Wed.). . . . **Dave Edelson** and **Roy Topper** debuted a cross-the-board sidewalk interview show this week on WAIT. . . . "Tello-Test," Radio Features quiz show peddled to 25 new stations bringing total carrying the airer to over 250 . . . . **Don Danielson,** WBBM flack, vacationing in Indiana. . . . Radio-TV actor **Arthur Peterson** directing Actors Co. production of "Playboy of the Western World". . . . Singer **Jim Dimitri** exits WIND after six months with **Bill Snary** taking over. . . . **David J. Mahoney** has been elected veepee at Ruthrauff & Ryan. . . . **Martha Tilton** and **Curt Massey** due in Oct. 28 for guest appearances at the International Square Dance Festival sponsored by WLS. . . . WBBM page captain **Al Morgan** moves up to traffic department with **Jim Peyton** taking over the page slot. . . . **Frank Bignell** shifts from program manager berth to traffic manager post at WTMJ, Milwaukee.

IN WASHINGTON

FCC Commissioner **Frieda Hennock** joined such other femme greats as **Mrs. FDR,** U. S. Treasurer **Georgia Neese Clark** and U. S. Civil Service Commissioner **Frances Perkins** in recording messages which were used at recent regional meetings celebrating Democratic Women's Day. . . . **Dr. Millard C. Faught,** who is promoting Phonevision for Zenith, in town this week to speak on the new medium before the Women's Advertising Club of Washington. . . . **Ben Strouse,** v.p. of WWDC, received a treasury Award of Merit on behalf of the station this week from **Edward C. Baltz,** chairman of the D. C. Savings Bond Division. . . . **Byrson Rash,** ABC White House correspondent, guest speaker past week at Optimist club of nearby Arlington, Va. . . . **H. R. Baukhage,** ABC commentator, treks to Concord, N. H., next week to speak to the New Hampshire State Teachers' powwow. . . . **Oscar Elder,** local public relations consultant, named assistant Public Affairs Director of NAB, succeeding **John Hardesty,** who moved up recently to post of NAB station relations topper. . . . **Bob Wolff,** WWDC sports commentator, will do a weekly broadcast from meeting of the Touchdown club, group of sports writers and coaches. . . . First show planned for WMAL-ABC's new TV studio will be **Ruth Crane's** "Modern Woman" viewer, with **Jackson Weaver** assisting, beginning Oct. 16.

FEAR AM PERSONNEL LOPOFFS

Hoffman's $11,200,000 Don Lee Buy Throws CBS for Coast TV Loss

Hollywood, Oct. 10.

Public Administrator Ben Brown has accepted a high bid of $11,200,000 from Hoffman Radio & Television Co. for purchase of the $10,000,000 estate of Thomas Lee. General Tire-Yankee Network coalition still has a last chance to top that price when bids are reopened in Probate Court, but since the price must start at 10% above Hoffman's bid, it's held unlikely that General-Yankee will make the effort. Les Hoffman, prexy of set manufacturing company, said he would not sell any of the property involved in estate, pointing out that Edwin Pauley, WOR, Blyth Co., investment brokers, and Bank of America, are merely participating as underwriters. He said his company would operate the radio and television stations and made it definite he wouldn't sell to CBS or to Pauley. Columbia reportedly had made a deal with William O'Neil, Yankee network prexy, to take over telestation KTSL if the General-Yankee bid won out.

Trade is now speculating whether CBS will initiate deals for KFI-TV, owned by Earle C. Anthony, or KLAC-TV, which Dorothy Schiff has put on the block. Anthony spokesman declared "money can't be piled high enough for Anthony to sell." CBS previously had snubbed Schiff pitch for a buyout. None of other telestations would entertain buyers at this time. Last hurdle on deal is FCC approval.

Amount of General's bid, on behalf of Employee Retirement Plan, was $10,525,000. In addition to radio and television properties, estate includes $5,400,000 in cash reserve. Hoffman gets KTSL, Hollywood, a tele channel reserved in Frisco, radio stations in Hollywood, Frisco, Santa Barbara, San Diego and contracts with some 40 affiliates of Don Lee web along the Coast.

Another Flock Of Station Transfers

Washington, Oct. 10.

Six more AM stations changed hands last week, one of them because of bankruptcy, as the FCC approved their applications for transfer of control or assignment of license. Largest transaction involved the sale of KSIL in Silver City, N. M., to A. Carl Dunbar for $90,000.

Agency also approved deal for outright purchase of WEAT in Lake Worth, Fla., by James R. Meachem for $63,000 and for transfer of control of KVMV in Twin Falls, Ida., to D. Spencer Grow and Arch L. Madsen for a consideration of $20,262. Station KSGM in Ste. Genevieve, Mo., passed to the control of Elmer and Norbert Donze and WMAP in Monroe, N. C., was taken over by a group headed by D. E. Marable through stock transfers.

License of KWBM in Williston, N. D., was assigned to Erling Manger, trustee in bankruptcy, who was given until Nov. 20 to find a purchaser for the outlet. In the meantime, FCC gave permission to let the station remain silent.

Top Midwest Speakers Set for BMI Chi Meet

Chicago, Oct. 10.

Broadcast Music, Inc., has lined up top midwest speakers for its program directors clinic to be held Oct. 23 at the Stevens hotel here. BMI has held 14 similar clinics in New York, and one in Los Angeles, but this is the first time for Chi. In addition to radio programming people, the top echelon of radio management has made reservations for the one-day workshop.

Subjects to be discussed include: Production of a concrete idea into music and continuity; serious music seasoned to taste; science of building a farm audience.

ABC Splitting AM-TV Spot Sales Dept. Dec. 31

Indicating that ABC will split down the AM-TV middle, the web is dividing its radio and tele spot sales into two departments, effective Dec. 31. Latter move is being announced by Murray Grabhorn, o.-and-o. stations veepee, who said that two additional salesmen will be hired this week and that more may be added after Jan. 1.

At present AM and TV network sales are separate, with sales veepee Fred Thrower concentrating on video and Charles Ayres heading radio sales.

In the eventual splitup, it's expected, service departments such as public affairs, publicity and continuity acceptance will be integrated, working in both media.

Foote's F-C-B Exit No Trade Surprise

When, six months ago, Emerson Foote announced he was taking a year's leave of absence from Foote, Cone & Belding because of his health and resigning the presidency, general expectation in the trade was that he would not return to the agency. This week a terse announcement from F-C-B disclosed that Foote has permanently checked out of the organization.

Don Belding has been overall supervisor of the operation, dividing his time between the New York office and Los Angeles. Fairfax Cone heads up the Chicago phase of the operation, which now accounts for the major chunk of the agency's annual billings.

Bill Berchtold has been holding down the exec veepee spot in New York since Foote stepped out and Belding assumed the presidency. New York office of F-C-B, incidentally, has picked up about $4,000,000 in added billings the past year.

CBS Looks Ahead To Next Summer's Shows; Sets O'Connor Series

Hollywood, Oct. 10.

CBS has packaged an air show for Donald O'Connor, with indications it will be broadcast next summer. Situation comedy is scripted by Paul Henning, Burns and Allen head writer. O'Connor's pact at UI still has two years to go, after which it's expected he'll secure his tele rights, in which event the air show will be converted to video.

O'Connor would then join the growing group of major studio contractees who have secured television rights like Bob Hope, Red Skelton, Bing Crosby, Abbott and Costello, Doris Day, Gene Autry, Martin and Lewis, et al.

Favor Small Towns

Washington, Oct. 10.

Five small towns in various parts of the U. S. will soon have their first radio stations as a result of authorizations issued last week by the FCC. Permits for daytime stations were granted for Lebanon, Ore., Sturgis, Mich., and Centreville, Miss. A fulltime 100 watter was authorized for New Symrna Beach, Fla.

The Commission also issued an initial decision favoring a grant of a fulltime station for Aberdeen, Miss., giving the area its first primary broadcast service.

In addition, the agency scheduled hearings in January on five applications for fulltime stations. Three of the applications are contesting for the 1450 kc spot in the Scranton-Pittsburgh (Pa.) area.

BUSINESS SLUMP CUES ECONOMIES

A tightening-up process is beginning to assert itself in radio, chiefly around the networks, attributed mainly to the business slump. There's considerable apprehension that the economies may broaden into personnel layoffs.

Network services to the affiliates are being dropped, as, for example, NBC's decision to eliminate the morning Red Foley show to fill in those stations that were not included in the 50-station pickup of the "Tex and Jinx" program. Engineering charges are being scanned more closely, and even the remote pickups for bands, which in themselves take the webs off the program hook, are getting the o.o. as to excessive wire charges, etc.

The keynote in programming appears to be "cheaper and cheaper properties."

At CBS, the AM program division has slowed down to a walk and in terms of overall thinking has been practically reduced to a "shirt-tail" status.

At NBC the first crack in the AM administrative programming dike has just occurred, with Mitchell Benson (who along with Leslie Harris in the east and Tom McCray on the Coast comprised veepee Bud Barry's strong programming arm), being switched over to video. It's understood that Benson's vacated AM berth won't be filled.

The situation in radio presents strange Ripley overtones when contrasted with the free-spending era in television, with its indiscriminate hiring to keep pace with the "panic buying" of clients and desperation of the webs to meet the program demands. With hundreds going on the TV production payrolls in recent months without any hard and fast appraisal of manpower values, it's considered inevitable that the time isn't far off when there will be a ruthless purging within the networks and agencies.

GLORIA SWANSON SET FOR WOR SHOW

Gloria Swanson, who recently staged a comeback in Paramount's "Sunset Boulevard," will do a cross-the-board afternoon strip on WOR, N. Y. She'll gab on beauty, counsel women on various problems and cover the Broadway and Hollywood scene. She will be backed by Johnny Thompson and the Airliners Trio. Stanza will be syndicated by Charles King, who also handles the Rudy Vallee show for the Mutual outlet.

Miss Swanson leaves Tuesday (17) for England, France and Italy, taking along an engineer to tape her broadcast from abroad.

Cy Howard's AM-TV Production Unit May Set New Pattern on Programs, Strengthen N.Y. as Originating Point

Cy Howard, creator of the brace of CBS high-rated commercial entries, "My Friend Irma" and "Life with Luigi," is currently in New York for huddles with CBS board chairman William S. Paley. Out of them may come a deal unique in radio-TV annals and strengthen New York's position as an origination center in both mediums.

Howard, who has parlayed his "Irma" and "Luigi" into a multiple-faceted operation (with "Luigi," as "Irma" before it, slated for pix under the Hal Wallis production banner), wants to move both radio shows from Hollywood to New York, in preparation for both programs going before the TV cameras as well. Howard, in essence, wants to set up his own radio-TV production unit, paralleling pix studio technique for CBS exclusive presentation.

The L.A.-to-N.Y. switchover will entail moving a complement of 45 persons, including writers, cast and other key personnel identified with the shows. The Howard production unit would be responsible for turning out four complete shows a week—radio-TV versions of "Irma" and the same for "Luigi."

"Luigi" as a TV entry had a "sneak preview" on last Saturday night's Frank Sinatra video show, with J. Carroll Naish guesting in a portrayal of his AM role.

'Irma's' Hot Merchandising

"Merchandising" of a radio show, with its subsequent conversion into pix, comic books, comic strip, TV version and summer stock presentations in the offing, has hit a new high for mass circulation and multiple media in the case of CBS' "My Friend Irma."

Comic strip was launched last week in approximately 40 dailies, including papers in South Africa,

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Execs Sked 'Channels'

The controversial "Red Channels" radio-television issue will get a pro and con airing before the New York Radio Executives Club at its November luncheon meeting at the Waldorf.

REC has invited Theodore Kirkpatrick to defend publication of his "Red Channels" book, with a dissenting industryite also getting a bid to share the rostrum.

Kellogg to Rescue As Quaker Quits

Chicago, Oct. 10.

A further shifting of the kiddie thriller strip—with overtones of the radio vs. television controversy—found Mutual losing a major account last week but picking up another on the first bounce for only a slight loss in time sales. Shift has Quaker Oats making another withdrawal from radio to move into teevee while Kellogg is expanding its radio activities.

Quaker, through Sherman & Marquette agency, has notified the web it's dropping the Detroit-originated "Challenge of the Yukon," aired Monday, Wednesday and Friday at 5:30 to 6 p. m. at the end of the current 13-week cycle. However, 25 minutes of the time slot was snapped up immediately by Kellogg who will take over in January when the "Yukon" run ends. Although the Leo Burnett agency handling the Kellogg account wouldn't confirm it, it was learned the Coast-originated "Clyde Beatty Show" has been picked up for the thrice-weekly spot. The Beatty show has been sponsored by Langendorf Bakeries on the Don Lee network since March. The Commodore package will be aired on more than 400 Mutual stations under Kellogg bankrolling. The cereal company's new show will be back-to-back with its current "Mark Trail" series, thus giving the bankroller the block discount.

Meanwhile, Quaker Oats, which has sponsored "Yukon" for the past two and a half years moving it to Mutual from ABC last month, is shopping around for a tele show to plug its Puffed Wheat and Puffed Rice which were advertised on the AM strip. NBC-TV's newly launched "Panhandle Pete and Jennifer," James L. Saphier package now sustaining, is being considered.

Kudner Vs. Y&R On Goodyear Biz

Tug-of-war between the Kudner agency and Young & Rubicam, involving a hefty chunk of the Goodyear Tire & Rubber billings, finds Kudner out in the lead, with likelihood of clinching it.

Both agencies currently share in the Goodyear biz, Kudner represented in radio by the "Greatest Story Ever Told," ABC show, and Y&R with the Paul Whiteman Revue on TV on the same web.

At the moment it looks like Goodyear will scrap the Whiteman show upon completion of the season's first 13-week cycle in favor of another TV entry. Kudner has pitched up the Cecil B. DeMille hour dramatic series, and it looks like Goodyear will clinch the deal. (Originally Buick, via Kudner, was interested in the DeMille dramatics, but eliminated itself from the bidding.)

With the DeMille show in the house, Kudner will have the lion's share of the Goodyear biz.

New Blacklist Evidence Worries Performers; Seek Web Prexies' Aid

Several radio and television sponsors are still checking through Red Channels before casting their shows, despite efforts of the industry to avoid any judging of those listed in the brochure without giving them a chance to clear themselves, it was revealed this week. Many performers, as a result, are convinced that some kind of positive action by the network and agency presidents is the only remedy for the situation.

While various segments in the industry are now in the process of setting up a committee to seek out methods of solving the political blacklist problem, it's reported that the bankroller of one of the top video dramatic shows last week cancelled a program at the last minute when it was discovered that one of the actors cast for a lead role had one listing after his name in Red Channels, the booklet purporting to list radio-TV performers with Communist sympathies. Since it was too late to replace the actor or cast a new show, the producer was forced to repeat one that he had done several weeks previously.

Industry-wide committee, which was decided on last week at a meeting called by the American Federation of Radio Artists, is meanwhile taking shape slowly. Some of the organizations involved have expressed fears that the inclusion of too many delegates on the committee might make it too unwieldy to accomplish its purpose. As a result, it has not yet been decided whether each of the four major networks, for example,

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FCC Okay Sought on Texas Station Switch for 100G

Tyler, Tex., Oct. 10.

FCC has been asked to okay switch of KGBK (AM-FM) from James G. Ulmer and James G. Ulmer, Jr., operating here as the East Texas Broadcasting Co., to Lucille Ross Bufords, for a sale price of $100,000. The Ulmers plan to devote full time to other biz interests in Fort Worth.

Mrs. Buford is 49% owner of KHBG, Okmulgee, Okla. KGBK operates full time with 250 watts on 1490 kilocycles.

U. S. Court Ruling Confuses Issue On State Control of Taproom TV

Washington, Oct. 10.

Question of state control over television was thrown into new confusion yesterday (9) when the U.S. Supreme Court refused to hear an appeal by a group of Pennsylvania taproom dealers. The dealers, who have TV receivers in their taverns, bucked an action of the Pennsylvania State Liquor Control Board which ruled they were subject to an amusement license fee of $120 per year if they showed TV. The liquor board said that television came under the same classification as motion pictures, which are subject to censorship in the state.

The Pennsylvania Supreme Court upheld the Liquor Board, and it was from this ruling that the liquor dealers sought their appeal. The Liquor Board argues its right to impose the license fee under state police powers. The liquor dealers claimed that the 1934 Federal Communications Act gave full control of radio and TV to the Federal Communications Commission.

What throws the matter into such sharp confusion is that, in another Pennsylvania case, the 3rd U. S. Circuit Court of Appeals has ruled that the Pennsylvania Board of Motion Picture Censors may not censor TV films. The state censors said they had such control over all motion pictures and ordered that all films to be projected via TV be first submitted to them for censorship. Both the federal district and appeals courts found that TV broadcasting was controlled by the FCC and that the state censors had no authority. This case will eventually reach the Supreme Court for a final decision.

Cross Your Bridges, Etc.

Washington, Oct. 10.

Sen. Style Bridges (R., N.H.) was crossed last week by the trick broadcast schedule of NBC's "American Forum of the Air." Tele version is fed to the NBC-TV week on Saturdays at 6 p. m., but although it originates from the Wardman Park hotel here, it's not seen locally until Sunday at 5 p.m., when a kine recording is aired. Audio is taped for airing on the AM network Sunday afternoons at 1 p. m.

Bridges was supposed to appear on the Saturday (30) broadcast, but instead showed up Sunday, 23 hours late, and in time to see the WJR engineers screening the kine. Fortunately, producers had been able to locate another legislator in the hotel to debate U. S. policy at the last minute.

WTOP Projecting Its D.C. Video Side

Washington, Oct. 10.

WTOP, town's largest watter and most powerful AM station, is now bidding for equal billing in the TV field. The Washington Post-owned, CBS affiliated outfit, which acquired WOIC-TV from Bamberger last July 28, has crowded into the single month of September, when the speedup and reorganization in the new video property started, enough activity to make their rivals and local agencies sit up and take notice.

Beginning yesterday, WTOB-TV went on an accelerated schedule of 72 viewing hours a week, pushing ahead its daily debut from 3:30 p.m. to 1 o'clock, with a Saturday opening of 10 a. m. Curfew is 12:30 nightly, and 1 a. m. on Saturday. Ultimate goal, and one which veepee and general manager John S. Hayes hopes to see achieved within a few months, is an ayem schedule beginning in the early morning.

Programwise, the new management has doubled local production from 24 to 48 weekly shows. Everything on a local level acquired with WOIC was given the heave, and local programming started from scratch. Top bidders for public and commercial interest start with "Cowboy Playhouse," a cross-the-board evening screening of West-

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Agency to Rep Agents for Video Created on Coast

Hollywood, Oct. 10.

New "Agent's Agency," which for the first time will represent talent, although it won't be a direct agent for that talent, has been set up here to select the best available performers from indie agency stables for television packages.

Outfit, tagged Agents Television Corp., will represent the clients only through their own agents, thus giving the small independent percenter the opportunity to give his own clients the same type of big organization representation that they get from such agency giants as William Morris, MCA, Famous Artists and General Amusement Corp.

ATC will rep Hollywood and N.Y. actors and entertainers' agents, concert managers, literary agents, concert bureaus—any type of agency whose clients would be of value in video packages. ATC, chartered in California, has Irving Salkow as prexy; Busher Collier, veepee; attorney Harry Sokolov, secretary-treasurer; produced-exhibitor W. R. Frank, chairman of the board, and N. Y. film attorney William B. Jaffee as legal counsel. Salkow has sold his agency to the Stanley Bergman-Harold Breacher agency. His clients included Spring Byington, Charles Coburn, Luther Adler, Stanley Ridges, Walter Hampden, Minor Watson and Ruth Warrick.

ATC claims to have signed 40 indie agents thus far, and expects another 20 by the end of this week. Outfit's claim is simply that most indie agents can't afford to maintain an organization large enough to represent their clients properly in television. Collier will head the Hollywood talent offices. Manny Wolfe, former Paramount and RKO story editor, will head the story and writer department. Salkow leaves for N. Y. next week to set up the organization there.

CANCEL OUT 'SONGS' IN TV CLEARANCE SNAG

"Songs for Sale," originally scheduled to move into the 11 p. m. to midnight slot on CBS-TV Saturday night (7), was cancelled at the last minute through the web's inability to clear time on enough affiliate stations. Affiliates had commitments with local bankrollers and, since "Songs" was to have gone on as a sustainer, CBS could not preempt the time. CBS, as a result, signed off at 11 Saturday night instead of at midnight.

Show, emceed by Jan Murray and with a panel judging the merits of unknown songwriters and their tunes, was simulcast during the summer months. It was later split into separate radio and TV programs, with the radio version aired Friday nights at 8. CBS had hoped to use the show on video to round out its new Saturday night lineup, which includes Ken Murray, Frank Sinatra and "Sing It Again." Web reported that it will try to find a new time for the show.

KTLA's Tune Pix

Hollywood, Oct. 10.

First deal to be made by Snader Telescriptions for three-minute tele tune pix is with Owl-Rexall for a 30-minute layout each Friday night over KTLA, starting Oct. 27, with Stan Chambers serving as emcee-disk jockey. Show will be tagged "Night Owl Revue." Snader has canned 80 of the briefies since getting American Federation of Musicians approval, and plans a total of 900 within a 12-month period. He's paying musicians the standard film recording scale, plus 5% of the gross to the AFM trust fund. Artists making films get a fee and percentage while publishers get 1% to 1½% for use of their tunes.

The 13-week deal, set through BBD&O, calls for one-half of the station's 15-minute Class A rate, in this case $150 per briefie.

WDTV's Live Airings Held Up by Emergency Moves Due to Pitt News Strike

Pittsburgh, Oct. 10.

An emergency plea of a couple of local department stores for help during the newspaper strike, is holding up indefinitely opening of WDTV's studios here for live telecasts. DuMont operation had hoped to get going Nov. 1 but it'll be weeks later than that now.

Whole thing came about when Gimbels, which had already contracted for an hour every morning when studios got going, and Joseph Horne's, with no previous commitment, appealed to WDTV for possible makeshift programs to sell their wares until dailies got on the street again. Station went to work and transferred some of the equipment from its mobile unit into the half-completed studios; department stores trucked over the displays, drops and props, and went on immediately in the temporary quarters.

Horne's took "Shopping With Penny Stanwyck and George Heid" for half an hour every morning Monday through Friday, and Gimbels an hour-long "Window Shopping at Gimbels," with Francine Blum, Billy Hinds and Leo Strini Trio, five mornings weekly, and had them before the cameras the first day of newspaper strike. Result was that WDTV had to shove aside electricians, painters, decorators, etc., working on studios for several hours daily, pushing back completion that much longer.

These two shows will go off as soon as the strike is over, with "Window Shopping at Gimbels" set to go on a regular basis the moment WDTV gives them the greenlight. Whether Horne's will make it a permanent thing, however, hasn't been determined yet.

WDTV refers to the quickly-assembled live shows as remote studio telecasts, since that's what they amount to practically, what with half of the equipment put together out of the mobile unit and the studios only half completed.

Other advertisers have been plaguing WDTV for morning time, too, but the station has been turning them down, since that would still further reduce time during the day that workmen could do something. As it is, Gimbels and Horne's are rehearsing far into the night so crews can do as much in daytime as possible. Naturally they can't get in a lick while programs are before the cameras.

10G CBS-TV Tab On UN 'Rights Day'

CBS has effected a tie-in with the United Nations and is picking up a $10,000 talent-production tab to "produce" for CBS-TV the UN's observance of "Human Rights Day." Event is planned for Sunday, Dec. 10, with CBS televising the show from 3 to 4:30 p.m. (Last year NBC-TV moved in on the Human Rights observance, producing a show from Carnegie Hall, N. Y.)

CBS and UN are taking over the Metropolitan Opera House, N. Y., for the December event, with the network contributing time and facilities, plus part of the talent setup, although some will be participating on a cuffo basis. Mrs. Eleanor Roosevelt has been set to read the Declaration of Human Rights (which Laurence Olivier handled on last year's program). Also set are the Schola Cantorum, the Royal Philharmonic Orchestra of England, with Sir Thomas Beecham conducting (although clearance from American Federation of Musicians czar James C. Petrillo must still be forthcoming in view of the AFM's nix on use of foreign musicians on radio or video in America); Claudio Arrau, the Chilean pianist, and Marian Anderson.

'Harbor' to TV

"Strange Harbor," three-act war play originally written for the stage by Carol Gluck and Manya Starr, but never produced, has been reduced to a 60-minute tele version, for CBS Magnavox Theatre Friday (13).

TV in a Muff Huff

Apparent rash of missed cues and muffed lines by actors on television stanzas in recent weeks has talent and directors both beefing.

Production staffers are blaming the poor memory work on performers doing two or more shows a week. In the early stages of video, they argue, the thespers were eager to do well and studied parts carefully. Now, they contend, casts view each drama as just another show and are learning their bits at rehearsals.

Opposing view held by the performers is that they have to do at least two shows a week to make ends meet. TV acting pays only if you get a lead, the actors explain. Additionally, they feel that there should be more rehearsal time and that time spent on memorization at home should be paid for.

Situation is likely to remain status quo until the TV jurisdictional hassle is settled and Television Authority and Screen Actors Guild have their spheres of interest demarcated.

British TV Set for Boff Fall Season; Sports, Pix, Legit Warming Up to It

London, Oct. 3.

British TV is moving ahead. Ambitious plans have been developed for the fall and winter seasons in every sphere of entertainment, coinciding with the growth of the medium in the London and Midlands areas. Norman Collins, BBC video chief, estimates that the 500,000 mark will soon be passed in licensed receivers, and this will mean a minimum nightly audience of 1,000,000. For peak periods the audience should be nearer 2,000,000.

The ever-widening activities of the TV service and its steady growth have gone a long way in strengthening the BBC's hand. Rival entertainments, which had until recently adopted a hands-off attitude to TV, are showing a greater tendency toward cooperation. Film industryites who still persist in banning pix that are telecast, are hoping to get playing time each week for trailers for all new releases.

Theatre managements who have adopted an independent line and agreed to partial telecasting of shows, have learned that this hypos the boxoffice. And finally, sporting promoters who started off by putting a blanket up on all major sporting events, are talking terms with the BBC. As the medium ex-

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Godfrey 29.3; Wynn 21

CBS-TV's "Godfrey & Friends" held its own in the rating competition Wednesday night (4) against the initial onslaught of NBC-TV's "Four Star Revue." With Ed Wynn starring in the NBC show's preem in the 8 to 9 period, "Revue" grabbed a 21 rating, as opposed to Godfrey's 29.3 in the 11 cities where the shows are slotted directly opposite each other.

Ratings were compiled by Trendex for CBS. Godfrey's overall score in 18 cities surveyed by Trendex was 33.9.

Variety Format Losing Appeal To Chi Sponsors

Chicago, Oct. 10.

With only one new vaude stanza among the flock of new local shows debuting this fall, the variety format appears to be losing its popularity with Chi advertisers and packagers. Increasing lack of interest in the variety type of program springs from two sources (1) the relative high programming costs and (2) the shortage of talent.

The dearth of variety acts who have not made at least one swing around the local tele circuit is such that local producers are hard-pressed to find fresh talent for their weekly shows. And the acts themselves are finding they soon undergo a shrinking value in the eyes of the producers, once they make their video debut.

For example, acts that were getting $150 per show last season are now being offered $65-$75 this year, depending upon how many times they've appeared on local video. Especially hard hit are the standard turns, headquartering in Chicago, who have practically completed their tele careers by running through their routines on the various shows.

Only new variety show to hit the air this fall is the WGN-TV "Nash Airflyte Revue," packaged by Dawson & Jackson, which uses three or four basic acts per week, plus a name headliner. Also on WGN-TV is Irv Kupcinet's "Request Performance," which is built around the same number of variety turns. The 60-minute "Courtesy Hour" on WENR-TV remains the heaviest local user of vaude talent, buying an average of six acts per week.

Bruno's 'Rootie-Tootie'

Bruno-N. Y., metropolitan area distributors for RCA Victor products, pacted this week for a new kids' puppet show, the "Rootie-Tootie Club," to be aired Saturday mornings in the 11:30 to noon period. Program will follow the "Children's Matinee," all-film show from 9:30 to 11:30, with both slated to preem this week (14).

With Todd Russell as emcee scheduled to be the only live person in the show, the star puppet will be tagged "Rootie-Tootie" and will play on a special musical instrument, the "kazootie." Also in the puppet cast will be his dog, "Little Nipper."

NLRB Heads Mull SDG-RTDG Dispute

Hollywood, Oct. 10.

Dispute between the Screen Directors Guild and the Radio and Television Directors Guild about jurisdiction over KECA-TV is now up to the toppers of the National Labor Relations Board. Local NLRB representatives completed their hearings here and sent their findings to Washington for final decision.

SDG has asked certification as collective bargaining agent for the KECA-TV directors and assistant directors. KECA-TV claims that station directors act as supervisory personnel over other employees and therefore are not subject to NLRB rulings. If this theory is accepted it would mean that NLRB has no power to give either guild the collective bargaining right. Such a decision would also affect negotiations between the two guilds and KTTV and KTLA.

'VOICE' PIX SLANTED FOR FOREIGN VIDEO

Washington, Oct. 10.

State Department is now making available its Voice of America films to foreign television stations. First showing is to be made on two video outlets in Brazil owned by Diarios Associados, which operates a chain of 28 newspapers and 16 radio stations.

Idea came as a result of a visit here by Dr. Carlos Rizzini, director of Diarios, who was shown several of the Voice informational films. Rizzini thought they would make good program fare in Brazil and arranged to have State sent him films on a regular basis through the Brazilian Embassy. Rizzini will have the sound track translated into Portuguese.

The Brazilian broadcaster has been using Voice transcriptions on his radio stations.

MUST TRIM VIDEO OFFICE COSTS

FCC's CBS Color Nod Due Today

Washington, Oct. 10.

It is understood that the FCC met for its final go-around on color television question late today (Tues.) and gave final approval to the CBS system. It's believed that the decision will include definite standards and authorize color broadcasting by the field-sequential system after a legally required period of about six weeks.

The decision is expected to be announced tomorrow (Wed.). It is understood to offer some chance, though small, for other systems to secure approval if they can demonstrate within a few months a compatible method which has the color quality of CBS. But presumably no provision will be made for further demonstrations under the present proceedings, which will be concluded with the Commission's decision.

In view of previous announcements by CBS, that it will have color on the air immediately after authorization takes effect, the decision means that present set owners will receive in addition to regular black-and-white programs, an extra hour or more of color shows, which will require adaptors or converters for reception. CBS has stated that it will assure a supply of new color receivers, converters and adaptors within several months after color authorization.

Adaptors will be required with present sets to receive colorcasts in black-and-white and are expected to be on the market at around $40. Converters will enable existing sets to get tinted shows in color and will cost around $120. These prices may be lowered with quantity production, if material costs remain stable.

New color receivers for demonstration purposes only may be available around the first of the year. Sets for the public are expected to be on the market by spring.

Martin & Lewis Talent Quest Gets A Sophie Tucker (At $7,500) Rebuff

Impresarios of top TV productions are still going around in circles trying to line up guest talent. In many instances the layouts aren't consummated or rehearsals started until three or four days prior to the scheduled performance.

As of yesterday (Tues.), Dean Martin and Jerry Lewis were still trying to resolve the talent for their next Sunday's (15) "Colgate Comedy Hour" showcase on NBC. M & L have been trying to lure Sophie Tucker before the cameras for her TV debut next Sunday, offering $7,500 for a guest shot, but Lou Walters, for whom she's currently working at the Latin Quarter, N. Y., has nixed the proposal. (The 8 to 9 video show presents a conflict with her nitery appearance at that hour.)

Miss Tucker has put a $10,000 asking price tag on her service for TV, and if Walters assents, M & L are reported willing to hike their $7,500 offer.

CBS-TV Daytime Plans Finalized

CBS television, after several delays, is now set to launch its full daytime programming schedule Monday (16), with the network taking over all time cross-the-board from 1:30 to 6 p.m. Shows now aired locally via WCBS-TV, the web's N. Y. flagship, will be moved into the morning hours.

Additionally, local operation will handle programming from 6 to 7 p.m. on Tuesdays and Thursdays, and from 6 to 6:45 on Mondays, Wednesdays and Fridays. Only sponsors inked to date for the new daytime spread are those who have been on various shows which carry over into the new schedule, such as International Latex on Richard Willis' "Look Your Best" and the participating bankrollers in "Homemakers' Exchange" and

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'Kukla's' 4th Year

Chicago, Oct. 10.

"Kukla, Fran, and Ollie," one of the few survivors of video's pioneer days, moves into its fourth year on the air Friday (13). Puppet show created by Burr Tillstrom and featuring Fran Allison started as a local show on WBKB for RCA in 1947. Strip moved to NBC-TV as a WBKB feed in 1948 and went over to NBC's WNBQ when it opened early the following year.

KFO is produced by Beulah Zachary and directed by Lewis Gomowitz.

Schooler to DuMont

Dave Schooler, one-time orch conductor and midwest talent representative for Warner Bros., has joined the DuMont web, where he will supervise the network's musical programs.

During and immediately after the war, Schooler served as production director for USO-Camp Shows.

WPIX Garden Pickups Test Of Sports Gate

WPIX, N. Y., premiere of its Madison Square Garden sports season next Sunday (15) (station is sold out on the 120-event schedule, with Chevrolet Dealers, Chase & Sanborn and Webster Cigars picking up the nearly $500,000 annual tab), will probably serve as the major test thus far in resolving the perennial TV controversy as to whether video or not is hurting the indoor sports boxoffice.

Unusual aspect of the WPIX-Garden tieup is that the indie station, rather than invite Garden in-person desertions, will make a continuous pitch to viewers to turn out for the basketball, ice hockey, etc., events, since the anticipated Garden SRO will redound to the benefit of the entire video industry.

The unprecedented sports schedule has further significance in terms of indie station operation, since it represents a major step toward capturing the New York flavor to identify WPIX with the key metropolitan area of the world.

SCHAEFER BEER EYES BARBER SPORTS SHOW

"Red Barber Sports Show," originally scheduled only as a four-week CBS series to tie in with the World Series, may now be continued permanently. Schaefer Beer, which bankrolls the Brooklyn Dodgers baseball games narrated by Barber, is considering buying the package to keep its name before TV sports fans until the Dodgers resume next season.

Show is aired Tuesday nights from 10:30 to 10:45. To date, Barber and some guest sports experts have utilized the 15 minutes to prognosticate on the pennant winners and discuss the Series.

NETS, AGENCIES SEEK REFORMS

In the wake of skyrocketing program costs (see page 1 banner story), networks and agencies are making an allout effort to put their talent and program procurement departments on a business basis.

Shift in emphasis to give commercial matters (such as talent contracts and production costs) as much importance as the creative phase, is pointed up in recent personnel changes. Yesterday (Tues.) Cecil & Presbrey agency upped J. Frank Gilday, TV business manager and former account exec, to TV director, vice George Foley, who left to set up his own outfit with Bob Brockway. NBC has moved Mitchell Benson, business manager of its AM program dept., to work under Carl Stanton in negotiating contracts and screening of new TV shows.

In the C&P move, Gilday will be assisted by Leo M. Langlois, formerly with Campbell-Ewald, as executive producer; William Patterson, ex-CBS director, will be production supervisor and Joseph Lamneck will head up commercial production, assisted by John Donnelly and Frank Arundel.

This setup, Gilday told VARIETY, will free him from direct work in the studios on the agency's seven tele stanzas, with more time to spend on contract arrangements, package prices, merchandising and time clearance. As Gilday puts it, "while creative efforts can't be slighted, the less glamorous business side of TV is now becoming increasingly important."

At the nets, video has reached the point, it's figured, where the hectic signing of talent and packages has to be whipped into shape with standard commercial policies adopted. Records have to be kept and costs carefully accounted for. Informal methods which marked TV's early stages, such as having several production staffers separately negotiating deals with the same acts, would be avoided by a central office.

HALF OF D.C. HOMES NOW HAVE VIDEO SETS

Washington, Oct. 10.

Washington has reached the half-way mark in the number of television sets in radio homes. Last week's official estimate by the Washington Television Circulation Committee put the number of receivers in the metropolitan area as of Oct. 1 at 174,485. There are approximately 350,000 radio homes in the area.

TV sales during September hit a new record here with 13,910 sets. Aside from the impetus to buyers to view the World Series baseball games and football contests, many purchasers rushed into the market in the expectation the new 10% excise on receivers would take effect Oct. 1.

'Toast' Pops Up

Completion of the first cycle in NBC television's Sunday night comedy series has Ed Sullivan's "Toast of the Town" on the rival CBS web holding his own in the hot competition for rating honors. Eddie Cantor, who teed off the rotating comedians setup Sept. 10 on NBC, was back for his second show last Sunday night (8) and grabbed a 33.4 rating as compared with Sullivan's 30.

Pointing up the way the Sullivan show has bounced back is the fact that Cantor, on his initial stanza a month ago, copped a hefty 35.7, as compared to the 22.5 garnered by "Toast." Ratings were compiled in a 12-city check for CBS by Trendex.

NBC Seen Hurt By FCC's Plan to Curb Program 'Monopoly' in Limited Areas

The Contrast

Washington, Oct. 10.

Difference between the distribution of network programs in a seven-station television city (New York) and single-station markets is shown in FCC data accompanying its proposal to prevent domination by any web in communities with less than four outlets. In New York, during the week (May 14-20) of the FCC study, NBC broadcast 26½ hours of evening programs; CBS 28 hours, ABC 19¼ hours, and DuMont 24½ hours. In contrast, the total time carried by NBC in 17 one-station communities was 280.75 hours, by CBS 83.5 hours, by ABC 47.75 hours and by DuMont 21 hours.

During the survey week, CBS provided 29% of the network TV programs carried in New York, followed by NBC with 27%, DuMont with 25%, and ABC with 19%. In the one-station markets, NBC accounted for 65% of network programs, with CBS providing 19%, ABC carrying 11% and DuMont only 5%.

Washington, Oct. 10.

In its most important anti-monopoly action since it adopted network option time regulations in 1942, the FCC last week proposed to prevent any single web from holding a dominant position in television in cities having less than four stations. The proposal, which would hit hardest at NBC, affects 41 of the 44 cities interconnected by coaxial cable or microwave relay.

Notice of the proposed rule-making, which would limit the amount of time any network could broadcast in one, two and three-station markets, was issued Friday (6). It gives the industry until Nov. 13 to file comments and offer suggestions. Oral arguments on the proposal, which would remain in effect as long as the present condition of station scarcity continues, are almost certain to be held.

Purpose of the proposed policy, said FCC, is "to maintain competition between television network organizations and to maintain the fullest possible availability of the programs of all networks to the public, during the present temporary period when the number of interconnected television stations in many cities is less than the number of network organizations available to supply programs to those cities."

Agency said its studies in one, two and three-station markets revealed that "the dominant position occupied by one network (NBC) in all three types of communities, coupled with the high incidence of exclusivity of acceptance of the programs of one network by the stations in the two and three-station cities, tends to prevent competition and to deprive the public of a diversity of program choice."

The Commission suggested for the industry's consideration limiting, except for a five-hour segment a week, any network to two

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Gimbel's, N. Y., In Year's TV Pact To Find 'Formula'

In an attempt to gain specific information on how department stores can best utilize television advertising, Gimbel Bros., N. Y., and NBC have signed a one-year deal to experiment with all phases of video bankrolling. Gimbels plans to try all types of sponsorship, including spot announcements, station breaks, programs and, possibly, even remote pickups of special events to determine which pays off best in increased product sales.

Out of the deal, set up with Gimbels' executive veepee Joseph Eckhouse by NBC veepee Jim Gaines, it is hoped will come the answer to whether it's better for a department store to concentrate on "home demonstrations" via TV, as most have done to date, to go in for institutional-type plugging or to bankroll entire programs. Radio, it's recalled, never obtained much revenue from the big stores, probably because of its lack of the visual factor. Also, it's believed that if Gimbels and NBC come up with the right answers, TV may cut drastically into newspapers, which have been the largest recipients of department store advertising to date.

Under the plan as presently set up, a committee comprising execs of both the store and the network will judge the results of each phase of the experiment. Committee is to be headed by Ted Cott, manager of WNBC and WNBT, the web's N. Y. flagships and Bernice Fitz-Gibbons, publicity director of Gimbels. To get the best information possible it's expected that Gimbels might select one or two articles and plug them on one type of video at a time.

Sues CBS on 'Song'

Claim that CBS used his script, "Can You Write a Song?," without authority, was made by John A. Nolan in an infringement suit against the net in N. Y. federal court last week. Writer asks an injunction, damages and accounting of the profits.

Nolan, who claims he wrote and copyrighted his idea in 1945, charges that CBS' video show, "Songs For Sale," was copied from "Can You Write a Song?"

Sat. Night Slot For Jack Benny Preem

Lucky Strike has negotiated a deal whereby it takes over the full hour Saturday 8 to 9 Ken Murray time on CBS-TV for the video premiere of Jack Benny Oct. 28.

Initially, Benny's sponsor wanted to slot him Sunday nights for a half-hour showcase by preempting the 7:30 to 8 "This Is Show Business" time (also sponsored by Luckies), but Benny wanted a 45-minute show for his TV bow. Fact that the Budweiser-sponsored Murray show on Saturday has one of the largest interconnected-station pickups under the new cable allocations prompted BBD&O, agency on the Luckies account, to effect the deal with Murray and the beer company.

Murray will be integrated into the Benny show comedics.

Benny is scheduled for four TV programs this year. On the remaining three, he'll cut down to a half-hour and take over the Sunday "Show Business" slot.

Prep Series Of Corrigan Videoaters

Hollywood, Oct. 10.

Series of 26 half-hour vidfilms starring Ray "Crash" Corrigan, whose almost 10-year-old oaters currently are being beamed by telestations around the country, will teeoff Oct. 26 at Corriganville Ranch. Max Terhune has been set to play Corrigan's buddy in the series, but the directo. and remainder of cast remain to be selected.

Corrigan and Jerry Fairbanks Productions are uniting to package the series with latter handling all distribution details. Arrangements also are being made for extensive merchandising tieups linked to Corrigan's name.

KEN MURRAY SHOW
With Alan Young, Herbert Marshall, Anne Shelton, Joe Besser, Oswald, Jack Mulhall, Richard Webb, Darla Hood & Enchanters; David Broekman (conductor), others
Producer: Ken Murray (Ben Brady, associate)
Director: Herbert Sussan
Writers: Royal Foster, Hal Bloch, Ben Brady
60 Mins., Saturday, 8 p.m.
ANHEUSER-BUSCH
CBS-TV, from N. Y.

(D'Arcy)

There is no void in the number of performers, nor in the quantity of entertainment, that Ken Murray is parading on his new show for Anheuser-Busch, which began its new weekly format over the weekend on CBS. Leaving behind the twice-monthly setup that he initiated last season for the same sponsor and on the same network, Murray in his opener had a less-frantic, more sharply defined quality than that of his oats-feeling first season.

Murray had the benefit of some fine talent on the opening show, but in at least one case (Alan Young) the guest performer was wasted. A Scottish musical bit towards the close, in which Young was featured, looked as if it were put together with Scotch tape.

Murray himself has an easy style of introducing his guests, in addition to facile way with a comedy line. He is still propped by that everlasting cigar and the cane. Add to this the addition to his troupe of the funny, round and fully packed Joe Besser with that prop voice that forever seems to be belaboring somebody for some indignity or other.

There were some other plusses, too, in songstress Anne Shelton, from England, and filmite Herbert Marshall, who excellently performed in a dramatic sketch with Richard Webb.

Miss Shelton was unusual for a British songstress in the bluesy quality she was able to get out of "St. Louis Blues." She is a fine singer who should be catapulted to greater prominence with this show although already enjoying a London Record Co. disk rep.

Marshall, in the sketch, played a medico who reached a professional - paternal crossroads with his son, also a physician, and the impact was strong though the denouement was pretty obvious. Milton Geiger was given air credit for authorship. That Budweiser commercial bit done by Marshall, however, was something that could have been eliminated. It certainly didn't enhance his dignity, which is something for the agency to think about with subsequent name guests. Marshall looked and acted uncomfortable in reciting the sales spiel.

Otherwise, the show comprised, in the main, Oswald and his accordion, in a brief bit and in some repartee with Murray, plus the oldtime screen star, Jack Mulhall, in one of the commercials.

Darla Hood, regular singer on the show, who also worked in several bits, warbled with the Enchanters to supply much of the musical background, and David Broekman did a neat job with the baton.

Kahn.

World Series' Coverage Answers All Questions; Reflectar Lens Standout

By HERMAN SCHOENFELD

Video's coverage of the World Series games in Philadelphia's Shibe Park and N. Y.'s Yankee Stadium answered all the questions except how the players were going to slice the $800,000 shelled out by Gillette for the TV rights. Baseball still remains the toughest sport to encompass within the video frame, but all sorts of tricky lenses, plus an increasingly game-wise handling of the cameras, are rapidly overcoming the technical limitations.

The video pickup was strikingly efficient in the last two games from the Yankee Stadium where WOR-TV, which handled the game for itself and the NBC, CBS and ABC networks, had four well-placed cameras trained on the ball field. In addition to the usual complement of Zoomar, telephoto and wide-angle lenses, the TV cameras in the Stadium were equipped with the new powerful long-focus, Reflectar lens, whose extreme closeup shots of the players contributed the most important advance in TV baseball coverage.

Handling of the plays, with the cameras shuttling from the mound to the batter's box and then shifting to the whole infield at the hurler's delivery, was based on the standard and effective practice

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Tele Followup Comment

The Fred Allen his fans had been waiting for made his video debut Sunday night (8). It's probably significant that this delayed tele unveiling of his dryly effective comedics which had been his radio trademark and which were disappointingly sought in his widely-heralded debut two weeks previous on NBC-TV's "Colgate Comedy Hour," occurred in the relaxed confines of the web's Chicago-originated "Garroway At Large." It also probably is significant that Allen's guest appearance on the Garroway show served to point up the internecine tug-of-war between NBC producers in New York, committed to the seat on the aisle approach, and the Chi NBC producers' aim at the people in the living room. Allen, while conversing with Garroway as they leaned on the latter's favorite prop—a studio stepladder — had some sharp, albeit funny, remarks about the hectic atmosphere that accompanied his N. Y. preem as compared to the casualness he found on the Chi show. The obviously relaxed Allen, unlike his first video appearance, wasn't afraid to look the camera in the eye. He wandered in and out of the show, contributing several highly amusing bits. His apologetic "That's the sponsor fooling with the plug," when he supposedly backed into the light switch darkening part of the set and other Allenisms, sparked his informal guest shot. This gives rise to the hope that his tele effectiveness will not long be straitjacketed in the stylized rigidity of the format attempted on his first "Comedy Hour" show.

As for the rest of the Garroway segment, which has been gaining momentum each week since return last August, it was strictly top-flight entertainment. Garroway hosted the proceedings in his distinctively amiable manner. Cliff Norton and Jack Haskell were fine in a hobo setting as they gagged "I Should've Stood in Brooklyn." Connie Russell and dancers Jimmy Russell and Aura Vainio were excellent in a nicely produced Balinese treatment of "Mountain High, Valley Low." Bette Chapel pertly sold "Out of This World."

Producer Ted Mills, director Bill Hobin, writer Charlie Andrews, choreographer Edith Barstow and Garroway who work in close cooperation, deserve a bow for showing their Gotham colleagues that there's more to Allen than a bow tie and a grim visage.

Eddie Cantor did it again Sunday night (6). The skeptics who opined that the comic was good for a TV one-shot and would find the going tough "after the nostalgia is over" found themselves eating their words—and relishing it—as Cantor bounced back for his second installment on the NBC Sunday night Colgate "Comedy Theatre" and put on a show that, in many respects, was superior to his getaway stanza.

The veteran comic demonstrated that he not only can hold his own with the best of the new crop of TV talent, without resorting to reminiscence or dusting off the oldie material, but in fact sparked a production that was as fresh, scintillating and beautifully coordinated as video has seen this season.

As the talkative cab driver in the "Maxie the Taxi" skit, in which Cantor himself and TV comics in general got a kidding-on-the-level goingover; as a guy who tries to give away $50 and winds up the defendant in a hilarious courtroom scene; as the inevitable blackface Cantor in the final "Dinah" production number that was as refreshing as it was devoid of the usual cliched finales; as the Italian mother in a distinctively-staged street scene episode that was enhanced by some animated choreography—here was a many-faceted Cantor integrating himself into a new medium and emerging as the TV "discovery" of the year.

Charles Friedman, as producer-director, rates a deep nod in coming up with a smooth production that was a model for TV staging, and Al Goodman's orchestra was, as usual, a sock asset.

"Jack Carter Show" on NBC-TV's "Saturday Night Revue" last week (7) included some amusing sketches, but the stanza overall was uneven. Cued by the World Series windup that afternoon, airer opened with a good production number on the baseball theme. Skit in which Carter played a diamond fan who insists on realism in his televiewing (with his wife selling hot dogs and his kid peddling programs) was socked over nicely.

David Niven's guester wasn't fully capitalized on in a number which had Carter call on him for advice on a British tour. Singer Dorothy Claire registered well in comedy items and tunes (she backed Carter neatly in a "Home Cooking" turn), but failed to get full feeling into ballads. Finale, which had Carter as Satan in a "Life Begins at Hades" production with Niven as a dignified tramp who has sold his soul, was amusingly conceived and executed. Don Richards, however, didn't quite get over his "You Are Flame" vocal. Bill Callahan pleased in a flashy ribbon dance. Beelzebub scenes had some excellent comedic scripting touches, and if that level were achieved throughout Carter would find it less necessary to punch his material.

"Your Show of Shows," 90-minute segment of the "Revue" starring Sid Caesar, continues as top-flight teevee. Nanette Fabray, guesting as femmecee, turned in a slick job. Her intros were natural and her warbling of "If This Isn't Love" was engaging. In a standout sketch, she played the siren to Caesar's money-disdaining hero and Imogene Coca's frowsy heroine in a satire on silent pix. Caesar was somewhat less successful than usual as the brain of an underworld mob, perhaps because it was based on his mad German professor accent. More slapstick than the typical Caesar-Coca opus was an item in which the comedienne played a femme drunk who mauled Caesar every time he mentioned Niagara Falls—a reprise of the boisterous old burlesque standby.

In the dance dept., Nelle Fisher and Jerry Ross scored handily in a pantomime ballet to Earl Redding's vocalizing of "Song of the Rooftop." The Hamilton Trio, which has been doing some fine precision terping in the series, clicked in "Calypso Blues" to Billy Williams' chirping. A slick number, it had an effective and complex orchestral background. Wallace Siebert and Pauline Goddard performed a charming harlequin routine as Bill Hayes and Judy Jonson sang "Matinee." Hayes comes over as a singer who is also able to act sans hamminess. Curtain item, spoofing the classic ballet, partnered Miss Coca and choreographer James Starbuck in "Les Sylphides," with the dancers discussing apartments, sex and garlic between their pirouettes and entrechats.

Jack Russell and Marguerite Piazza joined in a Viennese waltz song, and Robert Merrill offered a colorful Herodiade aria. Caesar's last item, in which he analyzed the mental processes of the swain about to propose, was solid.

NBC-TV's Philco Television Playhouse" last Sunday (8) attempted another phantasy, "The Vine That Grew on 50th Street," but it was an uneven production that failed to jell. Adapted from a Charles Robbins short story by Nelson Olmsted, who also starred, the yarn had a slow start. Tale involved a miraculous plant which suddenly sprouted in a Manhattan backyard, bringing love into the lives of the people around it and turning several sour characters into soulful individuals who love their neighbors.

Symbolism of the miraculous foliage was clear enough, but the story's unfolding was confused. Third-act mass transformation of the cast degenerated into a farce. As the warmhearted bookkeeper who yearns for the wide open spaces, Olmsted acquitted himself well. Other casters, including Bethel Leslie and Frank Maxwell as a pair of youngsters in love and Florida Friebus, as the accountant's wife, went through their lines competently, but were hampered by the muddled script. Vet thesper William Farnum scored nicely in a brief scene in which he gave the vine's seeds to Olmsted. NBC-TV newscaster John Cameron Swayze, although given no advance billing, effectively played himself in the windup, which had the "Camel Newsreel" cover the vine's blooming as a special event.

"Nash Airflyte Theatre," with filmsters David Niven and Mary Beth Hughes cast in the lead roles, did a top-quality job in staging an adaptation of one of A. A. Milne's little masterpieces on crime Thursday night (5) via CBS-TV. Story, titled "Portrait of Lydia" and told in flashback, didn't have the twist ending usually associated with whodunits but, because of its intricate and tightly-woven plot, didn't need to pose much of a puzzler.

Niven, playing the kind of scatter-brained charmster that first won him notice in films, was a young British attorney, unknowingly lured by a clever gang of jewel robbers into providing them with what looked like a surefire alibi. Miss Hughes, as the chief lure, looked beauteous enough to have done the job with no trouble. Francis Compton turned in his usual capable job as the unrelenting Scotland Yard inspector who finally solved the crime. Sets were exceptionally good, both in looks and functional design, permitting Niven to appear in adjacent scenes in two different time periods (necessary because of the flashback).

William Gaxton, who plays host on the series, was considerably more relaxed than he was on the season's preem two weeks ago. He did a good, workmanlike job in setting the scene for viewers and also in plugging the sponsor's product.

CBS-TV's "Ford Theatre" presented a fair production of Nathaniel Hawthorne's "Marble Faun" Friday night (6). Hour-long drama, as adapted by David Davidson, projected strongly its basic premise that a person wishing a crime to be committed is as morally guilty as the person who actually committed it. Show was backed by generally fine direction and some excellent thesping by a small cast headed by Anna Lee but failed to achieve maximum impact because of a few production miscues.

Murder scene, for example, in which Donatello pushed the villain, Stafford, off the edge of a cliff to his death on the rocks below, was poorly staged to the point where the mood of the play was broken. Crowd scenes, too, were n.s.g., with the Italian speech of the walkons often drowning out the dialog of the leads. Finale, though, in which Donatello and his Marianne were racing to their suicide through crowds celebrating a street carnival, was deftly handled, evoking the ironic contrast between the two moods.

Miss Lee turned in an exceedingly good characterizaton of the tortured Miriam, who twice committed murder indirectly by failing to act to prevent the crimes. Alan Shayne both looked and acted the role of the innocent Donatello. Torin Thatcher did his usually capable job as the practical artist-friend and Sally Chamberlin scored as the pollyannish Hilda. Sets, music (with some oboe solos playing up the "faun" story) and other production accoutrements were up to the usual top-quality Ford standards.

CBS-TV's "Danger" posed a new and serious problem to television program execs Tuesday night (2)—how much they will have to consider that their shows are witnessed by a family group at home and not by an audience sitting in the more formal confines of a legit or film theatre "Danger" staged an adaptation of a gruesome and horrorful short story by Saki, in which the villainess was a neurotically intense 14-year-old girl, who plotted the death of her domineering aunt.

With Iris Mann (from the recent Broadway cast of "The Innocents") doing a top job as the moppet, there's little doubt that the show was one of the best-acted and packed more impact than any seen on video in a long time. Production was so moving, in fact, that even Dick Stark, who does the commercials for Amm-i-dent Toothpaste, was visibly shaken. That's one of the reasons why the show posed such a problem. Dramatics of that kind are perfectly okay outside the home, when the audience usually knows in advance what it's in for. But to stage a show like that on TV, where it could easily have unnerved a number of viewers, is something else again. Its 10 p.m. slot luckily meant that most kid viewers must have been in bed.

Story, originally titled "Sredni Vashta" but retagged "The Fearful One," was adapted neatly by Alvin Sapinsley. Miss Mann, as a sickly orphan under the wardship of her aunt, was given a ferret (a rodent-type animal) by the gardener's son. Attributing supernatural powers to the beast, she prayed to it to force a toothache on the aunt who, by coincidence, suffered the toothache. Youngster then pleaded with the animal to have her aunt killed. Aunt came across the beast in its cage, tried to free it in order to get rid of it and was bitten to

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HORACE HEIDT SHOW
With the Heidt Orch; Bud Collyer, announcer
Producers: Ralph Branton, Glen Miller
Directors: Basil Wrangle, Meredith Nicholson
30 Mins.; Mon., 9 p.m.
PHILIP MORRIS
CBS-TV, from New York

(Biow)

Tele version of the Horace Heidt youth opportunity stanza comes over as a fair talent show. On offering Monday (9), maestro had a well-balanced quartet of young performers, generally above the run of majorbowes acts. Their youth and energy lent the airer the appeal of cleancut kids and plenty of spirit.

Turns presented were Scotty Doggett, who played a mediocre trumpet but clicked with a fast banjo strumming of "World is Waiting for the Sunrise"; Mary Lou Saldione, who warbled a cute "Toot, Toot, Tootsie, Goodbye"; Russ Budd, a fast-moving tapster who gave good carbons of Gene Kelly, Ray Bolger and Fred Astaire; and Pierce Knox, blind xylophonist. Latter copped the $250 prize for the second time and pleased with his precision playing of "Flight of the Bumble Bee." Good production device was having the stage darkened as his luminous hammers traced out interesting patterns.

Show was on film and dedicated to San Francisco, whence the telecast originated. Filmization added feeling of fast pacing, allowing for deletion of unessential biz between acts. Clips of Frisco landmarks were nicely used in the kudos to the Coast city.

Heidt's intros were brief and pleasing, but he presses the "opportunity" theme too heavily. His signoff pitch for Philip Morris, asking the Civic Auditorium spectators and home viewers to do him a favor and buy the ciggies the next morning because they're made by a good American company was offbase. Middle commercial, in which Bud Collyer was lensed giving a student the PM nose test in Pittsburgh, was more convincing.

Bril.

HI, LO, JACK AND THE DAME
With Jean Martin, Iris Adrian, Dell Staton Trio, Bernie Dolen Orch
Producer: Robert A. Kerr
Director: Ed Reveaux
15 Mins.; Fri., 11:15 p.m.
CHOCK FULL O' NUTS
WABD, N. Y.

(H. W. Fairfax)

Hi, Lo Jack and the Dame, long a harmony quartet in radio and vaude, got away to a good start Friday (6) in their own 15-minute musical package via WABD, N. Y. Bankrolled by the Chock Full O' Nuts restaurant chain, the layout was appropriately located in one of the firm's eateries. Producer Robert Kerr and director Ed Reveaux evidently strove for spontaneity in such a setting and for the most part succeeded.

In this informal atmosphere the quartet tossed off such tunes as "Play a Simple Melody" while Jean Martin chirped a fetching "Got a Crush on You." Iris Adrian was amusing as a counter girl while the Dell Staton Trio and Bernie Dolen's orch contribbed an adequate musical background. Frequent puffs for Chock Full O'Nuts were chiefly keyed around the theme that "hands never touch the food you eat." While far from pretentious, this entry nevertheless should command a fair share of the late evening viewing audience.

Gilb.

COLLEGE OF MUSICAL KNOWLEDGE
With Kay Kyser, Ish Kabibble, Michael Douglas, Sue Bennett, Diane Sinclair, Ken Spaulding, Ted Brown, Roy K. Marshall; Mindy Carson, Bill Stern, the Great Ballantine, guests
Producer: Perry Lafferty
Director: Buz Kulik
60 Mins.; Thurs., 9 p.m.
FORD DEALERS
NBT-TV, from New York

(J. Walter Thompson)

For his second season on video, Kay Kyser has inaugurated a guestar policy, which gives the "College of Musical Knowledge" a lift. Series now adds up to a potpourri of quiz, visual questions, production numbers and vaudeo, which isn't slick entertainment but nevertheless gets an air of gaiety into its lowbrow comedics.

Guests did well by Kyser. Mindy Carson's fresh and engaging vocalizing of "Cold, Cold Winter" and "The Touch of Your Lips" was nicely projected. The Great Ballantine pleased with his backfiring magico turn. Bill Stern, NBC sports director, pulled a switch, joining a quintet of Kyser sidemen in a Dixieland number and doing

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YOU BET YOUR LIFE
With Groucho Marx, audience participants
Producer: John Guedel
Directors: Bob Dwan, Bernie Smith
30 Mins: Thurs., 8 p.m.
DESOTO-PLYMOUTH DEALERS
NBC-TV, from Hollywood
(BBD&O)

Groucho Marx has taken the easy way out in making the transition from AM to TV—merely by focusing a camera on the radio version of his "You Bet Your Life" quizzer. There isn't a single added visual element to stamp it as a video attraction, or to invite a radio tuneout in favor of the sight-and-sound pickup. As with the AM show, which is heard the night before, this Thursday night NBC filmed edition of "Life" is sponsored by the Plymouth-DeSoto auto dealers.

Groucho tested the "canned" edition of his quiz show last season on the CBS Popsicle "Parade of Stars," and what applied then still holds—something more than the Marxian barbs and quips, no matter how devastating, are needed for a full visual appreciation of one of the really great comics of the past quarter century.

Granted that the Groucho witticisms, as he takes his quiz contestants over the coals, have parlayed his AM stanza into one of the best sponsorship buys available today. The fact remains that not a single concession has been made to vest the show with "sight values." As a TV attraction it is static, with the cameras trained on El Groucho seated behind a desk (with the inevitable moustache and cigar), and the pairs of contestants standing beside him. As ear entertainment, which is what the TV show remains, it fares better on the AM kilocycles. Viewing it on television, there's only the realization that a lot of precious moments are going down the drain—moments that could recapture those boff Marxian mannerisms and stage business of his musicomedy-pix days.

It is said Marx uses nine cameras but the producer and directors have done nothing with them to induce any mobility or action. *Rose.*

BILLY ROSE SHOW
With Jackie Miles, Murvyn Vye, Horace MacMahon, Peggy Cass, Bruce MacFarlane, others
Producer: Jed Harris
30 Mins.; Tues., 9 p.m.
HUDSON MOTOR CO.
ABC, from New York

Billy Rose, who has made good in sundry fields such as theatre and nitery operation, songwriting, and columning, is apparently making good in television. If the initial stanza of the show bearing his name is a criterion, he's brought a hep Broadway viewpoint to the TV medium with a cast of characters right out of Lindy's. These habitues have captured a Damon Runyon flavor while Rose has inserted an O. Henryesque twist to provide one of the newer notes in video dramatics.

Rose has apparently made a careful study of the Lindy regulars, and has come up with a deep and abiding affection for the "lox-and-bagel" set and its racing form students.

Rose himself, in a forward from a set depicting this famed eatery, promised no dancing girls and no elephants (since he doesn't believe in six-inch elephants or inch and a quarter chorus girls). He indicated good entertainment and delivered same.

Stories are based on themes taken from his column. "Pitching Horseshoes" with the initial yarn having a title that wouldn't fit on any but the Radio City Music Hall marquee, "The Night They Made a Bum Out of Helen Hayes." The yarn had on inspirational bit of casting with Jackie Miles as the central character. It's the first time this cafe comic has essayed a straight dramatic role, and he showed uppercrust potential for this type of work.

Miles was cast as a second rate hoofer who suddenly comes into a wad of coin, and tries to expand the bankroll by getting into a floating card game with an assortment of sharpies. He attempts a gigantic bluff with an $8,000 overcall, and fortunately Miles has a girl who comes up with the deficit. She aids in the deception by throwing in her engagement ring, and the bigtime gambler folds his hand. After the couple leave, it's shown that the Lead of the table knew of the bluff all the time.

The production was of top caliber, with Jed Harris, the vet legit producer, taking care of these details. Direction by Don Petrie was also in the same vein while the rest of the cast headed by Murvyn Vye, Horace MacMahon and Peggy Cass help create the feeling of a slice of life out of the Broadway orbit. *Jose.*

YOUR HIT PARADE
With Eileen Wilson, Snooky Lanson, Dorothy Collins, Raymond Scott Orch, Andre Baruch
Producer-Director: Clarke Jones
30 Mins.; Sat., 10:30 p.m.
AMERICAN TOBACCO CO.
NBC, from New York
(BBD&O)

The Lucky Strike Hit Parade, one of the landmarks in radio, in doubling on video, indicates a similar durability in the sight medium. The important facet in the tele transmission remains the soundtrack, which is complete in itself. The sight aspects are superimposed for added values.

The production is good, while not over-imaginative. There's a lot of purposeful movement integrated to carry out the theme of the song and the talent collection fills the requirements handily.

The program attempts more than it should for a half-hour show. Probably with fewer tunes, there could be more attention to individual offerings, and greater concentration on sight values. But the capsuled segments give the show a fast pace which couldn't be duplicated with less offerings. The loss of speed would be a small sacrifice under those circumstances.

The talent shows up well with singers Eileen Wilson, Snooky Lanson and Dorothy Collins hitting the mark with their deliveries. The Raymond Scott orch sounds no different than any other band which has worked this show. It is hard hitting music with a powerful beat and meets the requirements of the Lucky Strike formula.

The commercial remains one of the best. Preem show had the baseball sequence, a tuneful and moving episode, but which could be improved if a chorus or two were eliminated.

Hit Parade has an advantageous adjacency following "Your Show of Shows" which collects a hefty audience weekly. *Jose.*

SING IT AGAIN
With Dan Seymour, emcee; Alan Dale, Eugenie Baird, Bob Howard, Riddlers, Betty Luster and Jack Stanton; Ray Bloch orch
Producer: Lester Gottlieb
Director: Bob Bleyer
60 Mins.; Sat., 10 p.m.
Participating
CBS-TV, from N. Y.

"Sing It Again," CBS' entry in the radio giveaway sweepstakes for more than two years, made its bow as a simulcast Saturday night (7) as part of CBS video's new Saturday night lineup. While the show naturally has been dressed for TV, it had none of the big production numbers such as are spotlighted, for example, in ABC-TV's "Stop the Music" (which is done separately on radio and TV). As a result, while "Sing It" will undoubtedly draw a respectable video rating, the viewers will continue to be attracted as much by the prizes as by the entertainment.

Talent on the radio show fortunately has had varied experience in tele and so had little trouble in handling the added TV burden. Alan Dale, despite a tendency towards mugging too much, registered with his comedy and fine vocalizing. Eugenie Baird seemed nervous and wasn't treated too well by the cameras but scored with her singing. Bob Howard socked across his numbers and the Riddlers, vocal group, did okay. Dancers Betty Luster and Jack Stanton, added starters for the TV lenses, impressed both with their looks and terping ability.

Standout on the show was orch leader Ray Bloch. Maestro has given hints of comedic talents several times on Ed Sullivan's "Toast of the Town" but producer Lester Gottlieb let him double into the regular talent lineup on "Sing It" and he came through solidly. Guy can mug and take a prattfall with the best of them and, of course, his musical arrangements and showbacking have always been tops. Emcee Dan Seymour handled his assignment capably but several times, probably because of belated cues, was caught staring vacantly into the cameras waiting for his signal to start gabbing again after a commercial.

Format of the show has not been changed. Songs are chirped first with the original lyrics and then with special "riddle" words. Phone contestant gets a crack at the "phantom voice" jackpot if he guesses right. If not, a studio contestant gets a chance to answer only the first riddle. Show is now sold out, with Arid, Luden's and Sterling Drug sharing the costs. Participating setup made for a plethora of commercials, which too often slowed the program to a walk. *Stal.*

FOUR STAR REVUE
("Ed Wynn Show")
With Edith Piaf, Ben Wrigley, Hannaford Family, Monsieur Choppy, Merriel Abbott Dancers (8); Merle Kendrick
Producer: Joseph Santley
Director: Doug Rodgers
Writers: Vincent Bogert, Al Johansen, Bud Pearson, Seeman Jacobs
60 Mins.; Wed., 8 p.m.
MOTOROLA
NBC-TV, from N. Y.
(Ruthrauff & Ryan)

With Ed Wynn in the driver's seat, NBC got its Wednesday night "Four Star Revue" off to a fine start last week (4). Like the web's "Comedy Hour" series on Sunday nights, this one is to rotate four top-name comedians—Wynn, Danny Thomas, Jimmy Durante and Jack Carson. While the initialer had a couple of slow spots, due probably as much to opening night jitters as anything else, it also had Wynn's unique comedic talents, a sock performance by French chanteuse Edith Piaf and generally some outstanding talent both on stage and in the control booth. It should offer plenty of competition to the "Godfrey & Friends" show on the rival CBS video web.

Program also marked the first utilization by NBC on any big scale of its recently-acquired Center theatre in Radio City, N. Y. While some of the other NBC comedians have refused to use the mammoth house, the Wynn show evidenced that space won't interfere with TV's intimacy if the cameras are handled right. Production, under the supervision of Pete Barnum, was the closest thing to a Radio City Music Hall extravaganza yet seen on video, complete with a revolving stage for the Hannaford Family (a miniature circus act with five full-sized horses). While a couple of the longshots employed were unnecessary and too blurred, Wynn himself concentrated on playing to the cameras instead of to the theatre audience. Result was the extravaganza brought directly into viewers' living rooms.

Wynn's four-man writing stable wisely didn't give him any formalized revue format, which permitted the comedian to ramble amiably through the show with his sometimes corny but always clever and visual gadgets, his throwaway puns and his general factotuming. As usual, he had another stableful of leggy gals as his "assistants," obviously brought on simply to add to the show's eye-appeal. What skits there were served only to introduce the guest talent, including Miss Piaf, the Hannaford troupe, Monsieur Choppy with his drawings on the nude backs of some luscious showgals, etc.

Miss Piaf registered solidly with her first number, which she described as a plea to St. Peter. Diminutive chanteuse was spotted alone on the big stage, with a hidden chorus backing her, but even with her French lyrics, she got across excellently the poignancy of the tune. She came back later to wind the show with an English version of "La Vie en Rose," which gave Wynn an opportunity to introduce his "pianocycle." Singer did the tune seated atop the piano, which Wynn peddled around the stage in tempo. Gag detracted not in the least from Miss Piaf's artistry.

Hannaford troupe went through their fast-paced bareback acrobatics with fine fervor. Director wisely used only one camera throughout the act, which permitted a fluid following of the action. Monsieur Choppy's act, even with Wynn on hand to pep it up, ran slightly overlong, probably because the French artist was unable to utilize his finale gag on video. Ben Wrigley, the amazingly loose-limbed character, wandered in and out of the show to heckle Wynn and draw his quota of yocks. Merriel Abbott Dancers, an eight-girl line, sparkled in two routines, displaying some excellent acrobatics in addition to their terping. Merle Kendrick and his orch backed the show neatly.

Motorola, which has signed for the first three programs in the series and will then rotate every three weeks with two other sponsors yet to be pacted by NBC, ran in a couple of dull commercials at the start and finish. The middle plug, though, with Wynn carrying the ball in a skit, was a masterpiece selling job of its kind. *Stal.*

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PULITZER PRIZE PLAYHOUSE
With Charles Coburn, Ella Raines, Joan McCracken, Joseph Buloff, Edith Wood, Glenn Discus, Elliott Reed, E. G. Marshall, Nydia Westman, Ralph Bunker, Bond Taylor, Calvin Thomas, Dora Clement, Ralph Stanley, Casey Allen; Bernie Green orch
Adapted from Moss Hart-George S. Kaufman play by Nancy Moore
Director: Alex Segal
Production supervisor: Edgar Peterson
60 Mins.; Fri., 9 p.m.
SCHLITZ BREWING CO.
ABC-TV from New York
(Young & Rubicam)

One of the more rewarding of the full hour dramatic stanzas came to television last Friday night (7) when "Pulitzer Prize Playhouse" had its premiere. Bowing under sponsorship auspices of Schlitz beer, the Pulitzer TV series automatically established ABC's major bid in the big league programming sweepstakes. For the initial presentation, the George S. Kaufman-Moss Hart Broadway click of 1937, "You Can't Take It With You," came off as one of the most gratifying comedy stanzas adapted to the new medium.

For some reason video to date has been least successful in its projection of comedy fare. While drama and melodrama have been treated with a finesse and sureness frequently comparable to stage presentations, the occasional excursions into farce and comedy have invariably been found wanting. Not, in fact, since Marc Daniels telescoped Moss Hart's "Light Up the Sky" within the hour framework of "Ford Television Theatre" a couple seasons back, has TV been rewarded with such a finished, polished comedy stanza as that which teed off the "Pulitzer" series.

This is the show packaged by the William Morris agency which has a direct tie-in with the Columbia U. Advanced School of Journalism, giving the Schlitz sponsors access to the long list of prize-winning plays, novels, journalistic achievements and other Pulitzer-kudosed works. (In return, the beer company last week turned over a $100,000 endowment to the Columbia school).

Under Alex Segal's exacting directorial hand, the Kaufman-Hart saga of the mad Sycamores produced a reasonable facsimile of the flavor, spirit and whackiness that were viested in the original Broadway production. In terms of TV, it was a slick bit of compressed staging, moving at a pace designed to extract maximum laugh values with seldom a lag in the hour presentation. The settings within the Sagamore home, with its suggestion of a perpetual holocaust, rate particular commendation, and the camera movement was such that the required TV intimacies and spontaneity were always achieved.

No small credit belongs to the fine selection of talent assembled, with Charles Coburn in the role of Granpa Vanderhof who beats a 35-year income tax rap; Nydia Westman as Penny Sycamore, the mother; Ella Raines, as the down-to-earth, love-smitten daughter; Joan McCracken as Essie, the ballet-aspiring daughter; and Joseph Buloff as the hand-kissing ballet instructor, faithfully capturing the intent of the authors.

Schlitz commercials were models of restraint, with only a minimum of accompanying gab. *Rose.*

THE McCANNS
With Dora and Alfred McCann; Paul Willis, guest
Director: Harvey Marlowe
30 Mins.; Tues.-Wed.-Thurs., 11:30 a.m.
CONFORMAL SHOES
WOR-TV, N. Y.

After the opening pleasantries were safely tucked away, Dora and Alfred McCann's initial leap into TV turned out to be a mediocre show on nutrition and hints to the housewife. Chief faults of the preem were an overlong introduction of the principals and their family along with poor timing which resulted in the program's abrupt cutoff at the end of its half-hour period. Raggedness of the teceoff, however, will likely be smoothed in the future when the McCanns become accustomed to the new medium.

Considering themselves an "average American family," the McCanns described their likes and dislikes for the benefit of viewers and also brought on their two children. This was a slow start, but the show perked somewhat when Paul Willis, prez of the Grocery Manufacturers of America, discussed the outlook on food prices insofar as the consumer is concerned. A less leisurely pace and a quicker approach to the subject at hand should give this program better audience impact. *Gilb.*

FRANK SINATRA SHOW
With Axel Stordahl orch, J. Carroll Naish, Ben Blue, Moon Mists, Mary Mayo, Harrison & Kaye
Producer: Paul Dudley
Director: Hal Gerson
Writers: Hugh Wedlock, Howard Snyder, Harry Crane, Dudley
60 Mins., Sat., 9 p.m.
CBS-TV, from NEW YORK

After going to the trouble and expense of bringing Frank Sinatra into the "house" with a three-year $3,000,000 deal under a radio-TV exclusivity, the CBS video entrepreneurs did practically everything to checkmate the star on the premiere of the "Frank Sinatra Show" last Saturday (5). Fortunately for CBS, there's a bigtime TV potential for the singer, as was conclusively demonstrated when he integrated his talents into the Bob Hope video show on NBC some months back, and was again in evidence as he debuted with his own hour show last Saturday.

Production-wise, those responsible for getting the initial show before the cameras kept throwing some inexcusable TV curves at Sinatra. It was bad pacing, bad scripting, bad tempo, poor camera work and an overall jerky presentation. It's going to take plenty of work to invite a Saturday night 9 to 10 CBS tune-in in the face of the stiff competition from the Sid Caesar-Imogene Coca "Show of Shows" on the rival NBC-TV channels. But the major consolation stemming from last Saturday's misguided effort lies in the fact that the basic ingredient—a performer with considerable charm, ease and the ability to sell a song—is definitely there. Plus the auxiliary fact that in "sneak-previewing" guest star J. Carroll Naish in a video vignette of "Life With Luigi," CBS has demonstrated that it has fallen heir to a potentially warm and winning characterization.

For a few fleeting moments, as, for example, with the "When You're Smiling" opening tune, and again in his "Luigi" bit with Naish, which had a warm glow, CBS provided Sinatra with the opportunity to show how well he could integrate his talents into the video medium. But otherwise, it added up to a succession of deficits and as a complete whole fell far short of the satisfactory mark.

Why they utilized the Sinatra talents to "stooge" for Ben Blue in some hapless comedy turns; or again letting Sinatra close the show with "Ol' Man River" rather than a number that could fully project his personality, when most needed, are some of the TV Ripleys that need resolving.

Blue is a regular on the show, but he's going to require better material than the train berth sequence or the ballet pantomime bit. Another panto skit had him portraying Charles Chaplin, with Sinatra as The Kid, but it didn't generate the warmth that might have been expected.

The Moon Mists, a gifted vocal quintet (four boys and a gal), were practically wasted. Of the other components, the Harrison & Kaye tapsters and Axel Stordahl's sock band came closest to approximating the tempo the show cries out for.

The program is currently sustaining. It needs a lot of work to make it a commercial commodity worth the $40,000 asking price. *Rose.*

MAN AGAINST CRIME
With Ralph Bellamy, Reynolds Evans, Richard Midgely, Joseph Huntley-Wright, Harold Grau, Gloria McGehee, Dick Abbott, Peggy Nelson; John MacDougall, announcer
Writer: Lawrence Klee
Director: Melville Burke
30 Mins.; Fri., 8:30 p.m.
CAMEL
CBS, from N. Y.
(Esty)

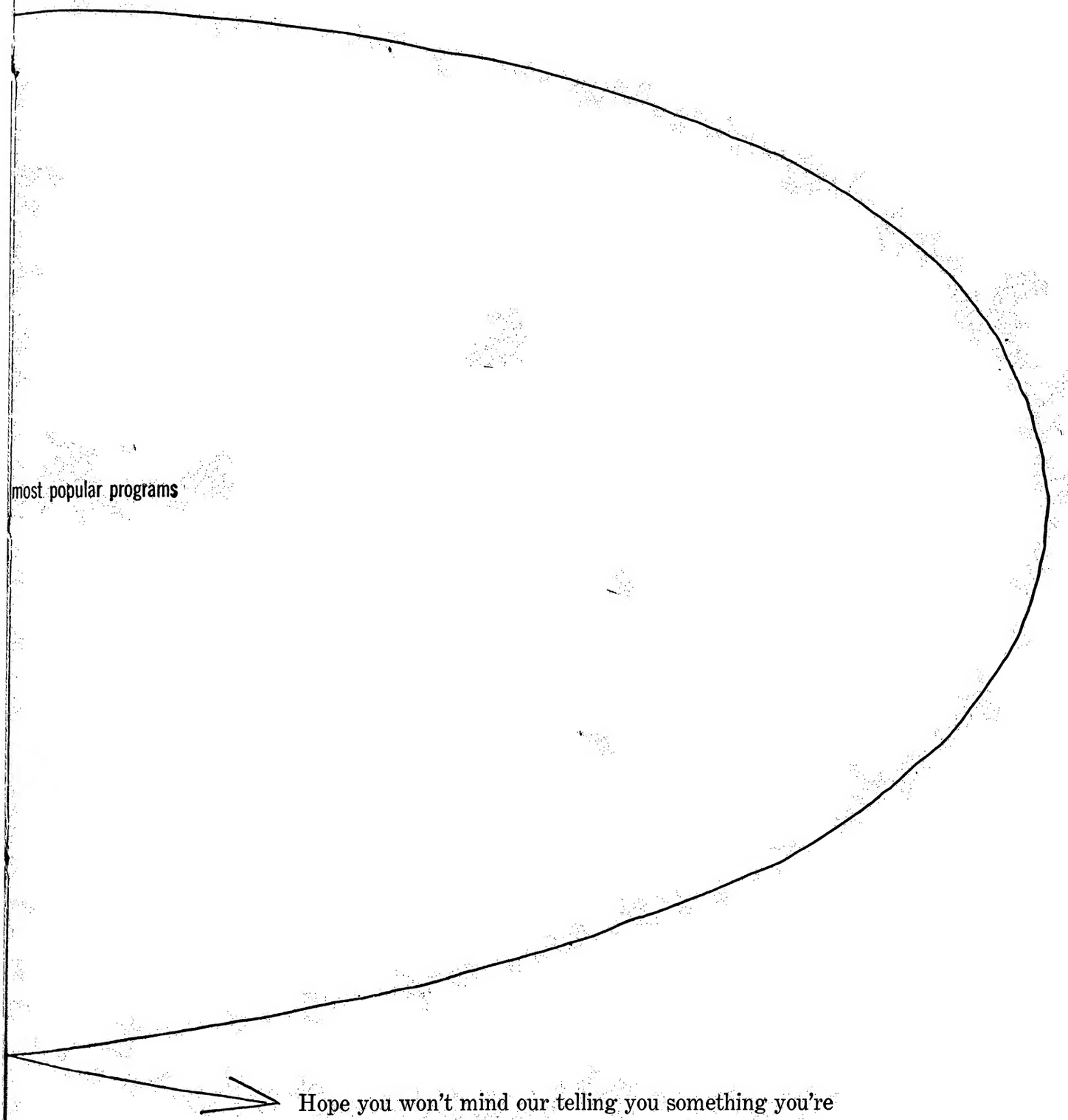
Popular crime thriller is back on the air for a second year and likely to continue its success. Mystery series, judged by Friday's (6) opener, is well-written and directed, and acted by a professional cast headed by the likeable Ralph Bellamy. Friday's session moved fast; told a lot in a short period, and packed more action than many another tele show. It was a good meller.

Bellamy, playing his usual role of the private detective, got a mysterious call to meet a stranger at an airport; missed him there, and returned home to find the caller there — killed. Events moved fast as the program revealed a criminal gang anxious to cop the plans to a shipment of gold bullion headed abroad, and Bellamy's success in breaking up the plot. Story wasn't merely narrated; it was acted out, with several hand-to-hand combats and similar action to pep it up. Bellamy was properly creditable as the dick, and a good surrounding cast gave support.

Camel's mid-program commercial was a graceful tribute to the smoke from musical comedy star Nanette Fabray, both she and the plug being easy on the eye and ear. *Bron.*

Wow. CBS has th

*NRI, Sept. 3-9



Hope you won't mind our telling you something you're used to hearing by now. We hate to keep bringing this up so often, but it's 8 of the top 10 again, both day and night, in the fall season's first ratings.*
All our top shows weren't even back when these were rated. Next time they'll be in there too.

CBS

BOB HOPE SHOW
With Bing Crosby, Dinah Shore, Jack Kirkwood, Les Brown orch (18)
Producer-Director: Al Capstaff
Writers: Marvin Fisher, Norman Sullivan, Larry Gelbart, Larry Marks, Glenn Wheaton
30 Mins., Tues., 9 p.m.
LIGGETT & MYERS
NBC, from Hollywood
(Cunningham & Walsh)

The man who gets around more than any man in the world has finally gotten around to Chesterfield, which has developed a predilection for gathering unto its fold the best what am on the comedy time. Bob Hope came on to say that he's now picking up a little cigaret money, a fugitive from bath soap and tooth scrub. He's now berthed with Arthur Godfrey and Bing Crosby, a mighty parlay on any track.

If Hope got off the ground a little bumpy it can't be charged to his stick work. His writers weren't in the best of fettle and there may have been some accumulated rust from the summer respite. A fast man with a quip and never at a loss for words, the comedian sped through his opening monolog on things topical, a yock a minute, but slowed when he picked up the story line.

That brought on Bing Crosby, his guest for the first two weeks, and it so happens that the reverse is true on the Groaner's show. The by-now old insult routine got a whopping going-over, with no one or no holds barred. If it didn't snap with the accustomed gusto and lagged in spots it was because it wasn't on paper. Not even a Hope or Crosby can put a zing into a zag. The business of getting Hope a job with Chesterfield, which threatens to run for at least two weeks, was the main premise and bogged to a dubious payoff. Jack Kirkwood, straighting as Crosby's brother-manager Everett, could offer him only the job as an orange squeezer for Crosby's Minute Maid. The bit squirted chuckles but didn't pour laughs. Neither seemed their old sharp selves and the old finesse was missed.

Dinah Shore was cut in for a song and enough of the by-play to break up. Her gliding notes were a delight to the ear. Crosby chose "La Vie En Rose," not too well suited to his lush styling. The dueting of "Home Cooking" was well coated with amusing nonsense and Les Brown's crew paddled along with the rippling tide.

There's this to be said for Chesterfield. They not only have the stars working in their own metier but also caressing the commercials. Both Crosby and Hope sang the eggie's praises with generous reprises and oddly enough neither goes for the rolled weed.

Perhaps a little woodshedding with the writers will give the Hope show its old sheen. Warmed to their task, they'll yock it up so that the old master will give as good as he receives against any and all competition. *Helm.*

YOU BET YOUR LIFE
With Groucho Marx, guests; Jerry Fielding, music; George Fennceman, announcer
Producer: John Guedel
Directors: Bernie Smith, Robert Dwan
30 Mins.; Wed., 9 p.m.
DESOTO-PLYMOUTH
NBC, from Hollywood
(BBD&O)

Groucho Marx was a little easy on his victims as "You Bet Your Life" returned to the NBC airwaves last Wednesday (4), and the result was an unexciting, intermittently amusing half-hour. The maestro of the ad lib was somewhat gentle, almost subdued, at times, and only occasionally did the rapier wit leap forth. When it did, though, it made itself felt, as when Groucho was introduced to one of his contestants, a wood whittler, and Groucho asked him promptly, "Is it true that you're always in the chips?" There was also, apparently, a lot of visual stage business that made a big hit with the studio audience, because it brought forth constant laughter whose point must have escaped home listeners.

Otherwise, it was a routine "Life" show, with Groucho firing easy questions at his three sets of couples and occasionally inserting a barb. Couples included one about to be married (with Groucho querying them on their jobs, how they had found each other, what they estimated it would cost them to live, etc., before getting to the questions); another couple whose femme member was a self-service laundry operator, and third couple whose male was the whittler of wood. Banter was easy-going instead of sharp, and the questions not too interesting. It was a pedestrian start for the high-powered series. *Bron.*

MARY MARGARET McBRIDE
Producer: Stella Karn
Director: Bill McCallum
60 Mins.; Mon.-Fri., 1 p.m.
PARTICIPATING
WJZ, N. Y.

Mary Margaret McBride has to be viewed as a phenomenon. In 16 years on the air, in which she has switched from WOR to WNBC and now to WJZ she has built up a loyal following which last year packed Yankee Stadium with some 70,000 femmes. And the most recent demonstration of her power over her audience, via her hold on sponsors, was her taking all her 17 bankrollers en masse from the NBC to the ABC outlet.

Kickoff on WJZ Monday (9) was a solid 60 minutes of kudos, with a bevy of celebs and radioites kudosing for Mary Margaret and Mary Margaret flaunting her affection for them and her fans. "Listeners are my best friends," she said. "I know their handwriting, their family life. I didn't want to be icky or sentimental, but . . ." and she went on in her folksy stream of affection for sponsors, "her beautiful new home — WJZ" and her ether friends.

To the cynical all this emotion might impress as saccharine. But obviously it means sugar to her backers, the ABC flagship and to Miss McBride herself. A large enough segment of New York's hausfrau population wants this emphasis on intimacy and friendship in its kilocycle fare.

Her deft commercial touch was underscored in a 20-minute marathon of 17 straight plugs for her sponsor list, running the gamut alphabetically from Bohack Stores to Yuban Coffee. Briefly she sketched in how she handles each elient, and it revealed the homey way in which she humanizes the companies and their products to build dialer acceptance and loyalty.

On the initialer she had ABC prexy Bob Kintner, Paul Whiteman, Jane Froman, Denise Darcel (whom she spanked verbally for skipping breakfasts—since one of her backers is Wheatena), Norman Brokenshire (who similarly had trekked from WNBC to WJZ), the Daily News columnist Ben Gross and Ole Olsen. They all paid fulsome tribute to her motherine the large family of fans. *Bril.*

JUDY CANOVA SHOW
With Mel Blanc, Ruby Dandridge, Joseph Kearns, Verna Felton, Sheldon Leonard; Howard Petri, announcer
Writers: Henry Hoople, Fred Fox, Art Phillips
Producer-Director: Joe Rines
30 Mins., Sat., 10 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Ted Bates)

A half-hour of corn, spottily buttered with songs, makes up the usual format of this Judy Canova airer, which returned to the NBC network Saturday (7), after a summer layoff. Program may have difficulty drawing the sophisticates but for the more earthy dialers it's okay fun. Brand of humor delivered on the show is derived mainly from references to mountain family life, backwoods talk and mispronunciation and misuse of words.

Ably assisting Miss Canova are Mel Blanc, Ruby Dandridge, Joseph Kearns, Verna Felton and Sheldon Leonard, all of whom are essentially spotted for laughs and prove a valuable asset to the show via their various character portrayals. Miss Canova herself gets in a few laughs, in addition to showing up nicely in the vocal department. Among tunes offered by gal on the initialer were "Goodnight Irene" and "Shortnin' Bread." Latter was given a comic rendition with both numbers coming over for good results.

Opening yarn had Miss Canova and the rest of the cast drawing some yocks via a situation where the uppity aunt of one of Miss Canova's boy friends tried to dissuade her nephew from taking an interest in the gal via an attempt to establish her illiterate background. This paved the way for a fairly funny backwoods seene. Windup had the aunt, to her dismay, learning one of her cousins was a mountain boy himself.

Howard Petri handles the commercials neatly while Charles "Bud" Dant's orch holds down the musical end of the proceedings competently. *Gros.*

Philadelphia—Mary and Howard Jones, WFIL commentators heard daily except Sundays, have been given the New Jersey State Fair's Blue Ribbon Award "for outstanding public serviee and home entertainment offered to listeners in Pennsylvania and New Jersey during the past year."

THE LIFE OF RILEY
With William Bendix, Paula Winslowe, Barbara Eiler, Bobby Ellies, John Brown, others
Producer: Irving Brecher
Director: Mitchell Lindermann
Writers: Alan Lipscott, Reuben Ship
Music Director: Lou Kosloff
30 Mins.; Fri., 10 p.m.
PABST BEER
NBC, from Hollywood
(Warwick & Legler)

"Life of Riley" returned after a three-month hiatus with a topflight edition of the family situation comedy. The Irving Brecher creation packs a comic wallop by virute of its grounding in some down-to-earth human attitudes, the bickering about money, etc. It doesn't rely only on William Bendix's Brooklynese mangling of language, although his malapropisms earn some hearty yoeks.

Kickoff script by Alan Lipscott and Reuben Ship found the likable bungler at first forgetting about his parents' golden anniversary and then getting worried that they were in the poorhouse while the "Surprise Party" radio stanza was flying them to the Coast. This cued in some satiric jibes at giveaway airers. Writing was good, the show opening with a scene in which the Bendixes were arguing about who spends their money and ending with the same verbal tussle.

Bendix registers well as the blustering but sympathetic average man, with good support from Paula Winslowe as the Mrs. and Barbara Eiler and Bobby Ellis as his kids. John Brown scores as Digger O'Dell, the friendly undertaker, although those puns on his lugubrious calling have long since become formularized.

Commercials are based on the "what'll you have" Pabst jingle. Good and timely variation was a World Series-slanted plug in which Bendix was for the man who "yanks" him a chair and "phils" his glass with Pabst, helping him live the "life of Riley." *Bril.*

CARNATION CONTENTED HOUR
With Tony Martin, Jo Stafford, Victor Young orch, Ken Lane Singers; Jimmy Wallington, announcer
Producer-director: Bob Redd
Writer: Alfred Hanson
30 Mins.; Sun., 10 p.m.
CARNATION MILK
CBS, from Hollywood
(Erwin Wasey)

Long one of the top musical shows on radio, the "Carnation Contented Hour" gained new stature Sunday night (8) with the addition of Tony Martin as male vocalist and emeee. With Jo Stafford handling femme voeals and Vietor Young's orch backing, the half-hour stint combined some of the best talents in the music field today into a solid song session.

In its musical programming, its script and actual performanee, the show was a fine layout. Combining current pops with some fine standards (and some interesting reminiscing by Martin and Miss Stafford), program proved to be one of the best straight-musicals in the field.

Standards from the show were "I've Got the World on a String" and "Bewitched," by Miss Stafford, and "I'll Be Seeing You" and "That Old Black Magic," by Martin, with a duet version of "They Can't Take That Away from Me." Pops were Martin's "La Vie En Rose," and the chirp's "Goodnight, Irene," done with two girls from the Ken Lane Singers in a throwback to the style of the three Stafford sisters. A pleasant surprise was trumpeter Ziggy Elman's "And the Angels Sing," a reprise of his old record hit.

Baeking by Young was excellent, and fine choral work was contributed by the Ken Lane Singers. Martin handled his emcee chores easily, and added his touch to a couple of commereials. Jimmy Wallington did the other commercials in his usual genial manner. *Chan.*

JUVENILE JURY
With Jack Barry, Charlie Hankinson, Dickie Orland, Billy Knight, Elizabeth Watson, Laura Mangels; John Scott, announcer
Producer: Dan Enright
30 Mins.; Sun., 7:30 p.m.
GENERAL FOODS
MBS, from New York
(Benton & Bowles)

After five years on the air, "Juvenile Jury" still continues as an amusing, wholesome stanza in which the humor is derived from the off-the-cuff comments of its young panelites. The kids, who range from five to 10 years old, impress as ordinary youngsters, perhaps a bit more glib than most, whose spontaneous gab has a charming mixture of innocent wisdom and delightful non-sequitur.

(Continued on page 38)

REFRESHMENT TIME
With Morton Downey, Stan Freeman, Kitty Kallen, Skylarks, Carmen Mastren orch; Ray Morgan, announcer
Writer: Gordon Auchinloss
Producer-director: Knut Stamner
30 Mins.; Sat., 10:30 a.m.
COCA-COLA
CBS, from N. Y.
(D'Arcy)

Shifting to a Saturday morning slot, Morton Downey is heading up a firstrate musical session for his perennial bankroller, Coca-Cola. This is an unusual program time for so sturdy a show but, if it's a bid for the teenage soft-drink set, its a good idea. The juves are likely to cotton to this snappy presentation of pop tunes as a welcome variation to the dramatized pabulum widely purveyed at this hour.

Format is based on a solid variety of music, slightly interlarded by chatter by Downey and guest performers. Downey, besides being an affable host, handles the bulk of the tunes with his Irish tenor pipes still highly effective. Supporting Downey is the exeellent keyboard artist Stan Freeman and the fine vocal group, The Skylarks. On the preem (7), songstress Kitty Kallen scored nieely with renditions of "I Got Tookin'" and "If You Were The Only Girl." Downey delivered "Thou Swell" and "September Song," among other tunes, with the Skylarks giving neat background support. Big assist in achieving a bright tempo for this session goes to Carmen Mastren's oreh.

Plugs for the soft drink are easily and listenably delivered by annouueer Ray Morgan with occasional assists from Downey. *Herm.*

A DAY IN THE LIFE OF DENNIS DAY
With Day, Barbara Eiler, Verna Felton, Bea Benaderet, others; Charles Dant, music; Verne Smith, announcer
Producer-director: Bill Harding
Writers: Joe Quillan, Lester White, Bill Manhoff
30 Mins., Sat., 9:30 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Bates)

The Dennis Day show is back on the air, with Day in his reliable, good form. Domestic comedy, revolving about his personal and family tribulations, is routine formula in story and situations, and couched on a pretty juvenile level, but it has amusing characterizations and dialog that pep it up considerably. There are amusing gags and banter that offset some duds.

Show, however, is a little confusing in that it comprises two programs actually—one the situation eomedy, the other having Day in songs—and the two don't dovetail. Saturday's (7) preem, for instance, started off simply with the annouueer saying: "Here's Dennis Day to sing "Patricia." When Day finished, the program went into the situation comedy of Day plagued by his mother for having a love affair, whieh might interfere with his career. After 10 minutes of story line, came an abrupt break, as the announcer suddenly broke in to say Day would sing "I Cross My Fingers." Then back to the story again. There were three songs, last one being "All My Love," and all three were sung ingratiatingly and well. But there was no attempt at integrating or eorrelating songs with the story, to leave a listener puzzled.

In the story department, Day was involved with an income tax collector, and a dame on the make, and managed to extricate himself from both. He also put on a good bit, imitating an Italian-accented singing teacher. *Bron.*

SILVER LINING
With Fred Dampier
15 Mins.; Sun., 9:45 a.m.
Sustaining
WGR, Buffalo

This is a very pleasant, quiet, early Sunday transeribed show which is now in its seventh year. Fred Dampier, veteran actor and radio figure, reads poetry, proverbs and the like against a musieal baekground. The stint pulls better than 300 letters a week from all walks of life. In addition to reading material, many originals are aired. A variety of contributors from an eight-year-old girl to a Spiritualist minister provide material from which Dampier puts together a good show week after week.

Most pleasing part of the performance is the way Dampier reads. He uses restraint, a good change of voice quality and a good choice of material so that the quarter hour passes rapidly. A program like this could develop a phony dramatic pitch in less capable hands.

EDGAR BERGEN SHOW
With Jane Wyman, guest; Jim Backus, Pat Patrick, Hans Conreid; Ray Noble orch; Bill Baldwin, announcer
Producer: Frank Gill
Writers: Zeno Klinker, Artie Phillips, Norman Paul, Keith Fowler
30 Mins.; Sun., 8 p.m.
COCA-COLA
CBS, from Hollywood
(D'Arcy)

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With Bill Goodwin and guests, Eliot Daniel Trio
Producer: Jess Oppenheimer
Director: Al Span
Writers: Al Simon, Sol Stein, Martin Wark
30 Mins.; Wed., 6:30 p.m.
Sustaining.
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Or, are you already on TV, and still rocking from your last film production bills?

Or, did you try to save, and find that your economy cut the vitality, sock and sales effectiveness out of your TV commercial?

NATIONAL SCREEN SERVICE is the remedy for many such problems.

NSS has everything it takes to produce the finest TV film commercials . . the know-how of the veteran showman, the sales instinct of the hard-hitting, market-wise merchandiser.

And because of its volume, NSS produces these fine FILM spots at *low-budget* prices!

All the factors that go into a film commercial . . . the thinking, creative planning, the staff, the art, camera and optical facilities . . . are abundantly on hand at NSS. These are smooth-working, everyday functions of NSS's large-scale, more than 30-year-old operation for the motion picture industry.

That is why top advertisers, agencies and TV stations have come to NSS, and keep coming back for more.

For master film-craftsmanship, plus economy, call on NSS. Phone CIrcle 6-5700 . . . or contact any one of our 31 offices across the country.

The new Regent 8-second spots hard-selling combinations of stop-motion photography and crisp audio. Produced for Badger and Browning & Hersey, Inc., by National Screen Service.

NATIONAL SCREEN SERVICE
1600 Broadway, New York 19, N. Y.

BOB HOPE SHOW
With Bing Crosby, Dinah Shore, Jack Kirkwood, Les Brown orch (18)
Producer-Director: Al Capstaff
Writers: Marvin Fisher, Norman Sullivan, Larry Gelbart, Larry Marks, Glenn Wheaton
30 Mins., Tues., 9 p.m.
LIGGETT & MYERS
NBC, from Hollywood
(Cunningham & Walsh)

The man who gets around more than any man in the world has finally gotten around to Chesterfield, which has developed a predilection for gathering unto its fold the best what am on the comedy time. Bob Hope came on to say that he's now picking up a little cigaret money, a fugitive from bath soap and tooth scrub. He's now berthed with Arthur Godfrey and Bing Crosby, a mighty parlay on any track.

If Hope got off the ground a little bumpy it can't be charged to his stick work. His writers weren't in the best of fettle and there may have been some accumulated rust from the summer respite. A fast man with a quip and never at a loss for words, the comedian sped through his opening monolog on things topical, a yock a minute, but slowed when he picked up the story line.

That brought on Bing Crosby, his guest for the first two weeks, and it so happens that the reverse is true on the Groaner's show. The by-now old insult routine got a whopping going-over, with no one or no holds barred. If it didn't snap with the accustomed gusto and lagged in spots it was because it wasn't on paper. Not even a Hope or Crosby can put a zing into a zag. The business of getting Hope a job with Chesterfield, which threatens to run for at least two weeks, was the main premise and bogged to a dubious payoff. Jack Kirkwood, straighting as Crosby's brother-manager Everett, could offer him only the job as an orange squeezer for Crosby's Minute Maid. The bit squirted chuckles but didn't pour laughs. Neither seemed their old sharp selves and the old finesse was missed.

Dinah Shore was cut in for a song and enough of the by-play to break up. Her gliding notes were a delight to the ear. Crosby chose "La Vie En Rose," not too well suited to his lush styling. The dueting of "Home Cooking" was well coated with amusing nonsense and Les Brown's crew paddled along with the rippling tide.

There's this to be said for Chesterfield. They not only have the stars working in their own metier but also caressing the commercials. Both Crosby and Hope sang the ciggie's praises with generous reprises and oddly enough neither goes for the rolled weed.

Perhaps a little woodshedding with the writers will give the Hope show its old sheen. Warmed to their task, they'll yock it up so that the old master will give as good as he receives against any and all competition. *Helm.*

YOU BET YOUR LIFE
With Groucho Marx, guests; Jerry Fielding, music; George Fenneman, announcer
Producer: John Guedel
Directors: Bernie Smith, Robert Dwan
30 Mins.; Wed., 9 p.m.
DESOTO-PLYMOUTH
NBC, from Hollywood
(BBD&O)

Groucho Marx was a little easy on his victims as "You Bet Your Life" returned to the NBC airwaves last Wednesday (4), and the result was an unexciting, intermittently amusing half-hour. The maestro of the ad lib was somewhat gentle, almost subdued, at times, and only occasionally did the rapier wit leap forth. When it did, though, it made itself felt, as when Groucho was introduced to one of his contestants, a wood whittler, and Groucho asked him promptly, "Is it true that you're always in the chips?" There was also, apparently, a lot of visual stage business that made a big hit with the studio audience, because it brought forth constant laughter whose point must have escaped home listeners.

Otherwise, it was a routine "Life" show, with Groucho firing easy questions at his three sets of couples and occasionally inserting a barb. Couples included one about to be married (with Groucho querying them on their jobs, how they had found each other, what they estimated it would cost them to live, etc., before getting to the questions); another couple whose femme member was a self-service laundry operator, and third couple whose male was the whittler of wood. Banter was easy-going instead of sharp, and the questions not too interesting. It was a pedestrian start for the high-powered series. *Bron.*

MARY MARGARET McBRIDE
Producer: Stella Karn
Director: Bill McCallum
60 Mins.; Mon.-Fri., 1 p.m.
PARTICIPATING
WJZ, N. Y.

Mary Margaret McBride has to be viewed as a phenomenon. In 16 years on the air, in which she has switched from WOR to WNBC and now to WJZ she has built up a loyal following which last year packed Yankee Stadium with some 70,000 femmes. And the most recent demonstration of her power over her audience, via her hold on sponsors, was her taking all her 17 bankrollers en masse from the NBC to the ABC outlet.

Kickoff on WJZ Monday (9) was a solid 60 minutes of kudos, with a bevy of celebs and radioites kudosing for Mary Margaret and Mary Margaret flaunting her affection for them and her fans. "Listeners are my best friends," she said, "I know their handwriting, their family life. I didn't want to be icky or sentimental, but . . ." and she went on in her folksy stream of affection for sponsors, "her beautiful new home — WJZ" and her ether friends.

To the cynical all this emotion might impress as saccharine. But obviously it means sugar to her backers, the ABC flagship and to Miss McBride herself. A large enough segment of New York's hausfrau population wants this emphasis on intimacy and friendship in its kilocycle fare.

Her deft commercial touch was underscored in a 20-minute marathon of 17 straight plugs for her sponsor list, running the gamut alphabetically from Bohack Stores to Yuban Coffee. Briefly she sketched in how she handles each client, and it revealed the homey way in which she humanizes the companies and their products to build dialer acceptance and loyalty.

On the initialer she had ABC prexy Bob Kintner, Paul Whiteman, Jane Froman, Denise Darcel (whom she spanked verbally for skipping breakfasts—since one of her backers is Wheatena), Norman Brokenshire (who similarly had trekked from WNBC to WJZ), the Daily News columnist Ben Gross and Ole Olsen. They all paid fulsome tribute to her mothering the large family of fans. *Bril.*

JUDY CANOVA SHOW
With Mel Blanc, Ruby Dandridge, Joseph Kearns, Verna Felton, Sheldon Leonard; Howard Petri, announcer
Writers: Henry Hoople, Fred Fox, Art Phillips
Producer-Director: Joe Rines
30 Mins., Sat.: 10 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Ted Bates)

A half-hour of corn, spottily buttered with songs, makes up the usual format of this Judy Canova airer, which returned to the NBC network Saturday (7), after a summer layoff. Program may have difficulty drawing the sophisticates but for the more earthy dialers it's okay fun. Brand of humor delivered on the show is derived mainly from references to mountain family life, backwoods talk and mispronunciation and misuse of words.

Ably assisting Miss Canova are Mel Blanc, Ruby Dandridge, Joseph Kearns, Verna Felton and Sheldon Leonard, all of whom are essentially spotted for laughs and prove a valuable asset to the show via their various character portrayals. Miss Canova herself gets in a few laughs, in addition to showing up nicely in the vocal department. Among tunes offered by gal on the initialer were "Goodnight Irene" and "Shortnin' Bread." Latter was given a comic rendition with both numbers coming over for good results.

Opening yarn had Miss Canova and the rest of the cast drawing some yocks via a situation where the upoity aunt of one of Miss Canova's boy friends tried to dissuade her nephew from taking an interest in the gal via an attempt to establish her illiterate background. This paved the way for a fairly funny backwoods scene. Windup had the aunt, to her dismay, learning one of her cousins was a mountain boy himself.

Howard Petri handles the commercials neatly while Charles "Bud" Dant's orch holds down the musical end of the proceedings competently. *Gros.*

Philadelphia—Mary and Howard Jones, WFIL commentators heard daily except Sundays, have been given the New Jersey State Fair's Blue Ribbon Award "for outstanding public service and home entertainment offered to listeners in Pennsylvania and New Jersey during the past year."

THE LIFE OF RILEY
With William Bendix, Paula Winslowe, Barbara Eiler, Bobby Ellies, John Brown, others
Producer: Irving Brecher
Director: Mitchell Lindermann
Writers: Alan Lipscott, Reuben Ship
Music Director: Lou Kosloff
30 Mins.; Fri., 10 p.m.
PABST BEER
NBC, from Hollywood
(Warwick & Legler)

"Life of Riley" returned after a three-month hiatus with a topflight edition of the family situation comedy. The Irving Brecher creation packs a comic wallop by virute of its grounding in some down-to-earth human attitudes, the bickering about money, etc. It doesn't rely only on William Bendix's Brooklynese mangling of language, although his malapropisms earn some hearty yocks.

Kickoff script by Alan Lipscott and Reuben Ship found the likable bungler at first forgetting about his parents' golden anniversary and then getting worried that they were in the poorhouse while the "Surprise Party" radio stanza was flying them to the Coast. This cued in some satiric jibes at giveaway airers. Writing was good, the show opening with a scene in which the Bendixes were arguing about who spends their money and ending with the same verbal tussle.

Bendix registers well as the blustering but sympathetic average man, with good support from Paula Winslowe as the Mrs. and Barbara Eiler and Bobby Ellis as his kids. John Brown scores as Digger O'Dell, the friendly undertaker, although those puns on his lugubrious calling have long since become formularized.

Commercials are based on the "what'll you have" Pabst jingle. Good and timely variation was a World Series-slanted plug in which Bendix was for the man who "yanks" him a chair and "phils" his glass with Pabst, helping him live the "life of Riley." *Bril.*

CARNATION CONTENTED HOUR
With Tony Martin, Jo Stafford, Victor Young orch, Ken Lane Singers; Jimmy Wallington, announcer
Producer-director: Bob Redd
Writer: Alfred Hanson
30 Mins.; Sun., 10 p.m.
CARNATION MILK
CBS, from Hollywood
(Erwin Wasey)

Long one of the top musical shows on radio, the "Carnation Contented Hour" gained new stature Sunday night (8) with the addition of Tony Martin as male vocalist and emcee. With Jo Stafford handling femme vocals and Victor Young's orch backing, the half-hour stint combined some of the best talents in the music field today into a solid song session.

In its musical programming, its script and actual performance, the show was a fine layout. Combining current pops with some fine standards (and some interesting reminiscing by Martin and Miss Stafford), program proved to be one of the best straight-musicals in the field.

Standards from the show were "I've Got the World on a String" and "Bewitched," by Miss Stafford, and "I'll Be Seeing You" and "That Old Black Magic," by Martin, with a duet version of "They Can't Take That Away from Me." Pops were Martin's "La Vie En Rose," and the chirp's "Goodnight, Irene," done with two girls from the Ken Lane Singers in a throwback to the style of the three Stafford sisters. A pleasant surprise was trumpeter Ziggy Elman's "And the Angels Sing," a reprise of his old record hit.

Backing by Young was excellent, and fine choral work was contributed by the Ken Lane Singers. Martin handled his emcee chores easily, and added his touch to a couple of commercials. Jimmy Wallington did the other commercials in his usual genial manner. *Chan.*

JUVENILE JURY
With Jack Barry, Charlie Hankinson, Dickie Orland, Billy Knight, Elizabeth Watson, Laura Mangels; John Scott, announcer
Producer: Dan Enright
30 Mins.; Sun., 7:30 p.m.
GENERAL FOODS
MBS, from New York
(Benton & Bowles)

After five years on the air, "Juvenile Jury" still continues as an amusing, wholesome stanza in which the humor is derived from the off-the-cuff comments of its young panelites. The kids, who range from five to 10 years old, impress as ordinary youngsters, perhaps a bit more glib than most, whose spontaneous gab has a charming mixture of innocent wisdom and delightful non-sequitur.

(Continued on page 38)

REFRESHMENT TIME
With Morton Downey, Stan Freeman, Kitty Kallen, Skylarks, Carmen Mastren orch; Ray Morgan, announcer
Writer: Gordon Auchinloss
Producer-director: Knut Stamner
30 Mins.; Sat., 10:30 a.m.
COCA-COLA
CBS, from N. Y.
(D'Arcy)

Shifting to a Saturday morning slot, Morton Downey is heading up a firstrate musical session for his perennial bankroller, Coca-Cola. This is an unusual program time for so sturdy a show but, if it's a bid for the teenage soft-drink set, its a good idea. The juves are likely to cotton to this snappy presentation of pop tunes as a welcome variation to the dramatized pabulum widely purveyed at this hour.

Format is based on a solid variety of music, slightly interlarded by chatter by Downey and guest performers. Downey, besides being an affable host, handles the bulk of the tunes with his Irish tenor pipes still highly effective. Supporting Downey is the excellent keyboard artist Stan Freeman and the fine vocal group, The Skylarks. On the preem (7), songstress Kitty Kallen scored nicely with renditions of "I Got Tookin'" and "If You Were The Only Girl." Downey delivered "Thou Swell" and "September Song," among other tunes, with the Skylarks giving neat background support. Big assist in achieving a bright tempo for this session goes to Carmen Mastren's orch.

Plugs for the soft drink are easily and listenably delivered by announcer Ray Morgan with occasional assists from Downey. *Herm.*

A DAY IN THE LIFE OF DENNIS DAY
With Day, Barbara Eiler, Verna Felton, Bea Benaderet, others; Charles Dant, music; Verne Smith, announcer
Producer-director: Bill Harding
Writers: Joe Quillan, Lester White, Bill Manhoff
30 Mins., Sat., 9:30 p.m.
COLGATE-PALMOLIVE-PEET
NBC, from Hollywood
(Bates)

The Dennis Day show is back on the air, with Day in his reliable, good form. Domestic comedy, revolving about his personal and family tribulations, is routine formula in story and situations, and couched on a pretty juvenile level, but it has amusing characterizations and dialog that pep it up considerably. There are amusing gags and banter that offset some duds.

Show, however, is a little confusing in that it comprises two programs actually—one the situation comedy, the other having Day in songs—and the two don't dovetail. Saturday's (7) preem, for instance, started off simply with the announcer saying: "Here's Dennis Day to sing "Patricia." When Day finished, the program went into the situation comedy of Day plagued by his mother for having a love affair, which might interfere with his career. After 10 minutes of story line, came an abrupt break, as the announcer suddenly broke in to say Day would sing "I Cross My Fingers." Then back to the story again. There were three songs, last one being "All My Love," and all three were sung ingratiatingly and well. But there was no attempt at integrating or correlating songs with the story, to leave a listener puzzled.

In the story department, Day was involved with an income tax collector, and a dame on the make, and managed to extricate himself from both. He also put on a good bit, imitating an Italian-accented singing teacher. *Bron.*

SILVER LINING
With Fred Dampier
15 Mins.; Sun., 9:45 a.m.
Sustaining
WGR, Buffalo

This is a very pleasant, quiet, early Sunday transcribed show which is now in its seventh year. Fred Dampier, veteran actor and radio figure, reads poetry, proverbs and the like against a musical background. The stint pulls better than 300 letters a week from all walks of life. In addition to reading material, many originals are aired. A variety of contributors from an eight-year-old girl to a Spiritualist minister provide material from which Dampier puts together a good show week after week.

Most pleasing part of the performance is the way Dampier reads. He uses restraint, a good change of voice quality and a good choice of material so that the quarter hour passes rapidly. A program like this could develop a phony dramatic pitch in less capable hands.

EDGAR BERGEN SHOW
With Jane Wyman, guest; Jim Backus, Pat Patrick, Hans Conreid; Ray Noble orch; Bill Baldwin, announcer
Producer: Frank Gill
Writers: Zeno Klinker, Artie Phillips, Norman Paul, Keith Fowler
30 Mins.; Sun., 8 p.m.
COCA-COLA
CBS, from Hollywood
(D'Arcy)

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Writers: Al Simon, Sol Stein, Martin Wark
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NATIONAL SCREEN SERVICE
1600 Broadway, New York 19, N. Y.

Tele Chatter

New York

Tyrell G. Rogers, formerly assistant to DuMont receiver sales chief **Ernest A. Marx**, upped to exec assistant to DuMont veepee **Leonard F. Cramer** . . . **Martin Magner**, freelance director, named assistant to **Worthington Miner** on CBS-TV's "Studio One" production unit. He succeeds **Bob Fryer**, who was upped to CBS-TV casting chief . . . "Private Lives of Ethel and Albert," with **Peg Lynch** and **Alan Bunce** in the roles they originated in radio, bowed into TV Friday (6) as part of NBC's "Kate Smith Show." . . . Colgate bought the final quarter of eight college football games telecast by WPIX, through the Sherman & Marquette agency . . . **Henry Kane** signed to co-script NBC's "Martin Kane, Private Eye" with **Joel Sayre**. . . He's the author of a number of whodunits . . . Clinton Foods signed for another 13 weeks on WABD's "Susan Adams' Kitchen," aired Thursdays from 1:30 to 1:45 p.m. . . . **Bert Lahr, Paul** and **Grace Hartman** and singer **Nancy Donovan** scheduled to head the guest list on DuMont's "Arthur Murray Show," preeming Sunday (15) . . . **Hal Roach, Sr.**, in from Hollywood for two weeks of huddles with network and agency execs on his vidfilms.

Roger Sullivan into ABC-TV's "Pulitzer Prize Playhouse" Friday (13) . . . New faces at WOR-TV are **Milford Fenster**, TV films manager; **Ernest Pittaro**, film editor; **Walter Kapp** and **Harold Neustadt**, production coordinators; **David Traylor**, continuity acceptance; and **Gerald Miller**, artist . . . Inspector Maigret, French private eye created by **George Simenon**, being packaged for video by **George Foley** and **Bob Brockway**, in cooperation with **Isabelle Hewsen**.

Actor **John Carradine** pacted with the Denby Co., indie package agency, for a series of 15-minute video dramatic shows . . . **Don Luftig**, formerly with the Mutual web, joined WATV, Newark, as a producer-director . . . Agent **John Gibbs** set film actor **Richard Carlson** for the lead role in "Road to Jericho" on CBS-TV's "Studio One" Oct. 23 . . . "Party Time at Club Roma," half-hour audience participationer filmed in San Francisco, slated to preem on NBC Saturday night (14). Roma Wine bankrolls, through Foote, Cone & Belding . . . "Jimmy Dudley's Sports Page," series of films of the top college football game each week, preems tonight (Wed.) via DuMont's WABD, with Paterson Motors and Jackson Motors sharing the costs . . . **Jack Murphy**, until now remote chief of the Daily News' WPIX, upped by the station to sports director . . . **Alex Leftwich** inked as director of DuMont's "Hold that Camera" . . . **Dave Gordon**, office manager for Dahlman & Dahlman, goes into the Army Monday (16).

Hollywood

John Wayne and **Ward Bond** brought along their own makeup men when they checked into KTTV for guest appearances on **Roy Maypole's** "In Our Times" to plug the Crusade for Freedom . . . KLAC-TV revamping its disk jockey setup to tighten the overall effect for fall sponsorship . . . CBS' new casting office under **Barbara Hussey** setting up a file on all talent available for television . . . **Sam Sachs**, formerly with the Warner shorts department, prepping a series of teleshows for comics **Jerry Paris** and **Phil Pine** and inked **Johnny O'Day** to turn out the scripts . . . Trans-American Airlines picking up the tab five nights weekly for **Sam Balter's** "Sports Book" on KLAC-TV . . . Religious program tagged "Old Fashioned Meeting" debuted Sunday (8) on KECA-TV. . . . **Jim MacNamara** ankled his job as KLAC news editor after 12 years to become scripter of the Al Jarvis show on KLAC-TV. **Joe Parker** is producing . . . First in a series of 30-minute telepix with an All-Negro cast, tagged "Voices of the Southland," was canned by **Hub Shaw** at a cost of $9,000. All music is choral in the vidfilm which stars **Willy Best, Ruth Mills** and **Theo Washington** . . . **Mal Boyd** will guide **Gene Raymond** around a series of guest shots on New York telestations starting Saturday (14). . . . **Bob Oakley** has filmed a series of tele spots for National Bakers using his wife, **Lois Collier** . . . **Buddy Ebsen** show has been cancelled out of the afternoon schedule and KECA-TV is substituting a western film . . . Chevrolet Dealer **Harry Green** is picking up the tab on "Premiere Theatre" on KECA-TV. Station's "Western Parade of Stars" will be sponsored by Clinard Mitchell Co . . . **Fred Amsel** set as producer of the **Johnny Grant** show . . . **Robert Hill** joined the KECA-TV sales staff . . . KTTV is installing a reading department to take care of program ideas sent in unsolicited. **Fillmore Phipps** will head the department, taking the program scanning chore off the shoulders of program director **Bob Purcell** who, in the past, attempted to screen all ideas to determine whether they were potential shows . . . KECA-TV putting pictures of its talent on station-break cards to plug the programming . . . **Bill Martin** worked out a deal to use semi-amateur talent on his KLAC-TV show that had been screened on shows on other outlets. He plans to plug the show from which the talent originated, but not the channel number or station name.

Chicago

In line with the ABC AM-TV split, **Jerry Vernon** has been named sales manager of the web's central division TV sales department . . . New 60-minute **Louis G. Cowan** package built around emcee **Joe Kelly** was auditioned Monday (9) by NBC-TV here . . . Singer **Nancy Evans** off to N. Y. for video shots . . . **Duane Bogie** departs NBC-TV director post to join Foote, Cone & Belding as tele producer . . . Reflecting hypoed tele set sales, the Hallicrafter Co., last week declared its first dividend in four years . . . **Elsie Matheison** joins Chartoc & Cole package firm as scripter and producer . . . Special events director **George Marr** and **Eddie Jankowski**, former college and pro football star, are conducting 15-minute sports show preceding WTMJ-TV's, Milwaukee, Saturday football telecasts. A. Gettelman Brewing Co., is bankrolling the series . . . WENR-TV's **Toni Gilman** has signed with MCA . . . **Phil Bondelli** is new assistant director at WBKB. . . . Premiere of the "Sid Luckman Football Show" was postponed last week when a power shortage hit WGN-TV . . . **Gene McClure** has been appointed music librarian at WBKB . . . Ventriloquist **Shirley Reed** debuted a new half-hour show on WENR-TV Saturday (7). The Tim Morrow package is aired in the 6:30 to 7 p.m. period . . . **Johnny Desmond** and **Marie MacDonald** guested on **Irv Kupcinet's** "Request Performance" which returned to WGN-TV Sunday (8).

London

Greta Gynt stars with **Clive Morton** in "Summer Lightning" by **Peter Traill**, which has its second performance tomorrow (12) . . . **Mary Naylor** has the "Starlight" show Friday (13) . . . The "Stars in Your Eyes" series begins tonight (11) . . . One-acter, "Double Exit," by radio columnist **Gale Pedrick**, is to be telecast Saturday (14) . . . The Continental Ballet is to dance "The Fall from Grace" next Wednesday (18) . . . The "London Town" feature returns Friday (13), appropriately discussing popular superstitions.

Roanoke — Bill Ashworth has joined WSLS as promotions and publicity director. He was formerly with WDVA, Danville, Va., in the same capacity.

Inside Television

What Arthur Godfrey and video did for the uke business shows signs of being repeated in the yo-yo industry. Use of Chicago teevee to merchandise the stringed playthings is creating a big demand upswing with one company reporting sales last month topping 500 gross, most of them directly attributable to video. The yo-yo firm, Master Top Co., has been sponsoring a half-hour kiddie show featuring Randy Brown on WGN-TV, Chi, for the past month.

A video version of the old private and the colonel who forgot the password switch nearly cost Philco its middle commercial on ABC's "Don McNeill's TV Club" out of Chicago last week.

Only by some fast footwork did announcer Bob Murphy get up on the stage to pick up the cue. To get onto the special set on the apron of the stage, Murphy has to make his entrance through the front of the house. In an attempt to save time, he decided to use the side door only to find the way barred by Jack Manley of ABC's guest relations staff who was stationed there to keep out gatecrashers. Manley failed to recognize the gabber but after sputtering introduction the conscientious gatekeeper permitted the gabber to make his entrance.

Robert Montgomery, producer of NBC-TV's "Lucky Strike Theatre," is scheduled to take over his first starring role in the series this season Oct. 23, when he presents an adaptation of Robert Sherwood's "Petrified Forest." Others in the cast have not yet been set.

Montgomery last season doubled from his production chores into the lead role of "Ride the Pink Horse," repeating the part he played in the film of the same name.

WESTINGHOUSE IN TRANSFER TO WASH.

Philadelphia, Oct. 10.

Westinghouse Radio Stations, Inc., wholly owned subsidiary of Westinghouse Corp., will complete transfer of its general offices from the KYW building here to Washington this week. Walter Benoit, vice-president in charge of radio stations, has already moved its offices to the capital and the departments moving include advertising, sales promotion, programming, and continuity acceptance. Legal and engineering departments shifted to Washington two years ago and general offices are following as facilities have now become available.

Westinghouse chain operates KYW here, and stations in Boston, Portland, Me.; Springfield, Mass.; Pittsburgh, and Fort Wayne.

Airing of Veiled Prophet Ball in St. Louis Carried By 44 Stations Via CBS

St. Louis, Oct. 10.

An estimated 20,000,000 persons in an area between Boston, Birmingham, Minneapolis and Memphis saw the crowning of Eleanor Simmons Koehler as Queen of Love and Beauty at the 72nd Veiled Prophet ball held in the Henry W. Kiel Auditorium Tuesday (3). CBS transmitted the last hour of the two-hour program that was televised by KSD-TV to the 44 stations on its interconnected TV network. With some 6,500,000 TV receivers in the area served by CBS-TV outlets, the potential audience was arrived at by J. L. Van Volkenburg, CBS v.p. in charge of television.

In the St. Louis area, which had 175,000 receiving sets, the Veiled Prophet potential TV audience was estimated at 800,000. The telecast of the ball was the first to be carried by pre-arrangement on a national TV net. Last year KSD-TV's ball telecast was fed to several midwest stations as an emergency fill-in, after transmission of regular net programs was interrupted by coaxial cable trouble. The Veiled Prophet 20-float parade on Wednesday (4) was telecast by KSD.

Radioites to Far East As Air Force Reservists

Hollywood, Oct. 10.

First packet of air force reservists, recalled to active duty from radio stations, left Fairfield-Suisun airbase last week for Tokyo and Korea. Men are all volunteers, and will serve for one year with the Far East Air Force.

Radioites included in the group of 28 newsmen and photographers are Lt. Henry H. Harlan, manager of KDLK, Del Rio, Tex.; Lt. John L. Hartig, announcer-production staffer at KREL, Baytown, Tex., and Lt. James F. Black, news and special events man from KCBD, Lubbock, Tex.

When Col. William P. Nuckels was assigned to the FEAF at the outbreak of the Korean crisis, Lt. Col. Barney Oldfield was assigned to round up a public relations squad of 15 men who were sent in last July. It's expected to set up a unit of men who can be sent to trouble spots quickly to help correspondents.

Status Still Hazy on NLRB Jurisdiction; Is Claiming Radio, Theatres, Studios

Washington, Oct. 10.

National Labor Relations Board will take jurisdiction in virtually all radio stations labor cases, in some cases involving theatres, and in all cases involving the studios and film distributors, it indicated last week. NLRB laid down what it called "a clarifications and definition of areas" in which it will accept jurisdiction, but it isn't seen here as clarifying too much. There are still many gaps.

While reiterating that it considered it had jurisdiction, the Board said it would not exercise this power "over business operations so local in character that a labor dispute would be unlikely to have sufficient impact upon interstate commerce to justify an already burdened federal board in expending time, energy and public funds."

NLRB includes radio stations and networks in the general classification of "instrumentalities and channels of interstate and foreign commerce," and says this is one classification where it will step into labor disputes.

Board said it would accept jurisdiction in labor rows in "establishments which operate as integral parts of a multi-state operation." This covers not only the studios and distributors, but also interstate chains of theatres. Generally speaking, local theatres will be exempted.

A spokesman for the board admitted that the policy statement failed to cover sluch matters as traveling legit shows, traveling circuses, bands playing interstate engagements, etc. The board has yet to clarify its policy in such matters.

Des Moines—Dick Yoakam, news commentator and announcer at WHO, has resigned to join KCRG, Cedar Rapids, as news director.

HAL BLOCK
(Boy Writer)
49 West 57th Street
New York, N. Y.
PLaza 9-7080

LOVE LETTER

Dear COLLIERS:

Thanx so much for "MY LIFE AMONG THE COMEDIANS," and especially those WONDERFUL color pictures on page 31 in this week's issue.

Love and x x x x x.

Hal Block

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CHICAGO SUN-TIMES, Oct. 5, 1950

RADIO-TELEVISION

La Raye Is Tops

By Bill Irvin

If there be any who can say that Martha Raye can't make a production simply out of opening her mouth, let them reserve judgment until they get a gander at Martha on a 16-inch set.

The Raye gal, with her jaws completely unhinged, can be a frightening spectacle, and something that would make even a 20-inch screen look cramped by comparison, but, mouth open or shut, La Raye is still one terrific comedienne.

She romped through the television version of the Cole Porter musical comedy, "Anything Goes," Monday night (8:30—WENR-TV) with the madcap abandon of a whirling dervish with no sense of direction.

Martha doesn't just make with the mouth; she is a nervous breakdown with arms, legs and torso. She muggs, she dances, she writhes. Even in her quieter moments she is a bundle of contortions with trigger-happy reflexes.

* * *

La Raye dominated the excellently staged production of "Anything Goes" on the new ABC-TV series, "Musical Comedy Time." She not only stole the show from such capable performers as John Conte and Billy Lynn, but she tossed it into the deep freeze and swallowed the key.

The televised version of "Anything Goes" had everything that went with the Broadway original except a box office. It had the eye-appeal, the elaborate sets, the expert chroeography and the consummate touch in costuming that Broadway first nighters might expect.

Added to which, it had the book by Howard Lindsay and Russel Crouse and the music of Cole Porter to round it into a top notch production. This was a superb example of what can be done on television with an expertly handled musical comedy.

NEW YORK HERALD TRIBUNE, Oct. 6, 1950

RADIO AND TELEVISION

By JOHN CROSBY

Exuberant, Funny and Tuneful

NBC's newest and biggest production splash in the television dodge is "Musical Comedy Time" which will alternate with the Robert Montgomery theatre every other week on Mondays (NBC-TV 9:30 p.m. E.S.T.). And a mighty welcome show it is, too.

The new operation opened with Cole Porter's 1934 musical comedy, "Anything Goes," an exuberant, terribly funny and magnificently tuneful show. In fact, for the benefit of you younger theatregoers who started trotting to musicals around the time of "Oklahoma," "Anything Goes" is one of the best examples of a type of musical comedy that has all but vanished from our stage.

That is, it is gay, rowdy iconoclastic and there isn't a single serious thought in it. There are no notes of social criticism as there are in "South Pacific," no tragedy as in "Carousel," and nothing even remotely resembling ballet. It is an art form at which American composers and authors excelled, and it's awfully pleasant to see one again after so many years of the more somber musical comedies.

The list of authors is one of the most impressive in recent stage history. Besides Mr. Porter, who turned out one of his best scores, the list includes Guy Bolton, P. G. Wodehouse, Russel Crouse and Howard Lindsay. The story, as I recollect it, was that Messrs. Bolton and Wodehouse concocted the original book, which prominently featured a shipwreck. Then in September, 1934, the Morro Castle burned off the New Jersey coast. One hundred and thirty lives were lost, many others were missing—and well, it was no time to wax humorous about shipwrecks. Messrs. Lindsay and Crouse then rushed to the rescue with a book which was set aboard ship but had nothing to do with shipwrecks.

The original cast was composed of Ethel Merman, Victor Moore and Billy Gaxton. On the NBC show, Martha Raye, a girl of great courage, stepped into the Merman role and did a perfectly wonderful job of it. In fact, if you can't get Miss Merman, Miss Raye is certainly the best substitute around, both as a comedienne and as a singer. The only chore Miss Raye couldn't handle was the lyrics of the title song, "Anything Goes," conceivably the trickiest ever written, considering the speed with which they must be uttered. Come to think of it, I don't think any one can sing that song except Ethel Merman, who could probably sing the Polish section of the telephone directory without skipping a syllable.

Billy Lynn was no substitute for Victor Moore as Marty Moon, Public Enemy No. 13. But there simply aren't any substitutes for Moore, and Mr. Lynn must have seemed adequate to any one who hadn't seen Moore in the original. Much of the topical humor of 1934 didn't stand up very well in 1950. Public Enemy No. 13, for example, doesn't mean half as much to a World War-minded public as it did to one whose memory of John Dillinger were still fresh.

Still, "Anything Goes" weathered the last sixteen years remarkably well. More importantly, it filled a need in television that seemed to me to be crying aloud. Right now television is aflame with variety shows, revues and other musical claptrap that can best be compared to stage shows at the Roxy in a bad week. Musical comedy—in other words, something with a plot and a cast of people who are supposed to represent something besides actors —has been inexplicably missing.

*

Coming up on "Musical Comedy Time" are such excellent old-timers as "Whoopee" (next one up), "Rio Rita," "The Merry Widow" and "The Chocolate Soldier" whose book was inspired by "Arms and the Man," by a playwright named George Bernard Shaw. What they'll do next year I have no idea. All those musicals are, in one way or another, classics and they come along once in a generation.

PHILADELPHIA DAILY NEWS, Oct. 4, 1950

TV CHATTER

By MITCHELL SWARTZ

A bouncing bundle of explosive energy, Martha Raye slam-banged her way to a success in her portrayal of Reno in the initial "Musical Comedy Time" presentation of Cole Porter's "Anything Goes" Monday night on WPTZ.

The show was Broadway in all its glory brought into the living room.

Miss Raye's singing, dancing, and clowning topped anything we've ever seen her do in the movies. And she's no youngster any more, as the camera showed.

The comedy takes place aboard ship. The plot concerns a pretty blond, Hope Harcourt, portrayed weakly at times by Kathryn Mylroie, who is engaged to marry an Englishman, delicate Sir Evelyn Oakleigh.

Of course she really is in love with Billy, an American, played by John Conte, whose singing was fair. By the time the final curtain rings down everything is o.k. She gets Billy and Miss Raye, or Reno, gets the Englishman.

The comedy role of Marty Moon, "Public Enemy No. 13," who is aboard ship disguised as a minister, was played to perfection by Billy Lynn. Marty, who walks about deck with a violin case containing a sub-machine gun, is called upon to deliver a sermon, and when handed prayer books begins to shuffle them like a deck of cards.

High spots in the show were Miss Raye's lusty singing of "Blow, Gabriel, Blow," and a scene in the ship's brig, where the captain, bereft of his trousers, and his back to the camera, utters indignantly that "I'm the captain!"

Miss Raye's reply that "you look more like a rear admiral," was a lu lu.

The show, which will present different musical comedy hits, got off to a grand start, and we'll be looking forward to the next production, "Whoopee," in which Eddie Cantor starred originally. The program alternates on Mondays with the Robert Montgomery show.

"MUSICAL COMEDY TIME"

Sponsored by Procter and Gamble

- Oct. 16th . . . WHOOPEE
- Oct. 30th . . . CHOCOLATE SOLDIER
- Nov. 13th . . . RIO RITA
- Nov. 27th . . . MERRY WIDOW

A
BERNARD L. SCHUBERT, INC.
N. B. C.
PRODUCTION

Radio Reviews

Continued from page 34

Quintet of kids is presented with problems sent in by listeners. Typical query, what to do with a child who shows all visitors her extracted baby teeth, brought the advice that she "glue in the teeth." Other comment, however, was in a more sensible vein. As emcee Jack Barry avoids condescension and gets kids to relax, as in his quizzing them on their vacations.

An effective spot on the airer has the "jury" interview a youngster presenting his problem in person. On the preem a 4½-year-old wanted to know whether on Sundays she should stay home with her father or go out with her mother, and the moppet's dilemma was both amusing and an insight into a family problem. Stanza had a full quota of laughs, although some more serious comment might lend the airer better balance. Barry, however, adds the adult touch in summarizing the peewee panel's views, while preserving their freshness.

John Scott's commercials effectively underscore a variety of sales points for Gaines Dog Food. Device of having the tots identify canines and chat about the breed should appeal to pet lovers. *Bril.*

BOOKS ON TRIAL
With Mary Margaret McBride, Richard Kollmar, Frank B. Gilbreth, Jr., Ernestine Gilbreth Carey; Sterling North, emcee
Producer: Raymond Katz
Director: Milton B. Kaye
30 Mins.; Tues., 8 p.m.
Sustaining
WMGM, New York

"Books On Trial" resumed its live sessions on WMGM, N. Y., last week as an effective airer dealing with the current literary output in a popular manner. Format of a prosecuting attorney criticizing the volume in the docket while a defense attorney and the authors take up the cudgels for the tome allows for full discussion, with the polling of 12 "jurors" from the studio audience providing an index of the public's opinion.

Initialer Tuesday (3) was an attempt to snag a popular audience with a going over of the Frank D. Gilbreth, Jr.-Ernestine Gilbreth Carey "Belles on their Toes" sequel to "Cheaper by the Dozen." That lightweight opus didn't inspire much verbal fireworks, although Richard Kollmar (of WOR's "Dorothy and Dick" team) tried to liven things up by his attacks on "bad books about good mothers." Another radioite, WJZ's Mary Margaret McBride, based her defense brief on sentiment and the book's making her feel "cozy around the heart." She swung the jury, 10-2, with the aid of the two authors and the not-impartial judge, Sterling North. Latter, who had praised "Belles" in his syndicated literati column, wasn't overly prejudiced, however, and kept the conversational ball rolling smoothly. On the whole, though, the stanza lacked the pro-and-con interest which a controversial tome such as "The H Bomb" (scheduled for the second broadcast) would generate. *Bril.*

A PLACE IN THE SUN
With Josephine Hull, others
Writer: Robert Cenedella
Producer: Sam Abelow
Director: Mitchell Grayson
30 Mins., Sun. (8); 5:30 p.m.
CBS, from N. Y.

In line with the Community Chest drive, CBS presented a half-hour drama Sunday (8) dealing with the work done by the Community Chests of America. Drama, revolving around the pertinent subject of old age and the problems attached to it, was effectively presented. Program pointed up the part played by the Family Service Org, a branch of the Community Chest, in trying to help oldsters acclimate themselves to what might be called a new way of life.

Case presented dealt with an aged widow, who after having been her own mainstay for years, found herself without work and living alone with little coin on which to get by. Refusing to notify her married daughter of her plight or her relatives because of sheer pride, the woman is brought to realize, through the aid of a Family Service rep, that she needs the support and company of someone close to her, and that those who don't have relatives or friends can find company and help through the org's facilities.

Josephine Hull handled the part of the widow with intelligence, projecting the woman's fight against the rapidly increasing years with sensitivity. Mitchell Grayson's direction and Sam Abelow's production sustained the right mood. *Gros.*

HIGH LIFE REVIEW
With Lawrence Welk Orch Roberta Lynn, Roy Woldum, Garth Andrews, Myron Florin, Jerry Burke, Champagne Trio; John Weigel, announcer
Producer: Maurice Murray
30 Mins.; Wed., 10 p.m.
MILLER BREWING CO.
ABC, from Milwaukee
(*Mathisson & Assoc.*)

Back for a second year for Miller High Life Beer, the Lawrence Welk orchestra again displays the showmanship that last year made the show one of the top commercial music segments. Welk has essentially a dance band whose popularity is highest in the midwest, but a good programming sense and some excellent showmanship values give the band a wider appeal.

Group featured a wide choice of music, running from "Goodnight, Irene" to a dramatic "America, the Beautiful." Vocalist Roberta Lynn did a good job on "In the Middle of a Riddle," while Garth Andrews was excellent in "America, the Beautiful." Other featured artists were organist Jerry Burke, whistler Roy Woldum and accordionist Myron Florin.

While group's dance style is in the two-step tradition, arrangements for the show were smoother and permitted better use of instrumentation than its regular dance book permits. Initial segment originated from Milwaukee, home of Millers and a stop on Welk's current one-nighter tour. Other shows will originate from wherever the band is touring.

Show is excellent for music devotees and generally diverting for the average listener. *Chan.*

THE LAST HUNDRED YEARS
With Lyle Glazier, Rev. Thomas S. Gee, Rabbi Joseph Fink, James S. Jacobs; Bill Jacobs, moderator
Producer: Paul Martin
30 Mins.; Tues., (3), 8:30 p.m.
Sustaining
WKBW, Buffalo

This one-shot, roundtable type public service show was tied in nicely with the centennial issue of Harper's magazine. Producer Paul Martin has a flair for these timely, intelligent special features. Bill Jacobs, news editor for WKBW, kept the discussion rolling at an even pace. The palaver was woven around the last 100 years of Buffalo history as well as history in general. Panelers generally felt that our complacent attitude, depending on past historical events to pull us out of the fire in the future, was so much whistling in the dark. Rabbi Joseph Fink expressed the view that our technical progress had far overreached our intellectual advancement and that it was time to equalize them.

Rev. Thomas S. Gee indicated that our civilization had been challenged by two world wars with the possibility of a third and it was time to check up and move carefully. Show was for thinking people although definitely not pitched over the heads of any adult listener. *Morce.*

GOLDEN CIRCLE OF THE AIR
With Jim Ameche, Kris Martin
Writer: Marta Alexander
Producer: Eleanor Sprague
15 Mins.; Mon., Wed., Fri., 9:45 a.m.
MAICO
WROW, Albany

Program, being tested in the Albany area, constitutes one of the small though important beginnings of an effort to publicize the problems facing the aged. With 11,000,000 people in the country now past 60—according to figures cited by Jim Ameche on the opening broadcast (4) — and with the certainty that the number will steadily increase, due to expanding developments in medical science, etc., the situation will become, if it isn't already, magnitudinous.

Simple, modestly-budgeted show was mainly live for premiere, but subsequent broadcasts will be transcribed.

"Golden Circle," aptly titled, is principally straight yarning, with slight sound effects and brief voice changes. It is not, on basis of first two shots, too compelling in general listener appeal. Inclusion of interviews and dramatizations might provide punch and pace. Ameche is direct, sincere and ingratiating. Music snatches should be improved or eliminated.

On opener, Ameche teamed with staffer Kris Martin, with whom he had guested via "Morning Watch" for two days. Each did a commercial, neither blatant nor pressured. *Jaco.*

World Series

Continued from page 30

used during the regular season. With men on base, the cameras skillfully anticipated the action on the bunts and hit-and-run plays, except for occasional and probably unavoidable lapses when the cameras shifted to the wrong corner of the diamond. Use of the split-screen for the baserunner on first was made unnecessary by a camera shot from behind third base which oriented all of the infield positions.

The Reflectar lens stirred the biggest interest. When it was focused on the mound, it delineated all the facial muscles of the pitcher with extraordinary clarity. Philly pitcher Ken Heintzelman's grim look in the third game had a particularly strong impact, with this lens generally bringing the players into far more intimate contact with the viewer than would a seat in the field boxes. This lens should have an equally important role in TV's pickup of the major fights.

In Philadelphia, the pickup by WPTZ staff was marked by the use of an overhead camera that captured dramatic shots of the infield. Otherwise, the lensing was conventional and competent. The power failure in the opening game, which knocked out transmission for a couple of early innings, was one of those things. Announcer Jim Britt didn't help matters, however, by announcing over the functioning audio system that video was making rapid strides forwards while Gillette was enjoying the longest commercial in history via a slide that was visible on the screen in lieu of the game's action.

Play-by-play gab by Britt and Jack Brickhauser purveyed the necessary statistical info and was appropriately kept to a position secondary to the screen picture. Plugs for the bankroller were conventional and the attempt to vary the film clips and live testimonials couldn't cover the monotony of the central theme.

Roy Meredith and Bob O'Connor handled the camera production for WOR-TV, with Ralph Giffen calling the shots. For WPTZ, Preston Stover and Cal Jones were in charge of the video pickup.

Cy Howard

Continued from page 27

Canada and England. Deal was set for its syndication by Mirror Enterprises, subsidiary of the Los Angeles Mirror, through Arthur Perles, who merchandises CBS properties.

It's reported that the network gets 50% of the gross intake, with Cy Howard, creator of "Irma," in for a third of the Columbia percentage.

"Irma," under the Hal Wallis production aegis, has been converted into a pix series released by Paramount. The bi-monthly comic book has a 400,000 circulation. Deal has been negotiated whereby Samuel French has the summer stock rights of a play version scripted by James Reach. And Cy Howard is currently involved in transferring "Irma" in video. Radio show, sponsored by Lever Bros., has been a consistent Top 5 entry in the Nielsen sweepstakes.

Merchandising aspect of CBS subsidiary properties is currently rolling in high, with two novels based on "Crime Photographer," jigsaw puzzles based on the "Goldbergs" TV show; comic books based on "Let's Pretend" and "Suspense," and seven license distributions on the "Chuck Wagon" video show, including candies, records, comic books, etc.

Engineers to Spin

Hollywood, Oct. 10.

AFRA won its point in discussions with KLAC and the station will move its engineers into the control room to spin platters henceforth. Station has always used staff announcers for the spinning duties on the Al Jarvis, Don Otis and Dick Haynes shows. Bob McLaughlin and Bill Stewart have always doubled as disk jocks and actual spinners.

AFRA, currently negotiating a new contract with independent stations, has asked an additional $12.50 per week for announcers who spin platters. As a result, station will reorganize control and engineering rooms so that the engineer can sit at the turntable and handle platter shows.

SESAC Ups Its European Transcriptions to 4,000 Tunes; Inks 400 Stations

Transcription library of SESAC, European composers society, has been increased from 3,000 to 4,000 tunes. General manager Kurt A. Jadassohn said the expansion, made without raising rates, was warranted by the growing number of subscribers. Outfit has inked almost 400 stations.

Formed originally as a copyright clearing organization, similar to ASCAP and BMI, SESAC had only 300 tunes in its transcription library in 1946. New release includes band music for the football season.

The service has also increased its script department, as have most of the transcription companies, to answer station demand for continuities from which programs can be built and sold. At present, Jadassohn says, scripts are overshadowing the music itself in importance to the broadcasters. Included in the new material are several children's series which avoid blood-and-thunder.

WTOP

Continued from page 28

erns, with a new gimmick which asks the mopper audience to plug the repeat of the same program for late viewers at 11:15 p. m. Program was one of first innovations under the new management when a composite of all existing surveys gave top rating to the oaters.

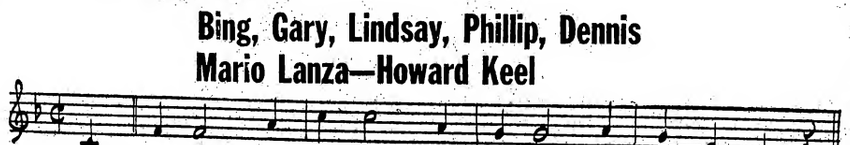
On the femme side, Elinor Lee's a.m. shows have been extended to video, with two half hour shows weekly, with participating sponsorship already half sold in its first two weeks on the air. The new Hazel Markel weekly show, "For You, Milday," is ogling the web to fill the Wednesday 3:30-4 p.m. slot, with no commercials feelers out as yet.

Loudest noise on the new TV agenda is currently being made by "Top of The News," a cooperative effort of the station and the Washington Post staff. A flexible and varied news and personality program, produced by Larry Haas and edited by CBS newsman Walter Kronkite, show features one minute commercial spots between each segment, with 85% of latter sold in initial eight days of the five-times-a-week feature. Rates for the station, incidentally, were recently upped from $70 to $100 per night time TV spot.

Physically, the new owners are coping with the WOIC plant that went with the $1,400,000 deal. At the moment, attention is being concentrated on fancying up the place, building sets and bringing the total of studios to three. Such production essentials as a dressing room, now being built, were missing from the original plant. If the operation expands beyond the present scope, the present TV building may have to be junked and all WTOP activities put under one roof.

Station operations are unified for AM, FM and TV except in the program and sales departments. Latter is completely separate, while sales operates under George Hartford with two staffs.

JEFF ALEXANDER
CURRENT
RADIO:
AMOS 'N' ANDY
HOLLYWOOD STAR PLAYHOUSE
PICTURES:
"CALL ME MISTER"
(Prod. No.) 20th CENTURY FOX
RECORDS:
Bing, Gary, Lindsay, Phillip, Dennis
Mario Lanza—Howard Keel



Management: M. C. A.

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East mid 50's. Exclusive, furnished. Master bedroom, private bath, river view, kitchen privilege, suitable for two. References essential. $225. per month. Call PLaza 3-3926 after 5:30 p.m.

SOCIAL HALL
AVAILABLE FOR REHEARSALS
KENSINGTON HOUSE
200 West 20th St., New York
WA. 9-5121

SEEKING OPPORTUNITY
IN AM OR TV
Young man (27) with initiative and imagination, has traveled extensively as flyer and salesman, Box 105, Variety, 154 West 46th St., New York.

TV's Effect On Orbs Fails To Alarm Medicos

Columbus, Oct. 10.

It's official now, and you have 556 refractionists' word for it, that you don't need to worry about television's effect on your eyes. A survey taken by the Institute for Research in Vision of Ohio State U. and underwritten by the White-Haines Optical Co., of Columbus, indicated that "there is no widespread belief among refractionists that television is contributing to changes in the static refraction of the eye, the status of muscle balance, or to the development of such disorders as glaucoma and cataract, or to any serious impairment of the function and structure of the eye."

The Institute mailed its questionnaire, prepared by Dr. Glenn A. Fry and Dr. Arthur M. Culler, co-directors of the OSU Institute, to 2,125 eye specialists, or what trade calls refractionists, in Ohio, Indiana, Illinois, Michigan, Pennsylvania, West Virginia, Kentucky, and Maryland, an area serviced by 37 TV stations.

Drs. Fry and Culler asked: (1) What increase in eye care is being brought about by television? (2) What visual difficulties are being found which can actually be traced to television? (3) What advice and help professional men can give and are giving to television viewers?

Of 763 replies received, the researchers were able to use 556. Those which were not used were from areas in which TV sets are too scarce and TV reception too poor for the comments to be of value.

First Viewing Fears

The tabulated report showed that 3.41% of refractionists' new patients attribute their visual problems to video. The specialists think that these people feel a sort of hysteria about the effect of TV on the eyes and also some new viewers fail to establish proper viewing habits. Most of the difficulties appeared, they reported, when the set was first installed, and tended to disappear with continued use.

Those consulting eye doctors, the survey showed, mainly fall into two groups: persons over 60 who wear multi-focal lenses in most cases, and viewers suffering from eyestrain.

The older people, the specialists believe, don't have eyestrain and only want a clear image. They can be fixed up several ways, the most common method being the addition of a plus lens over and above the ordinary distance prescription.

Ophthalmologists and optometrists indicated it is difficult to determine whether eyestrain is a direct result of TV viewing. From three to five hours a day more work is added to the eyes of a TV viewer. In the doctors' opinion, many borderline cases where eyecare is needed, show up for the first time when the viewer develops eyestrain.

An average of 30% of those polled find it necessary to prescribe a different pair of lenses or some kind of tint for TV viewing, which would not be prescribed for general use.

The Institute wound up its report by saying that this marks the first authoritative and accurate information ever culled from eye men based on their experiences with television-viewing patients and their visual problems. It also emphasized the need for additional specific researches which must be undertaken before anyone will have full knowledge of TV's impact on eyesight.

Detroit — In further revamping of personnel at WJR, the resignation of Arch Shawd as sales manager was announced by the new veepee and general manager, Worth Kramer. The announcement said that Shawd, associated for three years with the station, felt it advisable to take a complete vacation to hasten his recovery from a serious accident. The activities of the sales department will be directed by Kramer.

Blacklist

Continued from page 27

will have a representative or whether one person will be chosen to rep them all.

In addition to the four nets, the committee is to comprise representatives of the American Assn. of Advertising Agencies, the National Assn. of Broadcasters, AFRA and the Assn. of National Advertisers. AFRA national board has called a meeting for tonight (Wed.) to select its representative on the committee. The committee is to be mainly a fact-finding group. Any recommendations it comes up with as possible solutions are to be returned to the full group for further study.

On another tangent of the problem, Frank Papp, director of NBC TV's "Aldrich Family," resigned last week to "resume work on other projects in which he is involved." It was the ousting of Jean Muir from the cast of "Aldrich," following protests from right-wingers that she was listed in Red Channels, that caused the present situation to erupt. (Miss Muir has categorically denied all charges.) Papp, queried on the reasons for his resignation from the show, declared at first that he had no comment to make but then added that it "has absolutely nothing to do with the Jean Muir case."

British TV

Continued from page 28

pands, more and more artists, particularly visitors from Broadway and Hollywood, welcome the publicity value of a TV engagement, as a single night's showing gives them an audience in excess of a 12-month run at most London theatres.

The drama field, in which British TV has achieved some of its greatest successes, has a powerful lineup for the new season including a number of classics and well-known plays by living authors. There will also be a limited number of productions specially scripted for TV.

Among the dramatic subjects slated for the new season are Galsworthy's "Strife," Shakespeare's "Richard II," "Time and the Conways," by J. B. Priestley, Ibsen's "An Enemy of the People," James Bridie's "Jonah and the Whale" and "The Frogs" by Aristophanes. Two specially written plays already selected are "The Blue Jay" by Lionel Brown and "Granny and the God" by C. and A. Napier.

Slightly less time is devoted to vaudeo as compared with drama, but there are at least two weekly light entertainments included in the programming. More popular features like "Cafe Continental" and "Kaleidescope" will be retained, and a number of new regular series will be making their bow. Among the newcomers will be the Bobby Howes, Terry Thomas and Vic Oliver shows and also a new floor show to take the place of "Rooftop Rendezvous." One of the highlights of the light entertainment lineup will be the production of Eric Maschwitz's musical "Carissima."

NBC Program Curb

Continued from page 29

hours in either the afternoon or evening time periods in one-station communities. In a two-station city it proposed that no station carry the programs of one network for more than three hours within one segment. In a three-station city, the limitation would be four hours a segment.

Except for New York, Los Angeles and Washington, the proposed policy would affect all television cities, including those not connected by coaxial or microwave relay. The Commission stipulated that "delayed broadcasts of network programs by any means whatsoever" would be included.

The studies, covering the week of May 14, showed that NBC had approximately 65% of evening network time in the 17 stations in one-station communities, while CBS had 19%, ABC 11% and DuMont only 5%.

CBS-TV Daytime

Continued from page 29

"Vanity Fair." Daytime programming had been tagged to start several times in the past but the tee-off has been postponed by the web, first to shake down the various shows and then because of the World Series last week.

Under the schedule as now set up, the "Garry Moore Show," which had been aired evenings previously, is to kick off in the 1:30 to 2:30 period. A new Robert Q. Lewis show will follow from 2:30 to 3:30, which Lewis will handle in addition to his Thursday night "Show Goes On" and his Sunday night show for Arnold Bread. Willis will have the 3:30 to 4 slot Mondays and Fridays, with "Meet Your Cover Girl" taking over that period the other three days.

Then "Homemakers" will go from 4 to 4:30 and "Vanity Fair" from 4:30 to 5. "Lucky Pup" picks up from 5 to 5:15, with the pickups from the United Nations tentatively in from 5:15 to 6. Procter & Gamble, incidentally, has bought a quarter-hour, from 2:30 to 2:45 cross-the-board, for a serial titled "First Hundred Years," which is scheduled to preem Dec. 4. At that time, the Lewis show is expected to be trimmed to 45 minutes.

Detroit—The following personnel charges, effective Sunday (15), were announced by WWJ: Charles Penman transfers from WWJ production to WWJ-TV production; Charles Lewis, formerly WWJ announcer, becomes a WWJ producer, and James Lynch, formerly with CKLW, joins the WWJ staff as an announcer.

CIRCLING THE KILOCYCLES

Pittsburgh — Si Steinhauser, radio editor of Press, transcribed four of his Sunday afternoon shows for Hamburg Bros., RCA distributors here, on WPIT in order to vacation for a month in Hollywood. . . . Lois A. Jones has been promoted to post of cost accountant and placed in charge of personnel at WDTV . . . Hilary Bogden and Beckley Smith, Jr., looking after elder Beckley Smith's newscasts on WJAS while latter is on fishing trip . . . Clarence Herisko, local playwright, has his second playlet, "Empty Years," broadcast on CBS Grand Central program. His first was "Detours" . . . Ken Hildebrand and Chuck Garrett picked as announcers for "Welcome Aboard Club," Duquesne Brewing Co.'s half-hour musical on KDKA Saturday nights at 7:30.

San Antonio—"Healthy Living in Our Community," new radio series sponsored by the Bexar County Medical Auxiliary and Society, will start Thursday or. KTSA and will be heard thereafter each week at 1 p.m. for a half-hour. Students from various local schools will participate.

Detroit—Cluett Peabody has renewed its "Nancy Dixon" show cross-the-board on WWJ through Dec. 22. Show, carried for the "Sanforized" trademark, provides listeners with shopping news in three of Detroit's largest department store. Young & Rubicam is agency.

Reading, Pa.—George Carroll has been upped from asst. program director to program director of WEEU here. Nan Heckman has been appointed director of station relations and women's programs. Pete Schoffstall has been added to the continuity staff.

Sebastian's Global Junket

Chicago, Oct. 10.

Chicago's non-commercial FM station, WFJL, in an ambitious public service project, is sending news director Charles Sebastian on a globe-circling news gathering trip, starting off with a looksee at the Korean war front. Sebastian takes his tape recorder to the Korean scene as a fully accredited war correspondent, one of the first indie station newsmen to get the War Departmen. nod in the current hostilities and certainly the first FM newsman to get the assignment.

Newscaster left last week by plane and will tape personalized stories and human interest yarns at the war front, which will be sent back for airing on the Chi station.

good for growing pains

A New York firm of decorators and upholsterers has had to add to its sales force to handle increased leads. Its advertising agency says: "This summer we decided to test radio with the Art Scanlon Show. The results have far exceeded our expectations. Although the months of June, July and August are traditionally the slow months for reupholstery, Art Scanlon kept our client's sales at peak month levels. So satisfied has this client been with WINS results that we plan to increase our time on the Art Scanlon Show, to the exclusion of other media."

Call your WINS representative . . . see him when he calls.

Buy WINS ...it Sells!

WINS 50KW New York

CROSLEY BROADCASTING CORPORATION

Television Reviews

Continued from page 30

a fair saxophone solo on "Somebody Stole My Gal."

The quiz elements are in the usual homey Kyser formula. The questions are still on the grammar school level, with the cap-and-gowned Kyser prompting the contestants unashamedly and, when they miss despite his efforts, calling for the answer from his "students." The queries were given cute stage dressing, however, with quickie sketches and the help of the musicians, and having the prize-seekers sing and dance. Despite his corny puns and overly Southern accent, Kyser makes a showwise emcee and he's backed by a pleasant cast that includes the zany Ish Kabibble, chirpers Michael Douglas and Sue Bennett, and dancers Diane Sinclair and Ken Spaulding.

Vidpic commercials for Ford were good, making excellent use of diagrams. Science-slanted pitch by Dr. Roy K. Marshall, in which he chatted on statistical probability with the aid of a pair of dice, paid off with a neat plug that there's no gambling in Ford production methods. *Bril.*

PAUL WHITEMAN REVUE
With Earl Wrightson, Lina Romay, Eric Victor, Joe Young, Duffy Octet, Paul Whiteman Orch
Writer-Producer: Ward Byram
Director: William H. Brown, Jr.
Choreographer: Frank Westbrook
30 Mins.; Sun., 7 p.m.
GOODYEAR
ABC-TV, from N. Y.
(Young & Rubicam)

Returning for its second year, the Paul Whiteman show remains among the best musical shows on the video airlanes. Aside from its firstrate roster of vocalists, dancers and instrumentalists, this revue is standout for its glittering production dress. In fact, the staging and the layout is so lush that there's a real danger of this show being buried under the physical production. This is a form of productionitis (or the Busby Berkeley complex), which is a tendency to confuse enormity with entertainment values.

This show, however, still has sufficient imaginative elements to match the spectacular backgrounds designed by James McNaughton. This is a review that's cleverly woven around a central theme with the production values and superlative camera work adding the indispensable visual dimensions. In many respects, this show parallels the "Fred Waring Show" on CBS-TV in its expert manipulation of large choral and ballet groups within the relatively narrow framework of the video screen.

On the preem stanza (8), the show was placed in a Louis XIV setting with Whiteman as the royal rake. Whiteman was confined to some minor comedy playing with the other principals but in his role as emcee, he served as a takeoff point for the series of musical offerings. One of the strongest pillars of this show was the excellent hoofing of Eric Victor who was featured in several ballet routines. Joe Young's brief comedics were mild.

Earl Wrightson, the show's baritone regular, also registered strongly with his delivery of "I Kiss Your Hand, Madam" and "La Vie En Rose" while guest songstress Lina Romay spiced up a French version of "St. Louis Woman" and "I Don't Care If The Sun Don't Shine," a current pop which was unique in not having any relation to the revue's theme. The background orch and the Duffy fiddle combo delivered rich brand of music.

An attempt was made to integrate the plugs for Goodyear into the revue but the clever transitions led only to the conventional type of filmed commercials. *Herm.*

I COVER TIMES SQUARE
With Harold Huber, Eric Dressler, Gilbert Mack, Beverley Whitney, Doug Brush, Bill Zuckert
Producer: Huber
Director: Murray Burnett
Writer: Saul Levitt
Music: Ethel Stevens
30 Mins.; Thurs., 10 p.m.
AIR WICK
ABC-TV, from N. Y.
(Weintraub)

"I Cover Times Square" is apparently designed to be a dramatized version of the hectic life led by the average Broadway columnist. As such, the show has a natural peg on which to hang a weekly play, particularly in view of the glamor usually associated with such fourth estaters in the key cities as well as the hinterlands. But, judging from the preem show (5), the series will require considerable shaking down if it's to capitalize on its advantages enough to attract an audience.

Producer-star Harold Huber was the columnist, whose chief hangouts seemed to be the out-of-town newsstand on Times Square and a Second avenue Italian eatery. (What, no Stork Club or Toots Shor's?) Huber naturally was not identified with any of the columnists currently working the Broadway beat, but the donation of some money he ostensibly took as a bribe to the Damon Runyon Cancer Fund left little doubt that Walter Winchell is drawing the honors as pattern-maker for Huber's antics.

Story, while average for TV's half-hour dramatic series, was adequate but the show suffered from a lack of pacing. First 15 minutes had little to offer but dialog and so could have stood up well on radio. Portion after the middle commercial was better visually but by that time it was too late. Several production miscues also helped mar the show. Background mood music was absent when it was needed most and was too loud when it did come in. There were also some minor fluffs, such as featuring only the N. Y. daily tabloids on the out-of-town newsstand.

Huber did an okay job as the columnist, in this stanza out to break up a syndicate controlling the boxing business in the city. His supporting cast was competent, including Eric Dressler as the show biz attorney who was actually the gambling ring's mastermind; Gilbert Mack, as the restaurant impresario; Beverley Whitney, as an ex-champ's deb wife and Bill Zuckert as the ring's strongman.

Commercials for Air Wick were standard. *Stal.*

BEULAH
With Ethel Waters, Butterfly McQueen, Bud Harris, William Post, Jr., Gingr Jones, Clifford Sales
Producer: Pictorial Productions
Director: Jean Yarborough
Writers: Harry Clork, James Hill
30 Mins.; Tues., 7:00 p.m.
PROCTER & GAMBLE
ABC-TV, from New York (film)
(Dancer-Fitzgerald-Sample)

"Beulah" last Tuesday (3) made the transition from AM (it's a cross-the-board strip on CBS for the same sponsor) to TV, but the video preem lacked the spontaneity and humor of the sound medium. The fault lay primarily in the script which crowded all the characters into the 30-minute vehicle, not giving them the full chance to establish their personalities. Except in a few spots the comedy was weak, with improbable situations and unconvincing characterizations.

Yarn revolved around Beulah's employers, the Hendersons, trying to impress a dyspeptic business contact from Mississippi with a pretentious New Orleans dinner. Denoument, which was telegraphed, had Buelah square things with a simple Southern meal of corn bread and greens. What slowed things was several subplots involving jealous arguments among Beulah, her boyfriend, the butler hired for the occasion and a couple of other girls.

Ethel Waters, currently in "Member of the Wedding" on Broadway, takes the title role which Hattie Daniels plays in AM. She lent the part warmth and humor, but there wasn't enough meat in the script to pull the show out of the mediocre class. The Negro roles, standard type characterizations, were competently handled by Butterfly McQueen, Beulah's scatterbrained, trick-voiced friend Oriole, and Bud Harris, Beulah's domineering beau. William Post, Jr. and Gingr Jones play the condescending employers, with Clifford Sales cast as their young son.

Commercials for Dreft and Oxydol have housewives tout the products in words that have an ad copywriter ring. *Bert.*

CHESTER THE PUP
With Sid Stone, cartoonist; Art Whitfield, narrator
Producer: Franklyn Dyson
Writer: George O'Halloran
Director: John Berg
15 Mins.; Sat., 11 a.m.
MASON CANDIES
ABC-TV, from Chicago
(Turner, Leach)

This latest addition to ABC's Saturday morning lineup is pretty lightweight fare even for the kiddies at which the show is targeted. Program is another variation of the cartoon sketching idea with an off-screen gabber narrating the story depicted by the sketches. Sid Stone shows a deft hand with the crayon, drawing the characters as narrator Art Whitfield unfolds the tale but the format seems to wear a bit thin during the quarter-hour show.

Topical tale used on initial stanza (7) dealt with a mythical baseball team and a fabulous pitcher. Poor coordination between Stone's drawing and the narration marred the tale somewhat.

Lengthy middle plug was given by Whitfield working in a candy store set.

A couple of apparent camera miscues cropped up on the initialer. *Dave.*

BIG TOWN
With Pat McVay, Mary K. Wells, William Lee, Anna Minot, others
Producer: Charles Robinson
Director: David Rich
Writers: Robinson, Stephen Longstreet, Aben Kandel
30 Mins., Thurs., 9:30 p.m.
LEVER BROS.
CBS-TV, from New York
(Ruthrauff & Ryan)

"Big Town," long a standard radio meller, is Lever Bros.' second entry into television, with the Lux Theatre preceding it by a week. Judging from the first segment, the move into video was a wise one. Story of the crusading editor of a metropolitan newspaper gains a great deal from the fact that it can be seen as well as heard, and the script and acting values of the first show should put it high on the list of action programs on video.

Script concerned editor Steve Wilson's probe into a graft-ridden section of the city after the political boss of the district threatened to sue his Illustrated Press for libel over a story of a policeman's murder that mentioned graft in the district. Using the murdered cop's widow as a lead, Wilson succeeded in uncovering the graft and dethroning the boss. For all the bravado and romantic nonsense about the reporter bravely walking into danger, the script managed to convey its story well. Parts of Wilson and his girlfriend, Laurelie, were rather trite and cliche-ridden, but producer-writer Charles Robinson offered some excellent characters in the persons of the boss and the widow.

Especially good was William Lee's characterization of the angelic-faced boss, who had the district wrapped up in all manner of protection payoffs. Anna Minot was properly emotional as the widow who was afraid to give Wilson his information. Pat McVay carried off the part of the nonchalant editor easily, and Mary K. Wells was sufficiently pretty and efficient-looking as Laurelie. Lensing, partly on film, was realistic and clear. *Chan.*

VAN & THE GENIE
With Rosamond Vance, Lorenzo Fuller
Producer: Seymour Kaplan
Directors: Bob Colodzin, Lou Florence
15 Mins.; Sun., 12:30 p.m.
ASHER BROS., INC
WPIX, N. Y.
(Manhattan Advertising)

"Van and the Genie" is a novel kids' program which should sell a lot of lollipops for Asher Bros., who sponsor the session in behalf of their "Scotty Pops." For a basic ingredient of the show calls for moppet viewers to send in "wishes" for songs, games or dances accompanied by a wrapper from a box of 12 "Scotty Pops." If a child's wish is used, his photo is reproduced on the TV screen and he also cops a prize of a dog or a watch.

Songs, games, etc., are handled by Rosamond Vance and Lorenzo Fuller. Former appears as "Van," the lady, from the "land of make believe." Fuller, Negro disk jockey for WLIB, N. Y., is the genie. Garbed in clothes reminiscent of an East Indian fakir's attire, the genie pops out of a "wishing box" whenever Van rubs a magic lantern. Both Miss Vance and Fuller maintain the illusion well and suitable backgrounds are of further help in creating a "never-never" land for juvenile dreamers. *Gilb.*

BARBARA WELLES SHOW
With Miss Welles, various guests; announcer, Don McCullough
Producer: Lucy D. Davis
Director: Mende Brown
30 Mins.; Mon.-thru-Fri., 10 a.m.
Participating
WOR-TV, N. Y.

With WOR-TV now on a full daytime basis, "The Barbara Welles Show" stacks up as a suitable half-hour cross-the-board stanza to teeoff the station's daily program slate. On session caught, last Wednesday (4), Miss Welles had a N. Y. city school official as guest along with a panel of housewives who plied him with "why don't you" questions. Another visitor showed the TV audience "how to" care for children of nursery and grammar school age.

A dignified gentleman, deputy school superintendent Dr. Frederick Ernst answered such parental queries as "why don't you eliminate homework"? and "why don't you give teachers tests at the end of the term to see if they're still competent?". Setting was a comfortable one with hostess Miss Welles and Dr. Ernst sharing coffee on a sofa while the hausfraus were arrayed on the far side of the room.

On hand for the "how to" phase of the stanza was Margaret Kennedy of the Wadleigh High School, N. Y., faculty. Her pointers in how to whip up a school lunch and kindred subjects were useful. Show's format calls for other authorities on varied subjects to appear on future Wednesday stanzas to answer "why don't yous?". "How to" feature is retained through the week while celebrity guests from newspaper headlines will fill out the segment on days other than Wednesdays. Withal, the program is competently guided by Miss Welles and represents an intelligent approach to homemaking. *Gilb.*

STUDS PLACE
With Studs Terkel, Beverly Younger, Win Stracke, Chet Roble, others
Producer: W. Biggie Levin
Writer: Charlie Andrews
Director: Dick Locke
30 Mins.; Fri., 9:30 p.m.
CO-OP
ABC-TV, from Chicago

"Studs Place" returned to the air Friday night (6), this time on ABC after being dropped on NBC. ABC is co-oping the show, with Manor House Coffee picking up the tab in Chicago. Show is built around the activities of a group of characters inhabiting a corner eatery operated by Studs Terkel. Although each segment unfolds a more-or-less true-to-life vignette, emphasis is on realism rather than dramatic impact. A difficult assignment but one that is successfully filled by the strong cast of regulars who work without a script from a basic situation outlined by idea man Charlie Andrews. It's the work of proprietor Terkel, Beverly Younger as the waitress, Win Stracke as the folk-singing handyman and Chet Roble as the blues-singing pianist that gives the show its unique quality.

Initial frame on the new web followed faithfully the believable format developed while the series was sustaining. Situation had to do with the opening night Studs had planned for the rib joint. Despite the fact that the new furniture failed to arrive and Roble had forgotten to mail out the invitations, a group of friends dropped in anyway and the session wound up with an impromptu party.

The lighting needs sharpening in spots and the camera work was a bit unsure at times, but otherwise there was the minimum of preem fluffs. *Dave.*

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and

WDEL-TV WILMINGTON DELAWARE

WGAL-TV LANCASTER PENNSYLVANIA

NBC AFFILIATE

STEINMAN STATIONS

Clair R. McCollough, Managing Director

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

Earle Ludgin agency were short and effective, especially the middle plug which had the cast sipping java as part of the show while the off-stage announcer spieled the virtues of the product.

Dave.

SPORTS PAGE
With Kevin Kennedy, Sam Taub, others
Producer: Les Persky
Director: Jerry Friedman
15 Mins.; Tues., Thurs., Fri., 11 p.m.
KIAMIE WEATHER SEAL
WOR-TV, New York

(Product Services Group)

WOR-TV is making a mistake in spotting "Sports Page" immediately after its sports events. Since the show has nothing to do with the event preceding, its irregular timing—first show, on Thursday (5), was listed 11 p.m. but began at about 10:53—could lose a lot of potential viewers.

For the first session was an interesting one. It featured Kevin Kennedy interviewing veteran boxing announcer Sam Taub. Latter related anecdotes about boxers since the turn of the century, compared fighters of today with those of yesteryear, and in all, provided a highly colorful session.

Kevin's handling of Taub was also excellent. Although one of the younger sportcasters, Kennedy has an excellent background in all sports which showed to advantage in this session.

Idea is to rotate a number of sportscasters handling different topics. Following night (6) was to have Stan Lomax list football predictions, for example. Others slated to appear are Curt Gowdy and Guy Lebow, plus guests from various sports.

Lensing was good, switching off from Kennedy to Taub and back smoothly. A slight irritant was a number of signs plugging Kiamie Weather Seal on the walls and desk. Since the product was given adequate commercial time, signs were superfluous. *Chan.*

FOSTER BROOKS SHOW
With Mart-John Duo
Producer: Dick Jackson
30 Mins.; Mon.-thru-Fri., 6 p.m.
WAVE-TV, Louisville

One of the town's radio personalities with a following has made the switch from AM disk jockey chores (recently had a run at WKLO) in morning and afternoon record spots, and from show caught, lad has found an ideal medium for his talents. His peculiar abilities certainly have more scope on TV than they ever had on radio.

Brooks presents a many-sided character to his TV viewers. He can be serious, and point up his comments, or he can get in a zany mood and cause lookers to wonder what he will do next. He's terrific on ad lib and throwaways and is acquiring ease and flexibility in front of the cameras. Plus his comedic talents, Brooks has an excellent singing voice, which he gives frequent workouts with the Mart-John Duo, piano and bass fiddle, as background. This sepia combo, currently working in local cocktaileries, register on video. Pianist has a wide repertoire of pops, and gets a lot of music from the 88.

Producer Dick Jackson and Brooks collab on the ideas for the show, and these range all the way from card tricks, to telephone gimmicks and conversations with at-home viewers. As long as the boys can come up with ideas and stunts to give the show a new twist nightly, looks like the Foster Brooks show will build a big audience. *Wied.*

EYE-DENTIFY
With Mowry Lowe
15 Mins.; Thurs., 7 p.m.
WJAR-TV, Providence, R. I.

"EYE-Dentify" brings to televiewers a program similar to an old radio standby hereabouts, "Tello-Test," in which home viewers get a chance to earn some money by identifying familiar Rhode Island buildings, scenes, or parts thereof.

To qualify for a chance at the mystery picture, televiewers who are called, must first identify a fairly simple pic for which they receive a $5 check. The longer the mystery picture goes unidentified, the bigger the jackpot is for the succeeding contestant. An additional $5 is added for each failure. Viewers are asked to send in cards with their name and telephone number and these are chosen as the show progresses.

Mowry Lowe, who handles the calls, has had years of a.m. quiz type programs behind him, and handles this chore fairly easily. Show moves fairly smoothly, with commercials, Howard & Lewis Ford auto dealers, held to a minimum. Camera work on second show caught also handled well. *Malo.*

RUTH ROWE'S MODERN HOME KITCHEN
With Mrs. Gertrude Wilkinson, Elise Manning, guests
Writer: Mrs. Wilkinson
Producer: Joseph Beckham
Director: Jerry Friedman
30 Mins.; Mon.-Fri.; 10:30 a.m.
Sustaining
WOR-TV, N. Y.

Housewives interested in picking up pointers on cooking and food preparation will find this program serviceable. The hints and demonstrations offered the viewers impress as having some value and aren't too difficult to follow. However, show bogs down considerably during the various chit chat sessions. Mrs. Gertrude Wilkinson, who conducts this cross-the-board entry, in the guise of Ruth Rowe, fails to generate a relaxed feeling when talking to the different participants on the program. But she's okay when working in the kitchen.

On show caught Thursday (5), Mrs. Wilkinson brought on two guests. The first, Nancy Rowe, demonstrated how to make a banana milk shake, adding an effective commentary on its nutricious value. Also guesting was Paul Chatelain, director of sales for the Hotel Roosevelt, N. Y. It was his job to show the audience how the salad served at the hotel is prepared and how the dressing for it is made. This proved to be informative with Chatelain himself preparing the dish.

However, some introductory conversation between Mrs. Wilkinson and Chatelain seemed strained and made for uncomfortable viewing. Assisting Mrs. Wilkinson on the show is Elise Manning. A "Chiquita Banana" commercial on film was tied in smartly with the bit devoted to the making of banana milk shakes. Show is inaugurating a special stint this week which calls for listeners to send in the names of certain dishes they find impossible to make, with Mrs. Wilkinson in turn demonstrating the proper preparation via the video screen. *Gros.*

Tele Followup

Continued from page 30

death. Denouement showed the youngster, after hearing her aunt's scream, finally break into a smile and skip merrily across the room.

Fine production and thesping were credits to producer Martin Ritt and director Yul Brynner. Small supporting cast was standout, including Nan MacFarland as the aunt and John Shellie as the little girl's doctor. Mood was deftly backgrounded by the score, composed and played on a single electric guitar by Tony Mottola.

Previously an early-Sunday evening WNBT, N. Y. airer, "Say It With Acting" has moved to the 11:15 p.m. time slot Sunday. Half-hour charade show originally had Ben Grauer as emcee, but Bill Stern now supervises the contestants since Grauer was unable to fit the new time segment into his schedule.

Stern proved a facile host. His repartee with the participants was good and he seemed to be fully at home with a parlor game as he is with a gridiron match. Pitted against each other on the Oct. 1 show were the Arthur Murray Dancers (three gals and a guy) and four femmes from "Gentlemen Prefer Blondes."

For the uninitiated, contestants act out sayings and titles such as "beauty is only skin deep" or "sing no sad songs for me." Team that guesses the phrase in the least time wins. Home viewers obviously glean a vicarious interest in the proceedings and at the finale Stern enacts a special charade for setowners.

Picking up the tab are the Friendly Frost Stores, appliance outfit, and Bruno-New York, wholesale distrib of various appliances. Their plugs are well integrated. Despite the late hour, this charader should command a fair audience.

"Hold That Camera," Du Mont's revamped Friday night (8:30-9) variety slot, could be a diverting half-hour but for a few irritants, chief of which is its seeming propensity to plug everything and anything. Friday's (6) segment had hostess Kyle MacDonnell plugging guest gagwriter Hal Block's Colliers' piece, guest comic Joey Adams' new radio show, and the Cass County Boys' Madison Sq. Garden appearance. In return, everyone gave a great, big plug each for show's new sponsor, Esquire Boot Polish. And there were the regular commercials, to boot.

Show is set in the "Camera Room," a nitery-type setup with a clear aisle (for performing) surrounded by tables. Miss MacDonnell operated from the aisle among the tables, asking celebrities present (dancer Wally Wanger, singer Phil Britto) to take a bow, and interviewing and bringing out the show's performers. She also sang a few songs, spotted between acts, in a pleasant, lilting fashion.

Block retold a few of his anecdotes concerning his life among the comedians, handling himself nicely. The Cass County Boys, who accompany Gene Autry on his Columbia Records, were good in their two songs. And dancer Ramona Lang contributed some solid terping. Surprisingly, weakest part of the show was Joey Adams' bit. Comic apparently came unprepared, for some of his gags were given up for lost years ago. In addition, he simply stood stock still while telling them, contributing to the dullness.

Probably the show's strongest asset is its air of informality. If Miss MacDonnell can keep it up, the program should catch on.

CBS-TV's "What's My Line," aired previously on alternate Wednesday nights, has been moved into the Sunday night at 10:30 slot on a weekly basis. Judging by the teeoff this week (8) in the new period, the program rated the move. One of the more novel ideas in the realm of panel shows, the Mark Goodson-Bill Todman package lets viewers in for plenty of chuckles as the four-person panel tries to guess the occupations of the various guests.

With John Daly as moderator, the panel continues to comprise Dorothy Kilgallen, Louis Untermeyer, Arlene Francis and Hal Block. Group, along with their gags, showed plenty of perception in ferreting the right answers. They also took good advantage of the situation in their questions to the first participant, who was a mattress tester by trade. Both the studio and home audiences are let in on the answers from the start, so that the questions to the tester elicited some good double-entendre reactons. None of this was in poor taste, incidentally, although Daly seemed to be enjoying himself a little too much with the answers.

"Through Wendy's Window," Wendy Barrie's WNBT, N. Y. early Saturday evening show, dished up the Stuart Ostrow singers as guests for last week's telecast. Teenage group showed good harmony with "Make Mine Country Style," their only allotted number.

Vocal unit recently won an award on CBS-TV's "Prize Performance." Unfortunately, their brief stint for "Wendy's Window" was hardly ample enough to acquaint viewers with the kids' real potentialities. Interviewed by Miss Barrie, 18-year-old Ostrow explained the group's origin and professional aims. In turn, Miss B. gifted him with a watch and a piece of candy. It was somewhat of a letdown after the harmonizing.

Thomson, Ga.—For the second year in a row, Johnson Motor Co., Ford dealers in Thomson, will broadcast the complete football schedule, play-by-play, of the Thomson High School football games. All 10 games will be broadcast, with Ed Kobak giving the description of the games over WTWA.

VOCAL GROUP SINGERS WANTED

for major T.V. show. Auditions Thursday (Oct. 12th), Friday (Oct. 13th). Between 5 & 7 P.M., Room 616, 113 West 57th St., New York, N. Y.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)

Dear BILLY ROSE,

For a lot of laughs you should read

ATKINSON OF THE TIMES

Just send one buck to the Louisville (Ky.) Times and they will send you a copy of the book "DOWN DRAFTS" by Buddy Atkinson, whose photo graces this page. Discovered this lad while playing the Brown Hotel recently.

A sample of his daily column is published herewith. I think such stuff should be syndicated and I wish you'd tell me how to go about it.

Sincerely,
JAY MARSHALL

The extent of a father's affection for his first born can be determined only after he has had the excurciating pleasure of feeding it. When he wipes the chopped liver from his eyebrows and the spinach from his ears and says, "I brought that child into the world and I am still proud of it" then he may accept all future Father's Day ties without a pang of conscience.

Unless the father has read Trader Horn's great book on the "Forced Feeding of Adult Tigers" he has no idea of the challenge that his mate has thrown down when she dares him to feed the nestling.

These be the things that he must remember: that out of the mouths of babes come three out of every four spoonfuls of spinach put in them; that never blows so red the rose as the face of a baby that glories in strangulation; that cursing will not help.

The festivities should be opened with short talk on food waste and the current prices of baby food. Try to look the feedee in the eye during all of this, no matter how jaundiced the look you receive in return.

Extraordinary care must be exercised in getting the first spoonful into the mouth. In case there is a contortion on the receiving end midway your first thrust and the contents are deposited in either eye, relations are never the same thereafter. A baby's gaze through liver laden eyelids is a baleful thing.

A few dry runs with the spoon might be advisable. Some babies you have to lead and some give you a still target. In case of the latter, if you use Kentucky windage, aim a bit low and to the right.

Should your young opponent wish to wrestle for possession of the feeding instrument, default immediately. By the mastery of juvenile judo, enough pressure is brought on the spoon to flip its contents a good 30 feet not counting the roll.

If you manage to tamp down the first five helpings without mishap, remember to retain an humble mien. Nothing so incites a baby to rashness as the sight of an over-confident parent. In re-establishing the status quo, talented youngsters will (1) plain choke (2) stop breathing.

These are unhappy times. In the event of choking hoist the chokee by the heels (with the head clear of the floor) and jiggle. Take care that only the offending food is resurrected lest you undo your own storage.

To remedy the self-imposed asphyxiation, you may either pinch the victim or leave the room and wait for it to explode. The result is quite loud in either case.

With decent luck, the mission should be accomplished in half an hour. From the amount of food clinging to the baby's person there will be some doubt as to whether you fed it orally or by osmosis. Return the baby to its mother at this point, but tidy it up a bit so she will recognize it.

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JAY MARSHALL

Currently
DESERT INN, LAS VEGAS, NEVADA

Mgt.: MARK J. LEDDY
LEON NEWMAN

AFM, Recording Companies Reach Better Relationship After Tangling

Strain between disk companies and the American Federation of Musicians, following the latter's ban on dubbing vocals atop previously taped instrumentations, is easing up, with the union promising a more flexible application of this and other rulings surrounding waxing practices. Major diskeries, while conceding the union's right to bar dubbing, were chiefly irritated by a related AFM ruling which demanded payment for musicians once the musicians were engaged for a recording date whether the session was held or not. Under the dubbing ban, if a star vocalist became ill, the cost of the musicians represented a total loss to the diskeries.

Currently, however, the AFM is yielding on the strict application of both rulings. If a star vocalist becomes ill, the AFM is permitting cancellation of the date with the understanding that the same musicians will be booked when recording becomes possible. It's understood that the AFM is also mulling the possibility of granting permission to cut the instrumentations alone under such circumstances. Diskery execs are not too confident, however, that the AFM will grant this right since the union would fear abuse of this privilege.

RCA Victor and national AFM execs made a compromise agreement on a test dispute that stemmed from a cancellation of a Jane Pickens' recording session. Some 20 musicians were engaged and AFM's N.Y. Local 802 demanded payment for this date as well as the subsequent recording session. Under the Victor-AFM deal, which is expected to set a pattern for similar cases, the AFM decided that only those musicians who were hired for the date, but not used for the recording session, were to be paid under the no-cancellation clause. Before gaining this point, Victor carried its challenge to top AFM echelons.

NAME BAND POLICY FOR D.C. AND BUFF STATLERS

The Statler hotel chain is going all out for bands in Washington and Buffalo. Orchs booked into both locations are being pushed by the chain as part of a "Parade of Bands" promotion. Musical crews, most of name stature, will supply the sale entertainment at both situations which in the past offered acts, in addition to bands, a policy still maintained at some of the other Statler outlets.

Shep Fields' orch goes into the Washington Statler, Monday (16) for two weeks, following Ted Weems' band, which finishes its current engagement there Saturday (14). Chuck Foster's crew goes in behind Fields for two weeks, starting Oct. 30, with Lawrence Welk's band coming in Nov. 13 for two weeks.

Same bands will fill engagements at the Buffalo Statler, which currently is offering Hildegarde, along with her accompanist, Salvatore Gioe, and the William Norris orch. Weems is slated to follow, Oct. 17-Nov. 12; Foster, Nov. 14-26; Fields, Nov. 28-Dec. 10, and Welk, Dec. 12-23. Benny Strong's orch is scheduled to begin an engagement there Dec. 25.

Too Late Last Xmas, Now Gets Big Promotion

Christmas song which attracted considerable attention last year in Philadelphia through the efforts of disk jockey Stu Wayne is getting a big promotional push this year by Broadway Music. Song, "Christmas in My Heart," by Jerry Bresner Ray Madison and Jerry Kanner, came out too late last year to warrant recording activity, but disk jockey waxings by June Winter on the Mayfair label were sent out.

Wayne, on WPEN, pushed the tune strongly in Philly and created some excitement there. This year Mercury picked up the Mayfair master for release on its own label, and Broadway exec Dick Kuhn has set recordings by Fran Allison on RCA Victor and Percy Faith on Columbia.

N.Y. Philharmonic Set For Edinburgh '51 Fest

Edinburgh, Sept. 26.

The visit to the 1951 International Festival of Music and Drama by the New York Philharmonic Orchestra will be limited to Edinburgh, it is reported here. No other concerts will be given by the orch in Europe during 1951. There are 12 performances set, six under Professor Bruno Walter and six under Dimitri Mitropoulos.

Several noted soloists, including Dame Myra Hess, Zino Francescatti and Rudolf Serkin, are expected to appear with the orchestra.

Other musical outfits set for the 1951 Festival include the Royal Philharmonic and Halle Orchestras under their permanent conductors, Sir Thomas Beecham and Sir John Barbirolli. Kathleen Ferrier and Bruno Walter are likely to give two Lieder recitals in the Usher Hall.

The Glyndebourne Opera Co. also is set while the Sadler's Wells Opera will stage the world preem of Benjamin Britten's new opera, "Billy Budd." Ballet will be represented by the Sadler's Wells Co.

Columbia Releasing Third 'Hear It' Album

Columbia Records is releasing a third "I Can Hear It Now" album, covering the period in American history from 1919 to 1932. Album, which was shipped to distributors early this week, again features CBS commentator Edward R. Murrow.

First two albums cover the periods from 1932 to 1945 and 1945 to 1949. New one re-enacts some of the voices, because of the absence or poor quality of the recordings available, sticking to original scripts. Among voices featured are former Presidents Wilson, Harding, Coolidge, Hoover and Franklin D. Roosevelt; Will Rogers; Al Smith; William Allen White; Jimmy Walker, and others.

Kaye Goes Horsey

Sammy Kaye's orch, which began a one-niter tour last week, will play the Baton Rouge, La., horse show Nov. 9-12.

Band is booked solidly this month except for one open day.

Best British Sheet Sellers

(Week ending Sept. 30)

London, Oct. 2.

Silver Dollar	Pic.
Bewitched	Sterling
Mona Lisa	New World
Sam's Song	Sterling
Have I Told You	Leeds
Sentimental Me	Cinephonic
Blackbird	Box & Cox
Once in a While	Magna
Goodnight Irene	Leeds
Daddy's Little Girl	Yale
If I Loved You	Williamson
Count Every Star	Imperia

Second 12

Ashes of Roses	Connelly
Tzena Tzena Tzena	Leeds
Quicksilver	Morris
My Foolish Heart	Sun
Candy & Cake	Dash
Have Eyes for You	Feldman
Let's Do It Again	Lennox
Your Heart, My Heart	Wright
Me and My Shadow	F. D. & H.
Piano Roll Blues	Leeds
Happy Times	Feldman
Dearie	Connelly

Dutch Music Biz At a Low Ebb

Low purchasing power in Holland has kept the music business there at a poor level, according to H. Ch. Gomperts, president of Editions Internationales Basart. Gomperts departed for Amsterdam Monday (19) after three weeks in New York huddling with Leeds Music and Music Publishers Holding Corp., which he reps in the Netherlands.

Lack of proper purchasing power and high prices make the average hit among a 10,000-15,000 copy seller, Gomperts said. There have been a few songs that have sold as many at 45,000, he added, but these are very infrequent. About 50% of publisher income comes from performances on the country's two radio stations, he said.

Gomperts also noted a growing trend in Holland toward favoring American songs as opposed to German music. Up to the end of the second World War, he said, German music was far and away the leader in the Netherlands. Since 1945, however, American music has been climbing in favor, until now about 50% of music played and sold in Holland is American, with the rest divided among England, Germany, France and other countries.

Apart from huddling with Leeds and Warner execs, Gomperts picked up rights while in N. Y. to "Goodnight, Irene," from Cromwell Music, and the British "Two on a Tandem" from English publisher Ed Kassner, who is also in N. Y.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Bing Crosby-Patti Andrews: "If I Were a Bell"-"I've Never Been in Love Before" (Decca). Two more tunes from **Frank Loesser's** musical, "Guys and Dolls," in contrasting moods. "Bell," with its bright beat and smart lyric, is a surefire hit and this free-wheeling Crosby-Andrews duet should send it winging. **Frankie Laine's** version for Mercury is a differently-styled but equally solid cut. On the Decca flipover, Crosby solos a conventional ballad. **Axel Stordahl's** orch accomps.

Perry Como: "So Long Sally"-"Marcheta" (Victor). "Sally" is a sweetly sad ballad that registers big via this simple Como rendition. **Paul Weston's** more elaborate orch and choral treatment for Columbia has an excellent sound but lacks intimacy. Como gives another firstrate vocal on the oldie, "Marcheta." **Mitchell Ayres** orch backs up.

Erskine Hawkins Orch: "Tennessee Waltz"-"Skippin' and a Hoppin'" (Coral). "Tennessee Waltz" is an outstanding number that rates special attention. **Ace Harris'** vocal gives this side a terrific emotional wallop that is sustained over repeated spins. Solid jock and juke fare. Bottom deck is a driving instrumental.

Frank Sinatra: "Accidents Will Happen"-"One Finger Melody" (Columbia). Sinatra is in his best form in some time on "Accidents," from the Paramount pic, "Mr. Music." It's a slow ballad perfectly matched to his crooning style. "Melody" has some pleasing musical figures to hold it up. **Axel Stordahl** is once again backgrounding Sinatra's disks.

Joe Graydon: "Somewhere, Somehow, Someday"-"I've Never Been in Love Before" (Coral). "Somewhere," a fine ballad with a lovely lyric over a lilting beat, gets a rich and tasteful treatment on this side, with Joe Graydon neatly vocalling in front of **George Cates** orch and the **Heartbeats** choral group. **Eve Young** and **Jack Pleis** orch have a good cut for London but the side is marred by tricky echo effects. **Trudy Richards'** slice for M-G-M is neatly styled on a slightly faster tempo. On the Coral flipover, Graydon nicely delivers the **Frank Loesser** tune.

Art Mooney Orch: "Serenade in Blue"-"Aren't We All" (M-G-M). "Serenade," from the 20th-Fox pic, "Orchestra Wives," gets a solid treatment by the Mooney orch with **Matt DeLila** and the **Cloverleafs** handling the vocal. It's a clean sharp-sounding side executed on a firm beat. Reverse is an okay interpretation of the fine oldie, the Cloverleafs delivering the vocal chorus.

Bing Crosby: "A Marshmallow World"-"Looks Like a Cold, Cold Winter"; "Autumn Leaves"-"This Is the Time" (Decca). More firstrate sides by Crosby who is delivering in his best relaxed style. "Marshmallow World," is solid winter-season novelty, should bounce into the hit lists with this cut. "Winter" gets its best treatment on this side and should stir some noise. **Sonny Burke orch** and **Lee Gordon Singers** accomp. "Autumn Leaves" is a lovely ballad with a big potential. "Time" also rates strongly. **Axel Stordahl's** orch accomps.

Betty Hutton-Perry Como: "A Bushel and a Peck"-"She's a Lady" (Victor). The scramble on "Bushel" is fierce but this Hutton-Como cut should have no trouble in stepping out among the front-runners in the field. Miss Hutton's vocal zanyisms neatly contrast with Como's casual manner. **The Kitty Kallen-Richard Hayes** slice for Mercury is another okay duet. **Doris Day's** solo for Columbia pars the songstress' customary sock delivery, this side getting a big assist from a fine string background. **Connie Haines** also punches this number across for Coral, with backing from a male vocal group and the Morey Feld combo. Victor bottom deck is a cleverly written item. **Mitchell Ayres** orch backs up.

Gordon Jenkins Orch and Chorus-Bill Kenny: "Stranger in the City"-"Our Lady of Fatima" (Decca). Bill Kenny, **Ink Spots'** tenor, delivers a strange and dramatic religious number, "Stranger in the City," which should make some impact during the holiday season. Reverse is a good rendition of another religioso item. **Gordon Jenkins** orch and chorus furnishes excellent backgrounds.

Jack Smith: "Ca Va Ca Va"-"All My Love" (Columbia). "Ca Va," a French importation, is excellent material for Smith's personality style. He gives this item a cute workover that sells. Equally at home with ballads, Smith delivers neatly on "All My Love."

Bob Dewey Orch: "Beloved, Be Faithful"; "Home"; "Somebody's Crying"-"Get Happy" (Victor). Newly organized RCA Victor band, under **Dewey Bergman's** baton, dishes up clean, danceable brand of music in a sweet style that, at many points, overlaps with the **Guy Lombardo** and **Sammy Kaye** styles. Bergman, former Lombardo arranger, accents the reeds on top of a good beat. Combo is especially effective on "Get Happy," riding a snappier tempo. **Tommy Furtado** handles the vocals in firstrate style.

Platter Pointers

With football in the air, diskeries are rushing their sets of college tunes. **Percy Faith** has packaged a good collection for Columbia as has **Vaughn Monroe** for Victor and **Russ Morgan** for Decca . . . "Molasses" is a meretricious tune but seems to be catching on nonetheless. **Roberta Quinlan** comes up with another sticky version of the tune backed by **Jan August** for Mercury. This number, however, may have the good effect of killing off this type of novelty, it's hoped . . . **Bob Crosby's Bob Cats** drive home another solid side in "Rainbow Gal" (Coral) . **Al Morgan** vocals excellently on "The Place Where I Worship," for London . . . **Betty Clooney**, sister of **Rosemary Clooney**, shows fine talent on the King Record side, "When You Love" . . . **Russ Emery** has a good jock and juke side in "I'm With You" (Columbia) . . One of the best of the numerous slices on "The Petite Waltz" is **Jerry Murad's Harmonicats** for Mercury . . **Sarah Vaughan** is tops in a couple of oldies, "Don't Worry About Me" and "I Cover The Waterfront" for M-G-M and on "Perdido" and "Whippa-Whippa-Woo" for Columbia . . . Another good slice of "Life Is So Peculiar" by **Monica Lewis** (M-G-M) . . . In a strictly jazz vein, the superlative sax of **Johnny Hodges** is featured in "It Shouldn't Happen To A Dream" on Mercer Records . . . Remington Records has packaged two fine jazz long-play sets by **Ethel Waters** and **Sarah Vaughan** . . . "When You Kiss A Stranger" is an interesting tune delivered by **Sonny Calello** for Apollo Records . . . "My Tears Won't Dry," vocalled by **Tony Arden** for Columbia, is worthwhile . . . Decca has packaged orchestral versions of the "Kiss Me Kate" and "South Pacific" scores on one long-play disk, New Queens Hall orch playing under **Louis Levy** . . . Another solid "Dance Date" disk by **Harry James** for Columbia . . . **Georgia Gibbs'** version of "If I Were A Bell" is strong (Coral) .

VARIETY 10 Best Sellers on Coin-Machines Week of Oct. 7

1.	**GOODNIGHT IRENE (10) (Spencer)**	*Jenkins-Weavers* ..... *Decca* *Frank Sinatra* ..... *Columbia*
2.	**MONA LISA (14) (Paramount)**	*King Cole Trio* ..... *Capitol* *Victor Young* ..... *Decca*
3.	**ALL MY LOVE (5) (Mills)**	*Patti Page* ..... *Mercury*
4.	**CAN ANYONE EXPLAIN (6) (Valando)**	*Ames Bros.* ..... *Coral*
5.	**SIMPLE MELODY (9) (Berlin)**	*Bing & Gary Crosby* ..... *Decca*
6.	**TZENA, TZENA, TZENA (13) (Cromwell)**	*Jenkins-Weavers* ..... *Decca* *Mitch Miller* ..... *Columbia*
7.	**I'LL NEVER BE FREE (2) (Valando)**	*Kay Starr-Tenn. Ernie* ... *Capitol*
8.	**LA VIE EN ROSE (7) (Harms)**	*Tony Martin* ..... *Victor*
9.	**MUSIC MAESTRO PLEASE (2) (Bourne)**	*Frankie Laine* ..... *Mercury* *Tony Martin* ..... *Victor*
10.	**SAM'S SONG (12) (Weiss)**	*Bing & Gary Crosby* ..... *Decca* *Joe "Fingers" Carr* ..... *Capitol*

Second Group

CINCINNATI DANCING PIG (Hickory)	*Red Foley* ..... *Decca* *Vic Damone* ..... *Mercury*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine* ..... *Mercury*
HARBOR LIGHTS (Chappell)	*Sammy Kaye* ..... *Columbia*
BONAPARTE'S RETREAT (10) (Acuff-R)	*Kay Starr* ..... *Capitol*
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter* ..... *Victor*
I LOVE THE GUY (Shapiro-B)	*Fran Warren* ..... *Victor*
I'M FOREVER BLOWING BUBBLES (Remick)	*Jenkins-Shaw* ..... *Decca*
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin* ..... *Capitol*
VAGABOND SHOES (Jefferson)	*Vic Damone* ..... *Mercury*
I WANNA BE LOVED (18) (Supreme)	*Andrews Sis-Jenkins* ..... *Decca* *Billy Eckstine* ..... *M-G-M*
OUR LADY OF FATIMA (Robbins)	*Kallen-Hayes* ..... *Mercury* *Red Foley* ..... *Decca*
JUST SAY I LOVE HER (ABC) **NO OTHER LOVE (Disney)**	*Johnny Desmond* ..... *M-G-M* *Jo Stafford* ..... *Capitol*
PATRICIA (BVC)	*Perry Como* ..... *Victor*
ORANGE COLORED SKY (Frank)	*King Cole-Kenton* ..... *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Col Records Preps N. Y. Suits Vs. Retailers on Fair Trade 'Violations'

Major crackdown against New York disk discount houses by Columbia Records is imminent. Columbia is preparing to prosecute a number of the record retailers under the N. Y. state Feld-Crawford fair trade statute. Actual details have not been disclosed, but Col legalites promise that court action will be filed later this week.

Move represents the first attempt by a diskery to bring direct legal pressure to fair-trade its merchandise. A month ago, Columbia announced that it would invoke the provisions of the fair trades act to eliminate price-cutting that was bringing the retail price of records down as much as 30%. But no legal action was expected from Columbia. The move by Columbia was also the first time a diskery had directly intervened in the matter. Fair-trading of merchandise had been tried by Times-Columbia, its N. Y. distributor, but with little success.

It was hoped at the time by Columbia that its action would be followed by other waxeries. Up to this time, however none has followed suit. It's expected that the other diskeries will watch the impending court actions closely to see what success Columbia has.

Meanwhile, the head of one of the city's leading retail discount houses continued to express doubts that Columbia would carry through any court action. First, he said, the fair trades act at many points crosses the federal anti-trust acts. He said that the discount houses could use as a defense in any court action the argument that the diskery would be in restraint of trade in trying to invoke the fair trades act.

Col to Wax New Porter Musical

Columbia Records this week snared the rights to the original-cast album of Cole Porter's new musical, "Out of This World," which bows at the Century theatre, N. Y., Nov. 30. Columbia artists and repertoire chief Mitch Miller set the deal with Saint Subber and Lemuel Ayers, producers of the show.

Album, which will feature William Eythe and Charlotte Greenwood, will be released about the time of the show's opening. Other diskeries are readying individual records of some of the show's songs. Score is held by Chappell Music.

No record release date has been set for the score, incidentally. Taking a cue from the difficulties experienced by Edwin H. (Buddy) Morris in keeping disk companies to the release dates set on the score of Frank Loesser's "Guys and Dolls," Max Dreyfus, Chappell head, has decided for the time being not to set a date.

What Dreyfus did do was to hold up demonstration and distribution of the score to the waxing companies until a couple of weeks ago, when Porter and a couple of cast members demonstrated it. Move, coming about two months before the show's opening, gives the diskeries adequate time to record the score but at the same time prevents diskeries from jumping the show's opening by more than two weeks. Probable release of the disks will come about Nov. 12.

Morrow Orch Inked By Hendler-Woods

Buddy Morrow's orch, which was recently organized directly by RCA Victor's artists and repertory unit to supplement the diskery's roster of bands, has been inked to a management pact by Herb Hendler and Bernie Woods. Latter two also handle the Ralph Flanagan orch, which was formed under similar conditions last year.

Another band just organized by Victor is the Bob Dewey orch, which is working under the baton of Dewey Bergman, Victor a&r staffer.

ASCAP Nets $483,000 In TV Fees in 1st 8 Mos. of '50

Income from television to the American Society of Composers, Authors and Publishers during the first eight months of 1950 was $483,000, president Otto Harbach told the general membership of the society in New York yesterday (Tues.). Total ASCAP dividends distributed during the first six

Society's total income for the first eight months was $7,728,977, Harbach said, while operating expenses totalled $1,846,000. ASCAP execs also gave the membership a detailed memorandum on operation of the new 60-20-20 writer payoff plan.

Damone's 45G Guarantee In New Merc Pact

Mercury Records last week repacted singer Vic Damone for five years. According to Joe Carlton, Mercury's eastern sales v.p. and artists and repertoire chief, Damone will be guaranteed $45,000 per year, with stipulated advertising and promotion. Subtracted from this will possibly be some coin under an agreement that splits the cost of some recording sessions.

Inking of Damone ties up the second of Mercury's top three artists. Patti Page's pact was renewed last July under similar terms, and Carlton said he's now starting to work on tying up Frankie Laine for a long-term period. Laine's present contract has some time to run.

After a protracted period during which Damone had few big songs, the singer started to click six months ago, and has provided the diskery with most of its current business. An added factor in the high terms Damone will receive is his new Metro picture contract, which will give Mercury a potent promotion angle.

Negotiations on the new contract were begun some time ago by Carlton and Marvin Cane, Damone's personal manager. Final deal was consummated by the Wm. Morris office, and Irving Green and Art Talmadge, diskery's president and ad-pub veepee.

LOU LEVY TO ENGLAND TO SET UP NEW FIRM

Lou Levy, Leeds Music prexy, and Sal Chiantia, firm's exec vice-prexy, plane to England today (Wed.) to set up a British branch of Pickwick Music, a Leeds subsid. New firm will operate with branches in France, Italy, Belgium and the Scandinavian countries. Levy's British move, which was projected last year, was made to capitalize on Pickwick's current plug songs, "Beloved, Be Faithful" and "Stars Are the Windows of Heaven," both currently breaking in England.

Levy is also bringing to England masters of the new Bing Crosby-Andrews Sisters recording of "Mele Kalikimaka," Hawaiian Christmas song which Leeds acquired after Decca pressed the number. Levy and Chiantia will also tour the continent during their three-week trip abroad.

Jesse Kaye's Fla. Detour

Jesse Kaye, Coast artists and repertory chief for M-G-M Records, leaves New York for Florida tomorrow (Thurs.) following two weeks of business confabs with Frank Walker, M-G-M Records prez, and Charles Moskowitz, v.p.-treasurer of Loew's, the diskery's parent company.

Kaye will visit his family in Florida prior to returning to the Coast.

Son Joins Pop Ellington

Mercer Ellington, head of Mercer Records and son of Duke Ellington, has joined his father's orch for the first time in the latter's current engagement on the Broadway Paramount stage. The younger Ellington is playing the English horn in the band's brass section.

Mercer Ellington recently disbanded his own orch to go into the record and music publishing business.

Selvin Named Southern's G.M.

Ben Selvin, former Coast musical director for Columbia Records, was signed yesterday (Tues.) as general manager of Southern Music by president Ralph S. Peer. Appointment is effective Oct. 16.

It's understood Selvin's job will largely entail building and maintaining recording company contacts. Selvin, who left Columbia in July, will headquarter in New York, despite his extensive activity in California real estate.

Selvin will not replace anyone in the Southern office in N. Y. He will be general manager of Southern and all subsidiaries in the United States. R. P. Iversen continues as assistant general manager of activities in the U. S., and remains in charge of all Continental and Canadian activities. Mark Schreck continues as professional manager of the firms.

Berlin Hiding Some 'Madam' Numbers To Protect RCA Cast Album

In a move to protect RCA Victor's show album of the RCA-bankrolled legit musical, "Call Me Madam," Irving Berlin Music Co., publisher of the Berlin score, is withholding a number of special-material songs from the market. While this tactic has been used before, the Berlin pubbery in this case is specifically blocking Decca from waxing the full show's score with Ethel Merman, the show's star, in the lead.

With Decca flatly refusing to permit Miss Merman to cut under the Victor banner, the Berlin firm is saving RCA from not only being prevented from marketing an original-cast album but from facing the competition of a Decca album featuring the show's top vocalist. Decca, in any case, plans to package a "Call Me Madam" album with Miss Merman in the lead.

Victor, meantime, may set Betty Hutton to fill Miss Merman's role for its album version. Victor will begin the waxing sessions shortly after the show opens on Broadway tomorrow night (12). Once the Victor set is released, however, Berlin's pubbery must make the full score available to all other diskeries under the copyright law. Decca, meantime, will have been blocked from beating Victor to the retail counters.

Decca, on the other hand, is getting similar protection from E. H. Morris Music, publisher of the Frank Loesser score for "Guys and Dolls," for which Decca has set a deal to wax an original show-tune album. While several songs have

(Continued on page 46)

Leroy Anderson Set By Mills for 10 Years

Mills Music last week signed composer Leroy Anderson to an exclusive 10-year contract. While Anderson's music is semi-classical in vein, Mills president Jack Mills has had lyrics set to some of his works, and feels his music is adaptable enough to the pop field.

Meanwhile, two diskeries will be vying to capture the record market on his instrumentals. The Boston Pops Orch has cut an album of his works, which include "Jazz Pizzicato," and "Fiddle Faddle" and "Serenata," for RCA Victor. Anderson has just completed sessions for Decca for an album in which he conducts his own works. Two albums will probably be released about the same time. It's anticipated that both albums will bear his name.

Govt. Readying New V-Disk Setup For Armed Forces Onee Pinch Starts

Washington, Oct. 10.

Armed services this week began action on setting up a new V-disk program similar to the one that furnished GIs with 200,000 records per month during the last war. The adjutant-general's office here has already contacted major diskeries on the subject and on the basis of some favorable replies, has begun setting up a unit to blueprint the program.

No immediate distribution of the disks is in sight, however, Officials said current large supply of commercial disks would not warrant use of the program at present. But at the first sign of tightening restrictions on the record industry, they said the program would swing into action.

Program would furnish packages of 10 12-inch unbreakable 78 rpm Vinylite disks to each troop unit, with the number of packages depending on a number of troops in the unit. Packages would consist of about 75% pop music, with the rest divided between classical and novelties. Idea is to get more than one number on each disk. The V-disks would be recorded by a commercial contractor from masters of the recording companies, from whom they would be obtained royalty-free. Plan would eventually encompass catalogs of all record companies.

V-disk program during World II was carried out on a large scale, with the governments supplying 200,000 of the disks per month to troops overseas and in hospitals in the U. S. New program is part of the overall reactivation of the World War II Armed Forces recreation program.

Sammy Kaye Snares $13,000 in 3 1-Niters

Sammy Kaye's orch took in nearly $13,000 over the past weekend on three one-niters. Band played the Coliseum, Davenport, Ia., Friday (6), drawing about 2,450 payees for an approximate take of over $4,000. Crew moved to the Hub, Edelstein, Ill., Saturday (7), playing to slightly more than 1,800 admissions for a take of around $4,000.

A stand at Divine's ballroom, Milwaukee, Sunday (8), drew over 3,700 patrons, exceeding $4,800.

Col Releases Dinah to RCA For Disks, TV

Dinah Shore has been released by Columbia so that she may start with RCA Victor as an exclusive recording artist pronto, instead of waiting until Jan. 1, as originally thought. Her deal is for five years, 16 sides minimum per annum, at the usual 5% royalty.

Capitol's acquiescence to Jo Stafford starting sooner with Col, influenced the latter to extend similar courtesy to Miss Shore's shift-over to RCA. (However, on the subject of inter-diskers' courtesies, Decca is still adamant that Ethel Merman not be loaned out to RCA for the "Call Me Madam" album.)

Miss Shore's switch to Victor reunited her with Manie Sacks, RCA artists relations chieftain who was closely linked to her recording career until Sacks left Columbia early this year. Sacks' joining Victor tipped off Miss Shore's eventual move to the same company. Miss Shore, incidentally, recorded for Victor before joining Columbia in 1946 under Sacks' aegis.

Charles Grean, Victor's artists and repertory head, immediately left for the Coast yesterday (Tues.) for waxing sessions with Miss Shore. Grean will personally supervise all the songstress' waxing sessions.

Joseph H. McConnell, NBC prexy, is also setting up a video show for Miss Shore to bow next year. Projected airer on NBC indicates that Miss Shore will check out of the Procter & Gamble "Jack Smith Show" across-the-board on the CBS radio network. Miss Shore is due in New York in a couple of weeks to set up details of her future in the NBC and Victor setup.

RCA execs expressed their "gratitude" to Columbia for "its courtesy" in releasing Miss Shore before her pact ran out.

COAST TUNESMITHS OK ASCAP TV LICENSING

Hollywood, Oct. 10.

Coast membership of ASCAP has unanimously signed away to the Society the television performance rights to their tunes under a standard contract running to Dec. 31, 1953. West Coast membership list comprises more than 250 tunesmiths.

ASCAP's television licensing of tunes prohibits the licensee from using "Grand Rights," which means no opera, operetta, play or picture score can be completely carboned in its video presentation. Songs from the productions may be used singly, but original production effects cannot be duplicated in any way.

Decca Renews Jenkins

Decca Records has renewed Gordon Jenkins' contract for two years. It picked up options following expiration of his original two-year pact.

New pact operates under the same terms as the old.

Odorizzi Named V.P. by Victor

Completing realignment of RCA Victor executive personnel, RCA's board of directors named Charles M. Odorizzi as operating vice-prexy of the corporation's diskery division. Odorizzi, formerly v.p. over service activities of the Victor division, was moved up to fill one of the spots vacated by the reshuffle of the company's upper echelon following the death of John G. Wilson, v.p. of Victor. With Walter A. Buck moving up to v.p. and general manager of Victor, Odorizzi is filling the operations post formerly held by Buck.

At the same time, Edward M. Tuft has been named vice prez over Victor's personnel department. He previously held the post of personnel director. In another shift, A. L. McClay was appointed general plant manager for Victor. Prior to this appointment, McClay managed the company's plant in Canonsburg, Pa. Frank R. Buchanan, formerly accountant at the Canonsburg plant, steps into McClay's spot there.

In a move to coordinate expanding activities for defense production, RCA has set up a government service division, headed by P. B. Reed, newly appointed v.p.

Loew's Seeks Indemnity On 'Rag Mop' Suit

Loew's, Inc., as parent company of M-G-M Records, this week made a general denial that its subsidiary wrongfully waxed "Rag Mop." M-G-M is one of several disk firm defendants in an infringement suit brought last August in N. Y. federal court by International Music against Bob Wills Music and Hill & Range. Plaintiff claims that Wills and Hill & Range pirated "Rag Mop" from its unpublished tune, "Get That Mop."

Counterclaiming against Wills and H&R, Loew's asserts that the two publishers should indemnify M-G-M for any amount which International may collect as a result of their action. For under an agreement last January, Loew's charges, both pubs "warranted and represented" that they owned all rights to "Rag Mop."

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING OCT. 7

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Paul Brenner—WAAT	Chi. Eddie Hubbard—WIND	L.A. Ira Cook—KECA	Boston Bob Perry—WLAW	Miami Tony Donald—WQAM	D.C. Jackson Lowe—WWDC	Det. Bill Silbert—WXYZ	Baltimore Dick Coleman—WCBM	Richmond Harvey Hudson—WLEE	Mil'wkee Paul Bartell—WFOX	Port., Ore. Sammy Taylor—KWJJ	Durham Gene Whitaker—WSSB	Seattle Wally Nelskog—KRSC	Memphis Buddy Deane—WHHM	Phoenix Dick Gilbert—KTYL	S. F. Les Malloy—KYA	Sp'gfield Bob Murphy—WWSO	Sch'n-tady Gary Stevens—WRGB	Omaha Gay Avery—KOWH	Ind. Easy Gwyn—WIBC	St. L. Frank Brown—KXLW	Phil Herb Dexter—WPEN	San Ant. Jim Wiggins—KABC	Syracuse Jim Gordon—WNDR	Cincy Paul Dixon—WCPO	Ft. Worth Jimmy Lowe—KXOL	K. C. Frank Hassett—KCKN	Gaffney Roger Clark—WFGN	Cleve. Bill Gordon—WHK	Gonzales David Walshak—KCTI	TOTAL POINTS
1	3	18	Nat "King" Cole	Capitol	Mona Lisa	1	4	..	..	2	2	..	..	3	..	3	1	2	..	..	2	..	2	2	..	5	..	..	..	..	..	9	..	..	..	105
2	1	15	Gordon Jenkins	Decca	Goodnight Irene	..	2	..	..	1	5	..	..	2	9	1	2	5	..	..	1	5	..	..	..	..	5	..	3	..	..	..	..	7	..	95
3	4	9	Patti Page	Mercury	All My Love	..	..	..	3	..	1	2	..	..	2	..	..	4	7	..	..	..	..	..	..	..	3	..	..	..	..	..	2	..	..	64
4	7	16	Kay Starr	Capitol	Bonaparte's Retreat	6	3	..	..	6	..	..	..	9	7	..	..	..	..	..	..	..	3	..	2	2	..	..	..	..	..	..	..	3	..	58
5	6	12	Bing-Gary Crosby	Decca	Sam's Song	..	5	..	..	5	..	..	6	6	10	4	3	..	..	..	6	..	3	..	..	..	..	..	..	..	9	..	..	..	..	53
6	2	13	Bing-Gary Crosby	Decca	Simple Melody	..	..	..	..	3	..	..	8	5	..	2	..	..	1	..	4	..	..	7	..	..	..	..	7	..	..	..	..	..	..	51
7	4	9	Ames Bros	Coral	Can Anyone Explain	..	6	4	10	..	4	..	9	4	..	5	..	9	..	..	..	..	..	..	2	8	..	..	..	..	..	..	..	..	..	49
8	10	14	Lorry Raine	London	Strangers	..	..	..	5	..	..	1	3	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	3	..	..	42
9	20	5	Don Cherry	Decca	Thinking of You	..	..	..	7	..	10	..	2	..	..	..	..	..	..	..	2	..	..	..	..	6	..	10	..	..	3	..	..	..	..	37
10	29	2	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7	..	..	..	..	..	..	8	1	..	8	6	5	..	36
11	13	7	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	3	1	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	34
12	14	9	Jo Stafford	Capitol	No Other Love	..	..	..	..	..	..	..	4	..	..	..	4	..	4	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	29
13	..	9	Fran Warren	Victor	I Love the Guy	5	..	..	..	..	6	3	..	..	..	..	5	..	..	..	..	9	..	..	..	..	..	1	..	..	..	..	..	..	..	27
14A	..	2	Ralph Flanagan	Victor	Nevertheless	..	..	..	1	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	..	4	..	7	26
14B	27	4	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	10	..	..	..	..	26
14C	..	4	Ralph Flanagan	Victor	Red We Want, Red We've Got	..	..	3	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
17	12	7	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	3	..	..	..	..	..	..	1	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
18A	16	11	Tony Martin	Victor	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	1	..	..	..	..	8	..	..	..	..	..	..	..	23
18B	33	2	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	23
20	..	1	Frankie Laine	Mercury	Dream a Little Dream	2	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	22
21A	..	..	Dinah Shore	Columbia	Dream a Little Dream	..	..	5	..	..	..	..	..	..	..	..	6	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
21B	8	12	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	..	..	..	1	6	..	..	..	..	..	..	..	..	..	..	21
23	..	4	Russ Morgan	Decca	Beloved Be Faithful	..	..	..	2	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	20
24A	22	15	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	..	..	4	..	..	..	..	..	10	..	..	..	..	..	3	..	..	8	..	..	..	..	..	..	..	..	..	..	19
24B	34	3	Vic Damone	Mercury	Cincinnati Dancing Pig	..	..	..	..	..	..	..	..	..	5	..	..	8	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	10	19
26A	28	8	Johnny Desmond	M-G-M	Just Say I Love Her	8	9	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	18
26B	23	3	Sammy Kaye	Columbia	Harbor Lights	..	..	6	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	7	..	..	..	..	18
26C	29	3	Gordon Jenkins-A. Shaw	Decca	I'm Blowing Bubbles	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	..	16
26D	..	1	Sarah Vaughan	Columbia	I Love the Guy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	8	..	..	..	16
30A	..	1	Les Paul	Capitol	Goofus	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	15
30B	..	2	Sarah Vaughan	Columbia	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	2	15	
32	..	1	Ray Anthony	Capitol	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	6	14	
33A	40	5	Dinah Shore	Columbia	I'll Always Love You	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	6	..	..	..	..	13	
33B	16	4	Percy Faith	Columbia	All My Love	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	13
35	23	3	Martha Tilton	Capitol	I'll Always Love You	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	6	..	..	..	..	12
36A	33	4	Evelyn Knight	Decca	Lucky Me	10	..	..	..	..	..	5	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36B	..	1	Alan Dale	Columbia	More Than I Should	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36C	..	1	Lenny Carson	Discovery	Molasses, Molasses	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	10
36D	..	1	Stewart Hamblin	Columbia	It's No Secret	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
36E	18	8	Red Foley	Decca	Our Lady of Fatima	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	10
36F	18	4	Eddie Fisher	Victor	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	7	..	..	..	..	10
36G	..	1	Martha Tilton	Capitol	Thinking of You	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36H	..	1	Edith Piaf	Decca	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10
36I	..	1	Ralph Flanagan	Victor	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
36J	..	1	Louis Prima	Mercury	Oh Babe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	10
36K	..	1	Russ Morgan	Decca	Do I Worry	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
47A	..	21	Hugo Winterhalter	Victor	Count Every Star	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9
47B	34	14	Ray Anthony	Capitol	Count Every Star	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	9
47C	..	1	Vic Damone	Mercury	Forbidden Love	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
47D	..	1	Frankie Carle	Victor	Let's Do It Again	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
47E	..	1	Billy Eckstine	M-G-M	You've Got Me Crying Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
47F	..	1	Teresa Brewer	London	Molasses, Molasses	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9

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Songs With Largest Radio Audience

Survey Weeks of Sept. 29-Oct. 5, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Marshmallow World	Shapiro-B
All My Love	Mills
Bonaparte's Retreat	Acuff-Rose
Can Anyone Explain	Valando
Can't We Talk it Over	Advanced
Could Be	BMI
Daddy's Little Boy	Beacon
Don't Rock the Boat Dear—†"My Blue Heaven"	Morris
Dream A Little Dream Of Me	Words-Music
Friendly Star—†"Summer Stock"	Feist
Goodnight Irene	Spencer
Harbor Lights	Chappell
Home Cookin'—†"Fancy Pants"	Famous
I Love the Guy (I Love the Girl)	Shapiro-B
I'll Always Love You—†"My Friend Irma Goes West"	Famous
Just Say I Love Her	ABC
La Vie En Rose	Harms
Let's Do It Again	Robbins
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Mambo Jambo	Peer
Mona Lisa—†"Captain Carey, U. S. A."	Paramount
Nevertheless—†"Three Little Words"	Chappell
Play a Simple Melody	Berlin
Sam's Song	Sam Weiss
Sometime	Witmark
There Will Never Be Another You	Morris
Thinking Of You—†"Three Little Words"	Remick
Tzena Tzena Tzena	Undeterm'ed
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

All Dressed Up To Smile	Bourne
Best Thing For You—*"Call Me Madam"	Berlin
Can't Seem To Laugh Anymore	Dreyer
Cincinnati Dancing Pig	Old Hickory
Count Every Star	Paxton
Do I Worry	Melody L
Golden Sails On A Sea Of Blue	Goday
Honestly I Love You	Shapiro-B
I Cross My Fingers	United
I Don't Care If the Sun Don't Shine	Famous
Longing	Knick'b'ck'r
No Other Love	Disney
Ocarina—*"Call Me Madam"	Berlin
Our Very Own—†"Our Very Own"	Spitzer
Patricia	BVC
Petite Waltz	Duchess
Punky Punkin	Paxton
Tonight Be Tender To Me	Life
Touch Of Your Lips	Santly-Joy
You're Not In My Arms Tonight	Santly-Joy

† *Filmusical.* * *Legit musical.*

Top Songs on TV

(Alphabetically listed)
Week of Sept. 29-Oct. 5
(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Goodnight Irene.... Spencer
I Love the Guy.... Shapiro-B
Just Say I Love Her... ABC
La Vie En Rose..... Harms
Mona Lisa..... Paramount

5 Top Standards

All Things You Are Chappell
Charleston..... Harms
Hora Staccato..... Fischer
It's De-Lovely..... Chappell
Out to Ball Game..Broadway

Coast 'Jubilee' Socko $12,300

Hollywood, Oct. 10.

A strong estimated $12,300 gross, after taxes, was racked up Friday night (6) at Shrine auditorium for the third annual "Dixieland Jubilee" promoted here by Frank Bull and Gene Norman. It pulled some 6,000 enthusiasts, leaving a slight 900 seats open in the house.

Eight dixieland combos were on stage during the two and one-half hour session. In the lineup were Ted Vesely's group, Dave Cavanaugh and the Curbstone Cops, Ben Pollack and the Pick-a-Rib Boys, Eddie Skrivanek's Sextet from Hunger, Firehouse Five Plus Two, Pete Daily's Chicagoans, The Castle Jazz Band, Sharkey Bonano and his Kings of Dixie. Bonano was flown in for the session at a cost of $1,200 to Bull and Norman. Promoters laid out double Musicians' Local 47 scale for the event, handing each of the sidemen $40.

Ted Vesely combot opened the Jubliee, bringing strong response with rendition of "Peter and the Wolf." Bill Woods' clarinet dexterity was largely responsible for making this crew a strong opening selection. Dave Cavanaugh' eight Cops rocked the house with "Avalon Town" and "Washington and Lee Swing." Cavanaugh has instilled some breezy showmanship into the crew, and it paid off handsomely. Lou Bowie cornered the spotlight with his banjo antics on "W&L Swing."

Ben Pollack holds his sextent together like a puppet master. Pollack, sitting at the drums, smoothly directs the combo, conveying the feeling that he pulls the strings to pull each sideman in on the beat. Reward was handsome response from the audience. Pollack's dubbed his music "modernized" Dixie, a title that fits the tempo snugly. To an undercurrent of a Dixie beat, Pollock's Boys adlib a straight jazz beat, and the audience ate it up.

Eddie Skrivanek wound the first half with "If Yo Knew Susie." Zooty Singleton's skin word, combined with Charlie LaVere's pianistics, held the group together.

Second-half opener, Firehouse Five Plus Two, was tough to beat. Group combined commercialism and showmanship to sock away. Crew vocaled "The Blues My Sweetie Gave to Me," and finaled with "Tiger Rag," which garnered top response for the evening. Castle jazz band had the unfortunate luck to follow Firehouse. Crew was technically superb, but failed to sell itself; a fact which made it that much tougher to follow the Firehouse Five.

Pete Daily's Chicagoans lean much more heavily to straight jazz than the other groups, but the payees didn't care. Pud Brown pulled the biggest single hand with a whammo sax solo on "Johnson Rag." Sharkey Bonano's Kings gave out with some old straight-laced Dixie, added a bit of fine stage presence and came through on the next-to-closing spot with flying colors. "Tail Gate Ramble," "Over the Waves" and "High Society" marked some of the evening's top Dixie.

Entire ensemble closed the program with 'Panama," "High Society" and "Muskrat Ramble." Musicians, after running through "Panama" on stage took to marching through the hall banging away on "Society." Singleton led the parade in a shako and a tartan jacket and twirling a baton. Dreamed up by Bull and Norman, stunt gave the final touch to a good evening of entertainment.

Abe Mayer, music head for the Coast office of Music Corp. of America, returned to Hollywood last week from a tour of the South Sea Islands.

Fear of Govt. Labor Controls Cues 802's Caution on Federal Subsidies

Fear of Government regulation of wage scales and working conditions for union musicians is cueing a cautious attitude of New York American Federation of Musicians Local 802 leaders towards proposals by opposition groups for an all-out drive for federal subsidies as the way to end the widespread tooter unemployment. Richard McCann, who retires as the local's prexy when his current term expires in December, said that while the local's administration has proposed a program for municipal subsidies, it feared the possibility of the union falling under federal domination.

McCann pointed to France, where the government underwrites the musicians' payments for the Opera Comique and the Paris symphony orch and stated that French musicians in these organizations were paid "peanuts." Since the French government pays the pipers, he said, the musicians' union in that country has been unable to establish proper conditions in those spots. McCann, however, is urging additional park and hospital concerts, to be paid for by the city, but under standard union rates

McCann's statement marked the opening shot of the administration's campaign against the other groups in the union fighting for control in the upcoming December elections. Hitting at the alleged cure-alls proposed by the opposition groups, McCann said anyone who can solve the problem of musicians' unemployment "should be promoted out of the union to the leadership of the United Nations."

The administration's Blue ticket, meantime, virtually completed its ticket with the nomination of Larry Pagano for the executive board. Only one more spot of the exec board is open, the rest of the incumbents having been renominated.

Jerry Lester Inked By Coral Records

Latching onto a video personality, Coral Records, Decca's subsid, has inked comedian Jerry Lester. His first side, cut last week, is "Orange Colored Sky," which Lester has been plugging regularly on his WNBT, N. Y., television show. Coral is mapping an extensive promotion campaign to tie in with Lester's program.

"Sky" was composed by Milton De Lugg, musical director on the Lester video show.

MCA Meet Probes Means to Combat Unemployment

Problem of overcoming video's inroads into the personal appearance field boxoffice was the major subject of a meeting of Music Corp. of America branch heads last week in Cleveland. Three-day confab discussed means of overcoming the slump in theatres and the decline of band employment.

Sense of the meeting was that while there was no shortage of employment outlets, there isn't enough qualified talent. Sales campaign for various personalities and bandleaders was proposed, and there's possibility that this plan will be put into effect.

The most serious decline has taken place in the band field. Many spots that formerly used name bands have gone in for local maestri. In addition, it's reported that some hotel chains are planning to capitalize on local personalities, and the hotels will build orchestras around them. Such steps are reported to be in the wind for the Schine chain, which includes the Ambassador hotel, Los Angeles.

MCA is planning to go deeper into the concert field. This was indicated with the addition of Edward Snowden to the MCA staff in New York. Major base of these operations will be in N. Y. and Chicago.

Those attending the confab included Larry Barnett, MCA veepee, who headed the Beverly Hills contingent. Others were Morris Schrier, N. Y. office manager; Johnny Dugan, Harry Romm, of New York; Jim Braley and Maurie Lipsey, of Chicago; Charles Richter, Minneapolis; B. R. Barton, Cleveland; Bill Loeb, San Francisco; Hal Howard, Dallas, and Mike Falk, Detroit.

Meanwhile, the top MCA brass has been in New York for some weeks working on video problems. Board chairman Jules C. Stein is planning to spend more time in this city and is looking for a permanent apartment. MCA veepee Taft Schreiber is also planning to devote more time in New York. He's been in the Madison avenue office for nearly a month and will remain here indefinitely.

MCA president Lew Wasserman planed into New York for two days and left for the Coast Monday (9).

3 Speeds For M-G Longhair

M-G-M Records will enter the longhair field, with its first release set for Oct. 20. Diskery will record both foreign and domestic artists, but so far no longterm pacts have been set. Records will be released in three speeds, with albums almost entirely on 33 and 45 rpm, and single disks on standard 78 and 45.

Macklin Marrow, who will head the longhair department, said the diskery will not aim at building up a large catalog immediately, but will concentrate on little-recorded works. M-G-M will sign young talent and slowly build a roster, he said. Some of the recordings will be made in England through M-G-M's tie with Electric and Musical Industries.

First album release will consist of Tchaikovsky ballet music, "Aurora's Wedding," by the Royal Opera House Orch of Covent Garden; a "Promenade Concert" of short orchestral pieces; Debussy piano pieces featuring George Copeland; and organist Carl Weinrich on three preludes and fugues by Bach. Three singles will comprise arias by Lauritz Melchior and Donald Dame and orchestral pieces under the baton of Macklin Marrow.

Diskery has also signed the London Philharmonic for a series of recordings to be made in England. Promotion-wise, M-G-M will tie in the "Aurora's Wedding" disk with the Sadler's Wells Ballet's current tour, since the music is identical with the third act of "Sleeping Beauty," which the troupe is performing, and the orchestra is that of the ballet company.

Song Based on Slain GI's Letter to His Kids Penned by Russell-De Rose

Now-famous letter of Pfc. John McCormick to his two daughters before his death in Korea has been written into a song, part of the royalties of which will go to a fund for the children, Song, "Dear Little Girls," was written by Bene Russell and Peter De Rose, and is published by Robbins Music, which also controls all licensing rights to the letter itself.

Originally, Mrs. McCormick, a seamstress, refused to commercialize on the letter, but Big Three topper Abe Olman, Russell and De Rose won her over on the idea of a trust fund. Under the deal, she gets royalties on the song, plus most of the income on publication of the letter.

Cap Seeks Copyright

Hollywood, Oct. 10.

Capitol Records feels it has come up with something entirely new in the song business — the creation of copyrightable material from something in public domain.

Waxery has had a tune made from the letter penned from the Korean front by Pfc. John McCormick a few days before his death. It was recorded as a recital against a music background by Tex Ritter. Now Capitol is seeking a copyright on the fusion of words and music which it is publishing as sheet music.

Music used as a background was "None But the Lonely Heart," also in public domain, and the reverse side of the platter was used for another p.d. standard, "Onward Christian Soldiers."

Although convinced that the letter's wide reprinting in newspapers had made it non-copyrightable, Cap offered the widow 5c. a copy for each sheet of music sold and 1¼c for each disk sold. She accepted, and platter and sheet music is going out under the title, "Daddy's Last Letter." Waxery believes, however, that henceforth no reprint of the letter will be available since its copyright of the words-and-music combination takes the letter itself out of the public domain classification.

Lyric Addition Creates 'Petite' Complications

Major recording companies may be placed in the position of having to make new versions of Duchess Music's "Petite Waltz" after already having covered it a couple ways each. Duchess has added a lyric to the instrumental, which, if it catches on, may force the diskeries to re-record, despite the fact that there are 13 instrumental records of the song.

New lyric is by E. A. Ellington and Claire Phillips. Original instrumental is a Belgian number by Joe Heyne, assigned to Duchess by World Music, a Belgian firm. Thus far only one label has cut the lyric version, M-G-M, with the Melodians (Ray Charles Singers) and duo pianists Stan Freeman and Cy Walter.

Song has been covered twice by Columbia, RCA Victor and Mercury, and three times on Decca (including a Coral waxing). Original disk by Heyne, a pianist and bandleader, on the Belgian Sphinx label, is being released here by Rondo Records.

London Pacts Snyder

Bill Snyder, Chcago orch leader who launched the revival of "Bewitched" has been added to the London Records talent lineup under a one-year deal signed last week.

Formerly with Tower Records, Snyder is immediately cutting four sides for London.

SESAC to Rep Israeli Cleffers, Pubs in U.S.

Society of European Stagewriters, Authors and Composers, performing rights society, has finalized a deal with Israel Publishers Agency whereby it will represent that organization in the United States for all Israeli music copyright matters. IPA has been assigned the rights of publishers in the Israel Society of Composers and Music Publishers as well as of those outside ISCMP.

In return, IPA will handle rights of 200 American publishers which SESAC now represents. It will also handle SESAC transcriptions in the Holy Land.

Rome Rox Music Corp. chartered to conduct music and theatrical business in New York. Capital stock is 200 shares, no par value.

Mrs. Ben Bernie's Damage Suit

Springfield, Ill., Oct. 10.

Dorothy Bernie, widow of bandleader Ben Bernie, filed a $56,000 damage suit against Madison county state attorney Austin Lewis in federal court last week.

Complaint charged a golf ball hit by Lewis struck her and impaired the sight of her left eye.

SPA to Urge Solo Pubs, Writers To Use New Pacts

Songwriters Protective Assn. will attempt to get individual publishers and writers to use its new renewal contract form, despite a vote opposing use of the form by the Music Publishers Protective Assn. board over a week ago. SPA will concentrate its fire on both members and non-members of MPPA on an individual basis, and will attempt to get its top writer members to press for renewals under the new uniform pact.

MPPA's vote eliminates the possibility of securing a basic agreement between SPA and a number of publishers governing use of the new renewal pacts. Such an agreement is in use for the standard contract for original songs.

Regarding the possibility of negotiating any basic agreement, John Shulman, SPA attorney, said he had received "no official notification" of the MPPA action, and would not take any action in that direction until he does. He did admit, however, that the vote would eliminate the possibility of negotiating with MPPA.

Further action in this direction will probably be discussed at the next meeting of the SPA council, which is scheduled sometime before the group's annual election on Nov. 2.

New Dept. to Exploit Only Standards For Chappell, Subsids

Chappell is setting up a new professional department which will exploit only standards for the firm and its subsidiaries. George Gilbert, former Irving Berlin Music contactman, will be incharge.

Idea is to get more performances and new records on standards in the Chappell, Crawford, Williamson and T. B. Harms catalogs. Feeling is that, while standards have been played frequently, the firms haven't gotten as many performances and recordings out of them as they should.

Gilbert will work alone for the time being, but should idea prove successful, the operation will be expanded.

Mooney's 'New Style' Gets M-G-M Buildup

M-G-M Records is prepping a promotion campaign for Art Mooney's "new style," following the bandleader's decision to abandon the cornball, banjo-band style he's used since 1947.

New style is in the tradition of Glenn Miller, using similar instrumentation and arrangements. Band originally used this style until 1947, when it recorded "I'm Looking Over a Four-Leaf Clover," reputedly as a gag. Disk caught on and Mooney adopted the cornball routine for all his waxing sessions.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 7

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	San Antonio, Southern Music	Seattle, Capitol Music	Indianapolis, Pearson's	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	TOTAL POINTS
1	1	**'Goodnight Irene"** (Spencer)	1	1	2		1	1	3	2	6	9	2	1	92
2	2	**"Mona Lisa"** (Paramount)	2	2	1	1	3	..	5	1	8	2	6	2	86
3	5	**"La Vie En Rose"** (Harms)	5	3	4	4	4	4	2	5	2	..	1	3	84
4	3	**"All My Love"** (Mills)	6	4	3	6	5	3	6	7	1	..	10	4	66
5	7	**"Can Anyone Explain"** (Valando)	9	6	9	3	7	2	4	8	5	1	5	10	63
6	4	**"Simple Melody"** (Berlin)	..	7	5	8	2	..	..	6	3	7	7	5	49
7	6	**"Sam's Song"** (Sam Weiss)	..	8	..	5	8	6	8	.	7	10	3	6	38
8	9	**"Lady of Fatima"** (Robbins)	4	5	..	..	..	..	1	..	..	..	..	..	23
9A	..	**"Nevertheless"** (Crawford)	8	..	..	2	..	..	..	..	..	4	..	..	19
9B	8	**"Thinking of You"** (Remick)	10	..	..	..	10	5	7	..	..	6	..	9	19
10A	11	**"Tzena, Tzena, Tzena"** (Cromwell)	..	..	..	..	..	8	..	..	..	..	4	..	10
10B	..	**"No Other Love"** (Disney)	..	..	..	..	..	..	..	..	4	8	..	..	10
11	12	**"I'll Always Love You"** (Famous)	..	..	7	..	..	..	9	..	..	..	..	8	9
12A	..	**"I'll Never Be Free"** (Valando)	..	..	..	..	..	..	..	3	..	..	..	..	8
12B		**"Dream Little Dream"** (Words-M)					..					3			8

"This Wurlitzer is the instrument I've been waiting for."

Lawrence Welk
the "Champagne Maestro"

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WNBC Show Set As Ballyhoo Aid For Sheet Hypo

Music industry's public relations committee, formed several months ago to hypo sheet music sales, registered its first concrete achievement this week with the lineup of a radio show on WNBC, New York flagship of the NBC network. Format of the show as worked out by Ted Cott, the station's program manager, and Arnold Shaw, Duchess Music vice-prexy and chairman of the industry-wide p.r. body, will be based on the biogs of leading cleffers as told through their hit numbers. Tentative title of the show is "Songwriters' Hall of Fame," which is slated to bow on the airlanes sometime in November.

Charles Tobias, Songwriters Protective Assn. vice-prexy, is cooperating in the project by helping to line up leading composers for the program guest shots. Disks will be used on the airer, which is being packaged as a commercial show with the talent payments to be donated to a revolving fund for additional public relations activity. Each show will close with a plug for dialers to buy sheet music at their local dealer.

Public relations committee, meantime, has set a meeting for today to discuss the details of the program setup. Besides Shaw and Tobias, members of the committee include Walter Douglas, chairman of the Music Publishers Protective Assn., and reps of the trade press.

Berlin Hides

Continued from page 43

already been released, some others are not being licensed until the show opens in New York early in November, giving Decca a lead over the other diskeries.

With "Guys," however, Decca has the full cast under its deal and doesn't face the handicap of Victor with the Mermanless album of "Call Me Madam." Past experience with original-cast albums proves, according to industry biggies, that Decca doesn't have to worry about competition on its "Guys" album from other companies. Several years ago, for instance, Victor packaged an album of "Finian's Rainbow," with the Al Goodman orch and a special troupe of singers. The album did okay until Columbia packaged the original-cast album of the musical. At that point, Victor's version virtually blacked out.

Tops of the Tops

Retail Disk Best Seller
"Harbor Lights"
Retail Sheet Best Seller
"Goodnight Irene"
"Most Requested" Disk
"Mona Lisa"
Seller on Coin Machines
"Goodnight Irene"
Best British Seller
"Silver Dollar"

ELLINGTON REPACTING AT COL STILL VAGUE

Repacting by Columbia of Duke Ellington seems still to be up in the air, though the bandleader is currently in New York at the Paramount theatre, just a few blocks from the diskery's office. Terms apparently had been agreed upon, and a copy of the new contract was sent out a couple of weeks ago for Ellington's signature, but thus far it has not been returned.

Meanwhile, Ellington has told Columbia that he's ready to record, but hasn't talked about returning the contract. Some kind of showdown is expected within the next few days, since it's likely Col execs will insist upon finalization of the pact before any recording sessions are held.

ABBEY INTO LP'S

Abbey Records, N. Y., is entering the 33 rpm field with two platters by Lawrence "Piano Roll" Cook. Up till now, outfit has been issuing only standards and 45 rpm's.

Initial LP release will be a platter of old favorites and another of Christmas songs.

Houston Joins Herman

Dolly Houston, former songstress with the Frankie Carle and Benny Goodman orchs, has joined Woody Herman's band, replacing Pat Easton, who left to single.

Terri Stevens, who recently left Carle's aggregation, has been replaced by Joan House.

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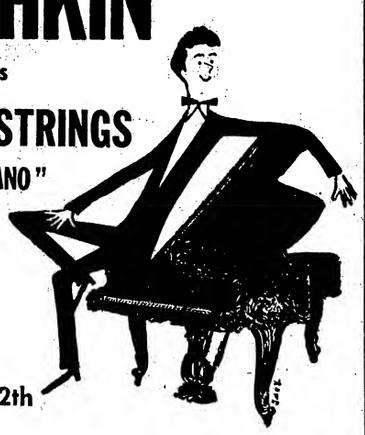
AND HIS
SWINGING STRINGS
"HE LOVES A PIANO"



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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 7

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Seattle—(Sherman Clay)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House	Kansas City—(Jenkins Music Co.)	TOTAL POINTS
1	6	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	1	..	8	..	8	..	5	6	2	3	2	..	53
2	5	**PATTI PAGE** (Mercury) "All My Love"—5455	2	5	1	1	..	..	..	..	4	1	..	..	52
3	1	**G. JENKINS-WEAVERS** (Decca) "Goodnight Irene"—27077	3	1	..	..	..	1	..	..	3	..	6	2	50
4	3	**BING-GARY CROSBY** (Decca) "Simple Melody"—27112	5	..	..	..	..	2	3	..	6	..	8	1	41
5	2	**NAT "KING" COLE** (Capitol) "Mona Lisa"—1010	8	9	3	7	..	3	4	..	..	..	3	..	40
6	7	**AMES BROS.** (Coral) "Can Anyone Explain"—60253	9	..	..	..	1	..	2	3	5	..	..	..	35
7	4	**BING-GARY CROSBY** (Decca) "Sam's Song"—27112	10	..	4	..	..	4	1	..	..	4	..	..	32
8	6	**KAY STARR** (Capitol) "Bonaparte's Retreat"—935	..	3	..	..	..	9	7	..	7	..	9	3	28
9	8	**TONY MARTIN** (Victor) "La Vie En Rose"—20-3819	..	..	2	..	..	..	6	2	10	..	..	..	24
10	13	**RED FOLEY** (Decca) "Our Lady of Fatima"—14526	6	..	..	8	..	10	..	..	..	..	5	4	22
11	10	**PERCY FAITH** (Columbia) "All My Love"—38918	..	..	..	..	2	..	9	..	..	..	1	..	21
12	11	**K. STARR-T. ERNIE** (Capitol) "I'll Never Be Free"—1124	..	..	6	..	..	7	..	..	1	..	..	..	19
13	15	**FRANKIE LAINE** (Mercury) "Music, Maestro, Please"—5458	..	..	9	..	7	..	..	1	..	..	..	10	17
14	..	**S. KENTON-N. COLE** (Capitol) "Orange-Colored Sky"—1184	..	..	..	3	6	..	..	..	..	..	..	..	13
15A	9	**K. KALLEN-R. HAYES** (Mercury) "Our Lady of Fatima"—5466	..	2	..	..	..	..	..	..	..	..	..	..	9
15B	..	**AL MORGAN** (London) "Can Anyone Explain"—766	..	..	..	..	..	..	..	..	..	2	..	..	9
16	..	**TONY BENNETT** (Columbia) "Our Lady of Fatima"—38926	..	..	..	..	3	..	..	..	..	..	..	..	8
17A	15	**G. JENKINS-A. SHAW** (Decca) "I'm Blowing Bubbles"—27186	7	..	..	..	..	..	..	8	..	..	..	..	7
17B	..	**EDITH PIAF** (Columbia) "La Vie En Rose"—38912	..	4	..	..	..	..	..	..	..	..	..	..	7
17C	..	**VIC DAMONE** (Mercury) "Just Say I Love Her"—5474	..	..	..	4	..	..	..	..	..	..	..	..	7
17D	..	**BING CROSBY** (Decca) "La Vie En Rose"—27111	..	..	..	..	4	..	..	..	..	..	..	..	7
17E	..	**DENNIS DAY** (Victor) "All My Love"—20-3870	..	..	..	..	..	..	..	4	..	..	..	..	7
17F	..	**LOUIS ARMSTRONG** (Decca) "La Vie En Rose"—27113	..	..	..	..	..	..	..	..	..	..	4	..	7
17G	15	**LENNY CARSON** (Discovery) "Molasses, Molasses"—531	4	..	..	..	..	..	..	..	..	..	..	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	7	166	Coral	1	35
Capitol	4	100	Victor	2	32
Columbia	4	89	London	1	9
Mercury	4	85	Discovery	1	7

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	SUMMER STOCK	ANNIE GET YOUR GUN	YOUNG MAN WITH A HORN
Hollywood Cast	Broadway Cast	Hollywood Cast	Hollywood Cast	Hy James-D. Day
M-G-M	Columbia	M-G-M	M-G-M	Columbia
M-G-M53	MM850	M-G-M56	M-G-M	C198
E516	ML4180	E519	E509	CL6106

On the Upbeat

New York

Arthur Satherley, Columbia Records veepee in charge of American folk music, in from Coast for huddles with homeoffice . . . **Victor Blau**, Music Publishers Holding Corp. veepee in charge of Coast office, in for huddles with president **Herman Starr** . . . Cromwell Music topper **Howie Richmond** in Chicago last week for promotional activities . . . Songwriter **Sammy Cahn** in from Coast . . . **Mel Torme** into the Boulevard, Queens, L. I., week of Oct. 13 . . . **Peggy Lee** and **Dave Barbour** due in Oct. 18 for television appearances . . . **Erroll Garner** set for locations through Nov. 17, going into Hi-Hat, Boston, week of Oct. 11; 421 Club, Philly, week of Oct. 23; Johnny Brown's Club, Pittsburgh, week of Oct. 30, then to Paradise theatre, Detroit, the following week.

Shep Fields orch into the Capitol theatre, N. Y., Dec. 21, for the Christmas show . . . **Charlie Teagarden**, trumpeter, left **Jimmy Dorsey's** band to join **Ben Pollack's** orch on the Coast . . . **Joe Morris'** orch begins two-week engagement at 421 Club, Philadelphia, Nov. 7, after being held over at the Anvet Club, Cleveland, for a month . . . **Cress Courtney** out of Medical Arts Hospital, N. Y., this week, after two-week checkup. . . . Bandleader **Elliott Lawrence's** brother, Stanley Brozer, Jr., to serve as advance man for the band for the next few months, prior to going into the Navy Air Corps. Lawrence incidentally, begins two-week stand at Blue Note, Chicago, Dec. 22.

Chicago

Elliot Lawrence set for series of college dates, kicking off at U. of Missouri Oct. 20; Washington U., St. Louis, Oct. 21; Purdue, Lafayette, Ind., Oct. 27-8; Drake, Des Moines, Nov. 7; Iowa, Iowa City, Nov. 10; Iowa State, Ames, Nov. 11; DePaul, Chicago, Nov. 18. Band set for Blue Note, Chi, Dec. 22, after month's eastern tour . . . RCA partying **Hugo Winterhalter** . . . **Henry Busse** orch set for Oklahoma A & M date Oct. 27 at Stillwater, Okla. . . . Tower Records topper, **Dick Bradley**, on coast lookover . . . **Don Reed** band slated for Grove nightclub, Orange, Tex., Oct. 13 for one month. Band moves to Balinese Room, Galveston, Nov. 14 for month, then Peabody hotel, Memphis, for month starting Dec. 18. Band, formerly with MCA, has switched to McConkey Booking.

NEW REVIVALS
'I Don't Mind Being All Alone'
'Exactly Like You'
Standards by
Jimmy McHugh

From M-G-M's Smash Musical "SUMMER STOCK" starring Judy Garland and Gene Kelly
FRIENDLY STAR
LEO FEIST, INC.

Inside Orchestras—Music

Music publisher Charlie Ross was slightly astonished last Friday (6) when, after arriving at Yankee Stadium for the third game of the World Series, he found his seats taken and himself in the custody of park detectives.

Seems Ross had a pair of tickets which were among those stolen from Yankee hurler Vic Raschi in Philadelphia earlier in the series. After explaining to detectives that he bought them from someone, he was allowed to watch the game. What still has Ross puzzled is that he only paid $6 apiece for the tickets—regular price.

Number of delays by RKO in release of its Robert Mitchum-Jane Russell starrer, "His Kind of Woman," has had three music publishers wondering when they can start to plug the three songs in the film. Chappell has had "You'll Know," by Harold Adamson and Jimmy McHugh; Harman Music has also been waiting with "Five Little Miles From San Berdoo," which is spotted throughout the film. Jefferson Music has had less to worry about, picking up the other song, "Kiss and Run," only a week ago., Latter tunes were written by Sam Coslow.

M-G-M Records is preparing release of a rhythm number by one of its top novelty bands, the Tommy Tucker orch. Jump tune, "It's Time to Go," is an oldie the Tucker band used as a signoff from about 1945 to 1948. About a month ago, a Boston disk jockey, Bob Clayton of WHDH, reminded Tucker of an old transcription he had made of the song, and asked if there couldn't be a record made. Tucker dug through his old arrangements and convinced M-G-M to let him cut the side. Should it prove successful, Tucker intends to lean away from the novelty style with which he's been identified.

Fred Ahlert, songwriter and former president of the American Society of Composers, Authors and Publishers, is "booked solid" for a round of radio and television appearances plugging his "I'll Get By." Tune is the title song of the new 20th-Fox musical set to open at the Paramount theatre, New York, Nov. 1, and 20th is sponsoring the radio-TV tour. Appearances, set to start the last week in November, will net close to 100 plugs for the film, 20th officials estimate. No estimate was offered of the number of plugs the song will garner.

A decision by Bourne and ABC Music exec Larry Spier to do something about the fact that he was continually misplacing his glasses has led to a new and separate source of income for him. Spier fooled around with the idea of a desk receptable for glasses, and came up with a leather-encased base, upon which is mounted an extra-wide leather eyeglass case. He took it to the American Binder Co., a leather goods manufacturer, and the firm is marketing it under the trademark of Spec-Rest. Spier gets a royalty from each sale.

A typographical error of a decimal point in reporting the legal expenses of the American Society of Composers, Authors and Publishers in connection with the Federal anti-trust suit made ASCAP's telephones jump last week with inquiries from publishers and writers on why the figure was so high. The legal costs for ASCAP in the Government action was actually $180,000, or only one-tenth of the $1,846,000 erroneously reported.

Employment situation among Coast tune touts is about the brightest since formation of the songpluggers' union. Only three of the 112 members listed were unemployed as of the end of last week. New affiliations include Allan Ross, Duchess Music; Dave Kent, Republic Music; Jose Granson, T. B. Harms; Abe Glaser, Miller Music; Mack Green, Hill & Range.

Local 802, Pubs Open Pact Talks

Local 802, American Federation of Musicians, and the major publishing firms opened negotiations this week for a new pact covering arrangers, copyists and piano player demonstrators. Initial talks were exploratory, with the union submitting its proposals for wage increases for staffers covered under its pact. Current contract ran out Sept. 30 and new pact will be retroactive to Oct. 1.

Elliott Shapiro, of Shapiro-Bernstein, heads the pub committee, while Charles Iucci, Local 802 secretary, is directing the union's negotiating body. Bargaining sessions are being conducted at the Music Publishers Protective Assn. headquarters.

Grean to Coast

Charles Grean, RCA Victor artists and repertory chief, planed to the Coast yesterday (Tues.) to huddle with the diskery's Coast recording manager, Henri Rene. While on the Coast, Grean will conduct waxing sessions with Tony Martin and Phil Harris.

Grean, who returns to N. Y. next week, will stop off in Chicago on his way back for recording sessions there.

LOCAL 47 NIXES FINLEY ON 'LIVE' PAY FOR TAPES

Hollywood, Oct. 10.

American Federation of Musicians Local 47 nixed request of Larry Finley that he be permitted to pay "live scale" to musicians employed on programs for his new Progressive Broadcasting System, although shows will all be taped.

Net, which tees off next month, will pre-record all shows for beaming to affiliates throughout the country over leased wire setup. Union regulations call for tape rates for any program aired as delayed broadcast. At present, PBS needs only an organist for soap operas.

A Songwriter's Lay

I'm bedded after an appendectomy,
Doing as well as you can expect o' me,
Composing this metrical vermicelli,
With a localized pain and a hole in the belly.

An inmate of Jewish Memorial Hosp,
I was mean before, now I sting like a wasp.
To the angels who came with the penicillin,
I'm a double-dyed detestable villain.

I do not show sufficient charm
When I get my shot in the (blank) or the arm,
Towards Dr. Milch, so wonderful and able,
I was aloof and silent on the operating table.

Who's this ogre, they must have wondered,
This impatient patient of Room Six Hundred,
They will never know, but I'm telling you pal,
It's your Bedded Bard,
(signed) *Stillman, Al.*

P. S. By the time this appears in VARIETY, I'll be out of the hosp, molesting society.

King on Limited 1-Niters In Chi Area Due to Video

Des Moines, Oct. 10.

Wayne King and his orchestra have been booked for the 4,200-seat KRNT Radio Theatre, Des Moines, for Oct. 16 for Fall Fellowship Day, sponsored by the Chamber of Commerce.

Because daily rehearsals are required for his television commitments, King is accepting a limited number of Monday night engagements in and near Chicago.

RALPH YOUNG TO DECCA

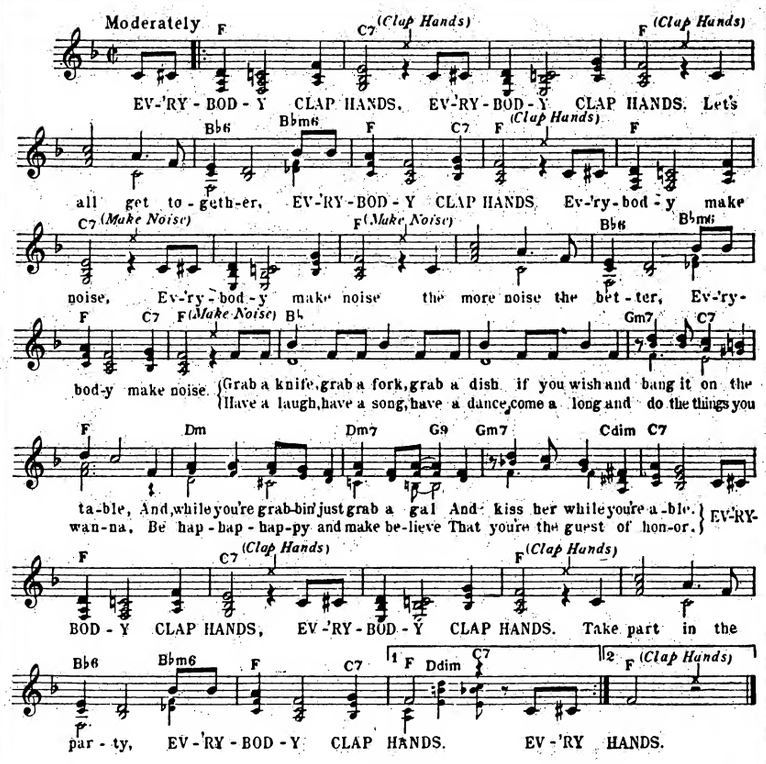
Ralph Young, former vocalist with the Les Brown band, has been inked to an exclusive disking pact by Decca. He shifted to Decca from London Records.

Young, currently appearing at the Latin Quarter, N. Y., has been pencilled in for four sides this week under Sy Oliver's batoning.

COMING UP LIKE A REAL NOISE-MAKER!

EV'RYBODY CLAP HANDS

By Al Hoffman, Mann Curtis and Alex M. Kramer



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Recordings

LENNY CARSON and THE WHIZ KIDS ..... Discovery
CLAIRE HOGAN ..... London
JOYCE INDIG ..... Mercury
BEATRICE KAY ..... Columbia

and many more coming

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Night Club Reviews

Ciro's, Hollywood

Hollywood, Oct. 6.

Mitzi Green, Gene Wesson, 3 Rockets, Matty Malneck Orch (9), Geri Galian Orch (5); cover, $1.50-$2.

Ciro's patrons are getting more than their money's worth this time around. New layout is an hour-long offering that is highly effective entertainment, although in need of some scissoring along the way.

Bulk of the work is done by Mitzi Green, working singly and with Gene Wesson. It's the latter part of the routine that needs judicious editing, since turn now only has Miss Green subbing for Dick Wesson who has abandoned the brother team of nitery comics for a film buildup as a menace. His material isn't right for her, and the effort is worth-while only on one bit in which she does a visual McCarthy to Wesson's Bergen.

On her own, she unleashes a barrage of stuff, all proving again that she's loaded with talent. Her takeoff of Sophie Tucker remains the best characterization yet of "the last of the red hot mamas," and she effectively uses a "Milton Berle TV program" framework to sock over other strong impressions. Only straight singing job she does is on her "Lady Is a Tramp" intro, the remainder of her routine depending upon her strong voice-a-tility. Best of the impressions are those of Joe E. Lewis, Richmand and Garbo and a hefty Hildegarde routine that wins her a begoff.

Her best response, however, remains as a single. If she intends to switch permanently to the two-act, sharper, stronger material had better be developed to prevent it from descending to just usual levels despite her own talents. Wesson is a strong single on his own and any pairing would have to take strongpoints of each into account.

Show opener is the Three Rockets, who win a hefty response with some nifty terping including some precision routines they've successfully adapted to the confines of the nitery stage. Showbacking again lies in the capable hands of Matty Malneck whose boys also share dance chores with the Geri Galian rhumbeaters. *Kap.*

Ciro's, London

London, Oct. 3.

Cecil Landeau's "Autumn Nights" with Marcelle le Bon, Audrey Hepburn, Harry Locke, Anne Lascelles & George Carden, Diana Monks, Charlotte Mitchell, Keith Warwick, Silvia Ashmore, Jean Bayliss, Aleta Morrison & Jagga Twins, Maurice Winnick orch; cover $1.50.

Cecil Landeau has assembled a lot of youthful talent for his new show at this exclusive night spot to follow his successful "Summer Night." In format, treatment and presentation the new production follows a similar pattern, but is one of the more ambitious floor shows currently in town.

Marcel le Bon, vocalist, who has previously starred in Landeau's musicals, opens show with a gay Parisian number "Les Gas de le Marine." Charlotte Mitchell follows with impressions. Marcel le Bon returns with Audrey Hepburn and Jean Bayliss in neat arrangement of "C'est si Bon."

Harry Locke, impressionist, scores heavily in his character delineations. A ballet sequence with George Carden and Anne Lascelles and a half dozen dancers is attractively done. Another number to get a warm reception was a new arrangement of "Hoop Dee Doo" sung by le Bon and Audrey Hepburn. For closer entire cast repeats the finale from the earlier show in a comedy number "If We Were Not Upon the Stage," which still gets plenty of laughs. Maurice Winnick orch backs show capably. *Myro.*

Copacabana, N. Y.

(FOLLOWUP)

With a couple of replacement acts in a generally holdover show, the Copa need hardly worry about biz. The main reason for that, of course, is the fact that Joe E. Lewis is still socking over some extremely funny material with that raspy voice.

The replacements are songstress Patti Page and ballroom dancers Mario and Floria. Miss Page, attractive blond, has a background of some recording hits, and the customers at show caught seemed to recognize a couple of songs as numbers she helped popularize on disks. She clicks especially on rhythm stuff rather than the ballads. The customers liked her.

The dance team got audience attention with some varied fast and slow numbers, and for a distinct change of pace they threw in a Greek peasant number (as a curtsy to Mario's native country) and then an Irish folk dance (as a bow to Floria's ancestry).

Lewis could hardly get off at the show reviewed, but this was because the customers wouldn't let him get away. He is frequently bordering on the blue, but his manner of presentation always dulls what ordinarily might be offensive.

Rest of the bill comprises Jean Marie and Robert, production dancers, who go over nicely, plus Betty Harris and Mickey Devine, production singers, okay in brief spottings. Michael Durso is still excellent in playing the show (though Austin Mack, as usual, is at the piano for Lewis), with Fernando Alvares handling the Latin dance rhythms. *Kahn.*

Minnesota Ter., Mpls.

Minneapolis, Oct. 7.

Hoagy Carmichael, Cecil Golly Orch; (12) with Mildred Stanley; $1.50 *cover,* $2.50 *minimum.*

In this smart room where he's making his supper club bow, Hoagy Carmichael not only is proving a terrific name draw, but also a top bistro entertainer. Taking to surroundings new to him, he reaches performing heights in this field, just as he has done in his song writing and as a screen actor. At the Monday dinner show caught a packed room greeted his offering with acclaim and enthusiasm.

For the niteries, Carmichael gets on an intimate, informal footing with the customers, as he sings and talks his hit compositions to his own piano accompaniment backed up by a musical foursome from the Golly orchestra, drums, clarinet, bass fiddle and mandolin, and it's all extremely pleasant. Between numbers he leaves the piano to come to the microphone and in his own dry witty way to give the lowdown on song composing, reveal his own experiences as a songwriter, unlimber a few stories and jokes and exchanges banter with table occupants for laughs.

He comes on wearing a hat jauntily and with a cigarette perched between his lips a la the honkey tonk piano player. For a teeoff he does "Old Buttermilk Sky." After giving his ideas on songwriting and declaring "you can't keep a good song down," he goes into "Huggin' and Chalkin'", a medley of his hit tunes, a comedy number. "Who Killed the Black Widder?", "Little Old Lady," "Old Rocking Chair," "Georgia on My Mind," "Lazy Bones," "Wouldn't You Like to Be a Whale?", a new song with comedy overtones; "A Woman Likes to Be Told," "Hong Kong Blues" and finishes with the perennial "Star Dust." Numbers are preceded by anecdotes, commentaries, etc. He was on 50 minutes and still the audience demanded more.

Cecil Golly's orchestra and vocalist Mildred Stanley do their usual bang-up job. *Rees.*

Empire Room, Chi

(PALMER HOUSE)

Chicago, Oct. 5.

Dick Contino, Jack Cathcart's Continentals (6), Ben Beri, Merriel Abbott Dancers (8), Eddie O'Neal Orch; minimum $3.50, *cover* $1.

Merriel Abbott, room producer, has decided to veer away from accepted bistro standards and has booked an all-male show, with the exception of the line which is featured. Most entertainment departments are well taken care of, although there is no major comedy relief and the spotting of Dick Contino to follow the Continentals, both musical acts, makes latter half of the revue top heavy musically. While there is a line number break between the two, it's too short and the insertion of Ben Beri midway would help the routining.

Line, which has just returned from dates in Europe, add color and slick terping in two numbers. Ben Beri scores with droll panto and slick juggling and gets a fine response for tambourine spinning, in which he beats out rhythm tunes.

While the Continentals are making first appearance in a Chi hotel room, group of young singers stop the show, once they get over a rambling and unfamiliar opener, and it's not until tenor Freddie Bixler scores with "Donkey Serenade" that quintet finds its idiom. Whistling on "Flight of the Bumble Bee," is corned up for laughs. Tribute to George Gershwin comprises two seldom heard tunes, "I'm Bidin' My Time," and "But Not for Me."

However, it's the hokey renditions of "Sheik of Araby," "Persian Market," and a takeoff on college medleys that has the audience howling as the quintet mugg, terp, and sing the old favorites.

Contino radiates charm and showmanship on the accordion. He opens with two fast numbers and follows with "Bewitched" for neat returns. After "Canadian Capers" he does his own composition, "Bella Mia," chirping a few bars for nice reception. Continentals join him on "Granada" for heavy applause. For encore he brings on his father who gets a hefty hand for his caroling of "Butcher Boy" in Italian.

Eddie O'Neal handles emceeing glibly, with his orch backing show capably as well as handling the dance sets. *Zabe.*

Leon & Eddie's, N. Y.

Eddie Davis, Danny Sullivan, Lynn Jackson, Lyda & Yanni, Jean March, Bella Smaro; minimum $3.50.

Eddie Davis, the perennial headliner-host of Leon & Eddie's, tops the 22d anniversary show of this nitery, one of the oldest in New York, and with it probably the longest run in cafe history for its star. Davis this Sunday (14) will hold a 22d anni celebration.

Davis will probably never lose his lustre at this spot. His bonifacing and saucy songs have been a consistent lure for the out of town trade. Davis seems to increase his showmanly impact with each show. He's constantly changing his material to present a fresh facade to the repeats and always a crowd pleaser.

Surrounding show comprises three repeat turns. Emcee Danny Sullivan continues to improve. He's refurbished his act to include a series of singer impressions and in his straight tune deliveries holds attention.

Lyda & Yanni, the Greek ballet team, perform excellently. There's a Continental spice to their work and an excellent line of footwork to achieve maximum results.

Bella Smaro, also a Grecian import, is similarly a click dancer for this spot. Her Gypsy items excite the patronage and she off to strong applause.

Jean March's opening number was marred by nervousness, but did manage to show a warm set of pipes. Her tunes are well chosen and her delivery, discounting opening night jitters, indicates that she can work large rooms as well as intimeries. Lynn Jackson is reviewed under New Acts. *Jose.*

Porterhouse, Chi

(HOTEL SHERMAN)

Chicago, Oct. 10.

The College Inn in the Hotel Sherman, which was a bistro for over 40 years before folding last summer, reopened Saturday (7) as the Porterhouse Room. It has the decor of the west of the good old days. Murals of the open range are highlighted with fluorescent lights giving effects of sunsets and bright morning patterns.

Captains and waiters dress in cowboy garb, busboys in blue jeans, and the coffee boys in the full regalia of American Indians. Frank York band, including the femme vocalist, also are in western attire.

Although the room seats only 178, in contrast to the old Inn's 500, floor space can be expanded as entire sections of the wall can be folded away to accommodate more customers. Policy calls for society-type band. Acts will not be used.

The Porterhouse is dedicated to the memory of the late, famed Ernest Byfield, creator of the Pump Room, in the companion Hotel Ambassador East. Jimmy Hart, prez of the Ambassador and Sherman hotels, is expertly carrying on the tradition. *Don.*

Mocambo, Hollywood

Hollywood, Oct. 3.

Josh White, Eddie Oliver Orch (7) Latin-Aires (5); cover $1.50, $2.

After a steady run of bookings calculated to appeal to the Mocambo patronage, Charlie Morrison has come up with an off-beat lure in

(Continued on page 52)

JACK PARKER and DOLL

Now CIRCLE Indianapolis

Oct. 12 RIVERSIDE Milwaukee

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Returning Soon, PARAMOUNT, New York

Thanks to the Press! ★ ★ ★ ★

LOS ANGELES PREDICTED IT!

Los Angeles Daily News, Dec. 15, 1949, "Next on the exceptionally entertaining bill is Dave Barry who returns to a vaudeville engagement with some of the funniest gags of the season. Barry's encore number of an Italian sculptor chipping up a statue of Venus De Milo shows that he can also handle pantomime effects. If Barry keeps up this genuinely amusing comedy tempo, he should be singled out soon for the proper recognition he deserves."

CHICAGO CONFIRMED IT!

GENE MORGAN, Chicago Daily News, "Dave Barry is a West Coast laughian who, playing his first cafe date here will find Chicago taking him to its heart. Barry's gags are fresh, but strictly. His delivery, timing, facial quirks and original versatility are superb."

BOB HEYMAN, Chicago Herald-American, "Frankie Laine, Dave Barry top Chez Paree revue . . . Along with the recording artist, Mr. Halper introduced the very funny Dave Barry who lost no time in convincing his audience he was a worthy addition to the long line of great comedians who make the Chez their Chicago headquarters."

ZABE, Variety, "Dave Barry . . . solid."

IRV KUPCINET, Chicago Sun-Times, "Comedian Dave Barry . . . sock act!"

JOHNNY SIPPLE, Billboard, "Dave Barry . . . terrific impresh . . . private eye burlesque is a classic as is his study of politicians . . . walked off to neat and after an encore."

★ TV—"This Is Show Business," October 22

Pers. Mgt.: Arena Stars, Inc., Hollywood-New York

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Burlesque Circuit Grinds Profitably Despite Talent Raids by Vaude, Video

Despite the ban on burlesque in many important cities including New York, the bump-and-grind wheel offers the longest consecutive route of any branch of the entertainment field. Virtually an all-year season can be obtained with a total of 46 weeks during the year.

The Hirst & Western Wheel with 17 houses and the Ohio Circuit with six houses offers a total 46 weeks of employment with each show playing the houses twice during the season. A performer can also fill in on the rival circuit without any trouble. In addition, there are three houses which play burlesque on a stock format, thus making a total of 26 theatres devoted to that form of entertainment.

Grosses, however, are somewhat on the decline in many cities. Operators claim television, which has cut into theatre revenue all over the country, is similarly hurting the burley emporia. So far, the inroads made by video aren't too severe, and profitable operation is the general rule in most situations.

The peel industry, according to operators, is handicapped by a shortage of headliners. Strips and comics have been raided by other branches of show biz. Many comics have scrammed the wheels for video work. Cafes and legit shows have also decimated the number of top performers available for this medium.

The Hirst & Western Wheel still leads in the number of houses, and curiously enough, Boston has the most circuit burley houses with two theatres, the Howard and Casino. Other houses on that chain are the Hudson, Union City, N. J.; Empire, Newark; Troc, Philadelphia; Gaiety, Baltimore; Gaiety, Norfolk; Grand, St. Louis; Gaiety, Kansas City; Alvin, Minneapolis; Empress, Milwaukee; Palace, Buffalo, and the Lyric, Allentown.

The Ohio circuit comprises Roxy, Cleveland; Park, Youngstown; Mayfair, Dayton; State, Canton; Gaiety, Columbus, and the Embassy, Rochester.

SOCIETY BAND SETUP FOR CHI MAYFAIR ROOM

Chicago, Oct. 10.

The swank Mayfair Room of the Blackstone hotel switches to society orchs, sans acts, when it reopens Oct. 20 with the Herble Collins band. College Inn, Sherman hotel, which opened last week with supper music and dancing after 40 years operation as a bistro, is not using acts.

Only three hotels in the Chicago area now use live talent; the Edgewater Beach, which draws from the northside and suburbs, the Stevens, which has been doing exceptionally well with ice shows and the Palmer House, using top names. Palmer House, has been lately using four acts and a line, in contrast to a name and supporting fare. The Chez Paree is the only class nitery left.

Name Talent Policy For Palm Springs Chi-Chi

Palm Springs, Oct. 10.

Name talent policy will be inaugurated at the Chi-Chi Club tonight with Desi Arnaz orch headlining the first layout booked by operator Irwin Schuman. All shows are booked on a two-week basis.

Arnaz will be followed successively by Carl Ravazza, Frances Faye and Willie Shore, Nick Lucas, Rudy Vallee and George Arnold's Ice Show, with all dates set through the end of the year.

Trying Name Policy

Jamaica theatre, Jamaica, L. I., will attempt name and name band bookings. Woody Herman has been signed for an experimental date there for two days starting today (Wed.). Others are set to follow.

House has long been a tryout house for acts. This policy will continue with a quota of new talent even when names are on display.

Bill "Bojangles" Robinson Memorial Free Day Nursery Inc. has been chartered as a non-profit membership corporation. Simon S. Feinstein is filing attorney.

Scheff Into Exec Spot At Albany's Ten Eyck

Albany, Oct. 10.

Walter Scheff, featured baritone in the Ten Eyck Rose Lounge for six months, has been appointed promotion manager and director of entertainment at the Schine-owned hotel. He continues a nightly program via WPTR, but the Rose Lounge asignment is now in the hands of Ted Milford.

Scheff at one time was a member of Fred Waring's Pennsylvanians and also played a principle role in "Brigadoon."

Rogers Unit Set For 28 1-Niters

Hollywood, Oct. 10.

Roy Rogers has rounded up his troupe of entertainers for a tour of 28 one-niters in midwestern theatres. Deal calls for a nightly guarantee of $3,000 against 60 percent. Weekly talent nut, aside from the services of himself and his wife, Dale Evans, will be $7,000. This includes $2,380 for a band of 12 pieces.

Troupers signed for the tour include Walter and Jean Brown, Wallace and Carroll, Black Bros., Knight Sisters, Ralph Platt, Pat Brady and Al Dault. Rogers' horse, Trigger, and his dog, Bullet, will get sub-billing.

N. Y.'s Bop City Scrams Bands for Floor Shows Under Old Paradise Tag

Bop City, N. Y., which originally brought the flatted fifths to Broadway, will abandon that policy to resume a regular nitery format. Spot will close tonight (Wed.) and resume operations next Thursday (19) as the Paradise, label under which the site of this nitery had one of its most notable successes. The current display, "The Jazz Train," will be augmented to usher in the new operation.

With the end of this cafe as a showspot for jazz musicians, the era of the 98c bleacherites is on the wane. All patrons in the new spot will be seated at tables and subject to the spot's minimums. This step was in the wind for some time, when the number of galleryites started to wane and the table-sitters began to pick up. It was consequently decided to do three regular shows nightly with dancing added.

The Paradise, in its heydey was managed by Nicky Blair, who later managed the Diamond Horseshoe, operated the Carnival and after foldo of that spot went to Philadelphia, where he heads the Click club. The Paradise was the most successful of all the clubs on that site. During its career as a nitery, the cafe was subsequently known as the Hurricane, Zanzibar, Vanity Fair, Harem and then Bop City. When boniface Paul Schlosser decided to close in favor of the new policy, it was decided to call the cafe Show City, but this was discarded for the Paradise tag.

'Statler Little Show' To Bow at Pitt's Penn Hotel

Pittsburgh, Oct. 10.

Packaged under title of "The Statler Little Show," a nitery unit will begin a tour of the Statler Hotels here at William Penn on Monday (16). It's booked in for two weeks and follows Carl Brisson, who reopened inn's Terrace Room on Sept. 29 after summer showdown.

"Statler Little Show" will be headed by Evalyn Tyner Trio and includes Jody Miller, Russ Emery, Raymond Chase and dance team of Elaine Dunn and Don Powell. Music is to be handled by Joe Sudy orch.

Dr. George H. Solomon has been named official dentist of the American Guild of Variety Artists. He's the nephew of the late Roger Bros., vaude and musicomedy comedians.

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Philly Cafes Nix AGVA's Tap For Welfare Fund

Philadelphia, Oct. 10.

Nightclub owners have banded together and have decided against paying the American Guild of Variety Artists' assessment for the union's Insurance and Relief Fund. AGVA in a directive of Sept. 28 passed a levy of not less than $5 and not more than $25 per week on all persons hiring talent.

Principal reason for the cafe men's obstinacy is the feeling that AGVA's assessment would leave them open for the same kind of deal from all other employee groups. The decision of the club owners to fight back was taken at a meeting yesterday. Counsel for the cafe men has already notified the AGVA reps here and in New York of the decision. Attempts last night by AGVA reps to collect the levy at the Wedge club and Ciro's were turned down, but AGVA threat to pull out the show in the event of refusal did not materialize. Sixteen clubs are in the combine and they have agreed that if AGVA pulls a show out of any spot all the others will drop their acts at the end of the engagement.

The cafe men's letter to AGVA stated each of the operators held a contract with the union that had not expired, and that the AGVA directive was not consistent with the contracts presently in effect. The letter warned the actors' union against calling walkouts of performers because any club had failed to make its "voluntary" contribution. The club men also threatened performers with damage suits for breach of contract.

BRITISH AGENTS DUE IN TO GANDER U.S. ACTS

An influx of British talent buyers is expected in New York next week. Harry Foster, head of Foster's Agency, London, will arrive Tuesday (17) from London to gander new talent. Eustace Hoey and Harry Morris, operators of the Astor and Colony Clubs, London, will also inspect possibilities for their cafes.

Already in New York is Harry Levine, boniface of the Club Bagatelle, London. Lew Grade of the Lew & Leslie Grade Agency, of that city, is expected back on Broadway the latter part of the week. He came to the U. S. two weeks ago and after a few days in N. Y. planed out to California.

Yates, Tepper Recuping

Charles J. Yates, head of the theatre dept. of Joe Glaser's Associated Booking Corp., returned last week from a protracted vacation in the West Indies, following a heart attack. He'll remain at home for a time before resuming work.

Another percenter, Sol Tepper, returned to his office last week. He, too, had suffered a heart attack.

Miami Cafes Holding Up Pacts For Better Deals on Top Talent

Miami Beach, Oct. 10.

Miami Beach cafes are slow in lining up talent for the forthcoming season. New York agencies have been submitting acts, but, so far, the major purchase for that area is Billy Daniels, who goes into Copa City early in January at $3,000 weekly. Spot is yet to select headliner for the preem display.

Florida cafe owners generally shop early to line up their shows. However, this year they believe there'll be a lot of natural business in the resort and there won't be necessity to pay herculean salaries for headliners. The resort had one of the best summer seasons and indications point to an equally solid, or better, winter season.

Some agency men think that most bonifaces are holding off on talent pacting in the hopes that percenters may get panicky and unload headliners at lower prices, the latter say there's little chance on that score. If the Florida cafes won't come across, New York and Chicago spots will take up the available toppers.

The buying situation is somewhat different this year for the Miami Beach spots. The Beachcomber, which in former years waged a booking war with the Copa City, is out of the high talent domain. It has been leased by Harold Minsky, who will install a burlesque type show. Copa City is expected to be the major talent buyer, although Monte Proser, who's planning to open the Casa Cugat near the Roney Plaza hotel, may be a new and formidable contender in the major talent sweepstakes.

Paramount, S. F., to Play Vaude on Spot Basis

San Francisco, Oct. 10.

Paramount theatre here will use spot shows whenever headliners are available. The Dean Martin & Jerry Lewis unit is slated for Oct. 15 and the Lucille Ball-Desi Arnaz display is set for Nov. 15.

It's the first vaude bookings for this house in nearly two years. Theatre, booked by Harry Levine out of New York, will attempt to move headliners from Hollywood into this house.

Welfare Agcys. To Revive USO

Important step in the future of soldier entertainment is expected to take place next Thursday (19), when member agencies which comprised the wartime United Service Organization will meet in New York. It's expected that a proposal to revive USO will be taken at that meeting.

This step is being promulgated by James Sauter, president of Veterans Hospital Camp Shows, who has been in the forefront in revival of that group. It's Sauter's contention that USO is so well implanted in the public mind in reference to GI recreational activity, that it would be foolish to discard that name. Lawrence Phillips, also associated with VHCS, is also reported favoring resumption of that name.

Preliminary discussions were held last week at a meeting of the various agencies which made up USO. They are Young Men's Christian Assn., Young Women's Christian Assn., National Catholic Community Service, Jewish Welfare Board, Salvation Army and Travelers Aid Society.

Once the official name is decided upon, question of finances will be taken up. There's a possibility that the various Community Chest campaigns will provide the bulk of the funds.

The motion-picture industry is also expected to offer substantial assistance. The Congress of Motion Picture Organizations publicity director is expected to be named to the board of directors. Many film industryites now in COMPO are already allied with soldier entertainment activities.

London's Bagatelle Op Casing U. S. Singers, Sets Pair for Next Year

Harry Levine, owner of London's Bagatelle, is in New York setting U. S. talent for his nitery, among them Nancy Andrews and Jane Morgan, who'll play there next season. Latter is the U. S. band thrush who clicked at Chez Carrere, Paris, and other Continental spots, and thus returns to the Maisonette Room of the Hotel St. Regis, N. Y., with a "French" rep. She opens Nov. 14, after two weeks at the Ritz, Montreal, commencing Oct. 24, having just arrived this week from Europe.

Martha Wright, who just closed at the Bagatelle, London, opens Nov. 3 at the Palmer House, Chicago, for four weeks. Kay Thompson is just closing at the Cafe de Paris, London, where she clicked after a milder debut at Les Ambassadeurs, Paris, where her stuff was considered "too American" even for the Yankophile internationals.

All the above femme chirpers are managed by Barron Polan, who brings Julie Wilson into the Maisonette Jan. 15 after she breaks the jump from Ciro's, Hollywood, to The Thunderbird, Las Vegas, Oct. 26, with the Olympic Hotel, Seattle; the Chase, St. Louis, and the Beverly Club, New Orleans, in between.

Ross Exits Greshler Agcy.

Howard Ross resigned last week from the Abner J. Greshler agency, where he had been office manager and was in charge during Greshler's road trips.

His future plans are indefinite.

Jamaica, BWI Pitch For That Yanqui Tourist $

By DICK JOSEPH

Miami Beach, Oct. 10.

Something new in the way of competition for Miami in its pitch for the all-year tourist dollar is being offered by Jamaica, now that the largest British West Indies island is connected with New York by non-stop air service. That, plus the post-devaluation dehydrated pound, which scales most Jamaican prices well below their mainland equivalent, is expected to attract a record number of visitors to the Caribbean during coming peak winter vacation months.

New direct air service, which brings the tropical island within 8½ hours from New York, has just been inaugurated by Avianca, the Colombian national airlines, as first leg of its run between New York and Bogota. Delivery early next year of Constellations now on order will cut flight down to about six hours.

Kicking off its new service, Avianca junketed a score of Yank newsmen to Jamaica for quick runthrough of the island's top resorts. Jamaican prices were an eye-opener. Tower Isle, one of newest and most luxurious resorts in entire Caribbean area, offers ocean-front rooms for $12 a day per person, including meals, beach club, boats, horseback riding, bicycles and lots of etceteras. Rate holds until Dec. 15, when it goes up to $14 minimum for comparable accommodations until mid-April. With drinks averaging a half-dollar, bar bills are generally easy to take.

Older, celebrated Casa Blanca hotel, at Montego Bay, has rooms overlooking the ocean—overhanging, even—for $14 to $16 a day off season and $18 to $20 a day after Jan. 7. That also includes the works.

Jamaica tourist people believe prices like these, together with the island's many miles of beaches, tropical mountains and jungle scenery and lots of local color, will draw northern visitors who never before thought about heading for the Caribbean on vacation.

Island hotels and night clubs use native talent almost exclusively, with heavy emphasis on calypso and quasi-religious dances. Bands do a good job with mainland dance tunes, but top spots could do with some U. S entertainers to vary the fare if expected southward migration develops.

Murray Albert and Aaron Siegel, N. Y. indie agents, have combined to form Talent Representatives, Inc.

Night Club Reviews

Continued from page 50

Mocambo, H'wood

balladist Josh White. The gamble should pay off neatly, if not spectacularly. White dishes good nitery entertainment and should draw consistent repeat business, with good word-of-mouth aiding in bringing in new patrons.

Widely varied routine enables White to bridge neatly the gap between the type of club which caters to the folk-and-blues-fans and the glitteroom of which Mocambo is virtually the epitome. He chants in an easy, assured style and accompanies himself on the guitar, dispensing some of the best plain and fancy string-plucking heard in these parts in some time.

White's delivery is on a folksy note and he successfully manages to bring the nitery to the intimate level of a living room with such traditional ballads as "Foggy, Foggy Dew" and "The Riddle Song." He even lures his audience into learning, and singing with him, "On Top of Old Smoky" in what amounts to an oldfashioned community sing. He varies the pace with such numbers as "Evil-Hearted Man" blues and the work-song "Hard Time Blues." Wisely, he keeps the turn on a sharp pace, coming back for only one encore and leaving 'em still wanting more.

Quondam vocal support comes from the Eddie Oliver orch, only the rhythm section of which is used for instrumental backing of the singing chore. Oliver and the Latin-Aires are holdovers in the dance department. *Kap.*

Caribar Room, D. C.

(WARDMAN PARK HOTEL)

Lecuona Cuban Boys Orch (10), *with Carmencita Garcia, Luis Ortiz, Jan Partridge; minimum* $1.50-$2.

Washington, Oct. 6.

The Lecuona Cuban Boys, in their present format, are the poor man's Xavier Cugat aggregation and, what's more, they are very good at it. The band covers the range from the ultra Latino to American standard melodies for dancing, and offers singles in the Cugat mould.

Currently ensconced for what appears to be a long run in the Caribar Room, the unit is lively, raucous and eye-filling with its colorful costuming. Standout soloist is Carmencita, a Cugat alumna who dances, wriggles, sings a little and whose flashing good looks and slim figure make her the cutest "Cuban Boy" of them all. She does a samba, a rumba, a conga, working solo, with the band, and in double with Luis Ortiz, Puerto Rican singer.

Big Ortiz number is a drums feature called "Bongo" in which he winds up with four members of the band, all banging and bongoing away at a furious rate for a big hand from the payees.

For a change of pace, Jan Partridge, American thrush, comes on to deliver "I've Got You Under My Skin" and "The Other End of a Kiss." For encore she sings "Let's Misbehave." Rendition of "Misbehave" was good but when caught, Miss Partridge was flat on the other numbers.

The band is kept at a fast gait for the show by Paul Morris, a one-time New Jersey attorney, who now finds himself conductor of an aggregation of Latin-American musicians. All in all the performance comes off smoothly for good returns. *Lowe.*

Drum Room, K. C.

(HOTEL PRESIDENT)

Kansas City, Oct. 4.

Vadja Del Oro, Howard LeRoy Orch (5); *no cover, no minimum.*

The Drum Room of the President has helped keep its summer biz alive with talent in addition to the music crew, and consequently is heading into a better fall season. Currently the room is offering Vadja Del Oro, in for her second turn in less than a year. Slender, tallish brunet, her forte is Spanish and Latin-American dances.

Show opens with the Howard LeRoy crew in a fanciful, condensed version of "Rhapsody in Blue," following which orch leader introes the dancer. Her first number is the Spanish "Serenata," a near classical number set off by clacking castanets and stomping heels. She follows with "Malaga," another Spanish entree likewise with the castanets, but considerably different in flavor and verve. Her closing turn is "Gitanarias," a Gypsy routine which adds heightened tempo and flash to close her stint. Niftily costumed, her work is exotic and capable throughout. *Quin.*

Chez Paree, Chi

Chicago, Oct. 7.

Ritz Bros. (4), *Marilyn Ross, The Maxellos* (3), *Stan Grover, Chez Paree Adorables* (10) *with Ann Herndon, Cee Davidson Orch* (11), *Manuello Rhumba Band* (5); *minimum* $3.50, *cover* $1.

Although the Ritz Bros. have not made a cafe appearance in Chi for several years, madcap comics are strong faves and should do top biz on their month's stay. While the surrounding acts do well, it's still the antics of the zanies that's the main attraction.

From the moment they rush on, through the old success story of their past, with a reprise of their Snow White and Seven Dwarfs bit from their pic "Kentucky Moonshine," brash nonsense of trio, sparked by Harry Ritz's wild carryings-on, has the audience in high. However, their takeoffs on the current crop of imported singers are not content to rest on their sharp impressions, but dip to the lowest type of quips, both in English and dialect, for laughs.

After Harry Ritz's satire of Harry Richman, they finish with an eccentric lock-step dance. After thanking the audience, they come out with brooms to clean up the debris.

Marilyn Ross, who resembles Joan Crawford, works at a disadvantage in this noisy room, but manages to overcome much of the inattention with her Gershwin medley and raucous delivery of "Clancy Lowered the Boom." The Maxellos are a solid opening act with their flips and somersaults, coupled with fast footwork and fine timing, getting the show off to rapid pace. Dorothy Dorben line has two numbers, one topped by Charlotte Kirshbaum and Jim Horberg, "The Gibson Girl," particularly striking. Stan Gower tenors the production numbers well and Cee Davidson's orchestra sets the stage admirably, also doing the dance chores in bright style. Manuello crew alternates for the rhumba enthusiasts. *Zabe.*

Carousel, Pitt

Pittsburgh, Oct. 4.

Helene & Howard, Johnny Conrad Dancers (5), *Jean LaFlotte, Joyce Indig, Herman Middleman Orch* (5); $2.50, $3.50 *minimum.*

While owner (with two of his brothers) Jackie Heller is away working Four Dukes club in Detroit, Carousel has come up with a variety bill that would play well anywhere. Helene & Howard, back here for third time in little more than a year, are the backbone with their comedy dancing, and the gal's getting more solid laughs all the time. Howard's no slouch either in that department. They're opening and closing with standard routines, but a new one now in the middle, a bolero burlesque, needs a little tightening. Team's forcing a little too much for the returns on this one and duplicate too many of the bits of their other numbers.

Johnny Conrad, working with four striking, streamlined gals, looks to be just about one of the best young dancers around today in his solo spot midway in the layout with some heady, whirlwind ballet and tap stuff, but his whole act is cramped for space on the small Carousel floor and never shows to advantage. Femmes can't spread out enough and their choreographic effects are lost. Jean LaFlotte opens with bicycle tricks, plenty of them downright dangerous in such dwarfed quarters, but on the other hand this lends a certain suspense to his turn, since there's always the chance that he's going to spill into somebody's lap at the ringside.

Joyce Indig, singer who carries own piano accompanist, has a vocal style that's pretty commonplace and leaves only a faint impression. She does get some bite into "Sam's Song," however, and it's her high spot. For dansapation, Herman Middleman's five-piece outfit still makes a lot of music and most of it is good, too. Sol Heller handles the announcements. *Cohen.*

El Casbah, K. C.

(HOTEL BELLERIVE)

Kansas City, Oct. 6.

Tito Guizar, Joe Vera Orch. (5); $1-$1.50 *cover*

In Tito Guizar the Bellerive has quite a change of pace for its dinner-dancing room, El Casbah, the Mexican troubador following such varied entrees as Lou Holtz, Jimmy Savo and Rudy Vallee. It's also a change for the guitar strumming Latin singer, this being his first nightclub date in these parts although he has appeared in town frequently as a concert attraction.

There was little of the long-hair atmosphere about the Bellerive Friday night for the Guizar opening, although it was evident a goodly number of ardent music lovers were on hand. Crowd seemed to know very well what Guizar had to offer, and was not bashful in asking for their faves. Guizar virtually let them have the book, crowding more than a dozen numbers into a brief half hour, apparently enjoyed by singer and audience alike.

To open the processing Joe Vera rocks the piano with "Handful of Keys." Guizar then takes over, decked out in a fanciful Mexican costume, and gets right into string of faves with "Marta." Throughout numbers are done in both English and Spanish, including "Maybe Manana," "Mona Lisa," "Never Say Yes, "Never Say No," "Guadalajara," "Begin the Beguine," "Santa," "Sin Ti," "When Irish Eyes Are Smiling," an inning of boogie and a medley of requests. Midway he breaks up the proceedings with a musical quiz wherein he hums numbers and the audience guesses the name to win RCA recordings.

Vera and crew come through with their usual solid backing. Biz was hefty for both shows opening night. *Quin.*

Vaude-Nitery Dates

New York

Donald O'Connor set for two days at the State theatre, Hartford, Saturday (14) and Sunday . . . **Larry Font's orch** signed for La Martinique, N. Y., starting Oct. 23. Acts are still to be set . . . **Larry Auerbach** switched from the cafe dept. of the William Morris agency to its theatre division . . . Roxy theatre, N. Y., honored its staff photographer, **Gary Wagner,** with a cocktail party backstage, yesterday (Tues.) on his first anni with the house . . . **Kitty Kallen** and **Roger Price** held over at the Waldorf-Astoria Hotel's Wedgwood Room, N. Y., for an additional four weeks to Nov. 28 . . . **Eddie Schaffer** inked a personal management contract with **Walter Kaner** . . . **Mildred Smith** into the Village Vanguard, N. Y., Oct. 17.

Chicago

Irwin Rose shifted from Al Borde office to the sunny Burnett agency . . . **Ann Drewery** replaces **Joan Hyldoft** as featured skater in the Stevens hotel ice show . . . **Dane and Collins** into Helsings Sept. 13 . . . **Johnnie King** ankled General Artists Corp. after four years, with future plans indefinite . . . **Liberace** and **Martha Wright** headline the Palmer House show Nov. 2 . . . Crown Propeller bistro reverting to floor shows with **Gloria Peitner, Gloria Savitt, Sammy Shore, and Mel Cardo** making up the first bill, Oct. 13 . . . Oriental has set **Kay Armen** and **Jan August** for Oct. 19 with **Kay Starr** to follow Nov. 2. Riverside, Milwaukee has inked **Tommy Dorsey orch** with **Penny Singleton** for Oct. 27 and set Thanksgiving show with **Dick Haymes, Eileen Barton** and **Three Stooges . . . Los Gatos Trio** and the **Di Mattizias** set for the Oriental, Oct. 19 . . . **Martin and Lewis** inked for one-weeker at the Chicago, Nov. 17.

Hollywood

Liberace opened at the Last Frontier, Las Vegas, Friday (6) in the show marking the spot's eighth anni . . . **Page Cavanaugh Trio** booked for a fortnight at the Thunderbird, Las Vegas, opening Nov. 9 . . . **Herb Shriner** set for a two-weeker at the Mocambo, starting next Tuesday (17) . . . **Ada Leonard** getting $500 per frame for her current fortnight at the 365 Club, Frisco . . . **Hadda Brooks** reoptioned for a second month at Jimmy O'Brien's Steakhouse at $300 per frame . . . **Kay Starr** opens a two-weeker Thursday (12) at the Thunderbird, Las Vegas, at $2,250 per frame. After that she plays the Oriental in Chicago for two weeks and the Nicollet Hotel in Minneapolis for two weeks, each at $2,500 weekly, before heading to Toronto for a fortnight at the Casino theatre at $2,750 per session.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 10.

Eddie Vogt joined Saranac Lodge of Elks. Ditto for Benny Ressler and Ernie Burnett, vet songwriter.

Walter (CBS) Romanik back in circulation after two major operations.

Sam (RKO) Kelley given an all-clear and left for Boston vacash before resuming duties in N.Y.C.

Joe (United Artists) Phillips off to N.Y.C. on 10-day furlough.

John (Loew's) Rosenberg, after 15 months of treatment, got his O.K. to resume work.

Among new arrivals showing nice progress are Don Wright, Jerry Hornsby, Glenn Phillips, and Virginia Strum.

Charles "Chick" Lewis, exec v.p. and Nicholas Matsoukas, campaign director of Variety Clubs-Will Rogers hospital, in from N.Y.C. for general inspection of the lodge.

Frank Ross, Saturday Evepost photog in to take shots for special yarn about the Variety Clubs hospital to appear in upcoming issue of mag.

Write to those who are ill.

Palace's Int'l Bill

Palace theatre, N. Y., has set an international vaude bill for week of Oct. 19.

Already set are Jennie Goldstein, vet Yiddish actress; Marc & Sylvia, French imports; Nat Mills & Bobby, British team; Ballet Sevilliano, Spanish; and the Amandis, Danish act.

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WHERE SHOWBUSINESS MEETS
TALENT CONTEST
MONDAY NIGHTS
Prize: Professional Engagement
(Duplicate Prizes Awarded in the Case of Tie)

WANTED
MALE SINGER-COMEDIAN
for double act; immediate bookings; must be personable.
Write: Box V-114, Variety, 154 W. 46th St., New York 19, N. Y.

PUPPETEERS
Hand Puppet Exp., no taller than 5'9", 6 weeks work. Nov.-Dec., N. Y. State experience. Box #0500, Variety, 154 W 46th St., New York 19, N. Y.

MAXINE SULLIVAN
America's Foremost Song Stylist
Currently
LA COMMEDIA
59 West 52nd Street, New York
(Indefinitely)
APOLLO RECORDS
Direction: JOE MARSOLAIS, 1697 Broadway, New York City

New Acts

ELSA LANCHESTER (2)
Songs
30 Mins.
Normandie, Montreal

In a token booking, arranged by the management of the Sheraton hotel chain, Elsa Lanchester is using the new Normandie Room in the Mount Royal hotel as a testing ground for her material before opening next week at the Sheraton's Copley-Plaza in Boston. She is finding quite a difference between the intimate atmosphere of a little theatre and the vast, noisy reaches of a room such as this.

Miss Lanchester, coming direct from a hefty session at the Turnabout theatre on the Coast, is loaded with special material and all written, with a couple of exceptions, by Foreman Brown, Turnabout's operator. That these songs would be a cinch in an intimery with everyone paying attention and no service to distract the listeners is obvious, but present showing gets rough treatment partly because the clientele refuses to strain for every subtle line and partly because of Miss Lanchester's rather inept mike technique. She covers the ringsiders neatly but overlooks the fact that there are also patrons in the far reaches of the room.

Out of her big repertoire, she does upwards of eight numbers at each show for a 30-minute stint, mixing the innuendo of "Fiji Fanny" with an old English ballad type song in okay fashion. Phrasing for the most part is excellent and diction throughout is impeccable. Clothes are effective and Miss Lanchester uses a series of ribbons in her unruly hair to establish mood of song coming up. Kudos go to Ray Henderson for his sock piano accompaniment.
Newt.

BEATRICE LIND
Songs
12 Mins.
Viennese Lantern, N. Y.

Beatrice Lind, dark-haired Viennese, is a pleasant entertainer of the Continental school. She does varied-lingo tunes, with those of her native land being her specialty. She gets over here.

Miss Lind shows obvious training, especially on her phrasing, and she displays a spirit of cameraderie that is easily communicated to her audience.

Herman Leopoldi, after a long absence from New York, is back at the piano with self-composed tunes, and he, too, is a crowd-pleaser. Norbert Faconi, with his fiddle, plays those Continental melodies in the Continental Cafe. All of which makes the Viennese Lantern one of those informal, interesting spots to be visited if one is in the mood for something "different."
Kahn.

BUNNELL SISTERS (2)
Singing
9 Mins.
Palace, N. Y.

Fetchingly garbed in strapless evening gowns, Virginia and Nadine Bunnell harmonize a quartet of tunes in the deuce spot in the current Palace session. House lends them a bit of production by spotting the sisters in front of a jukebox background. But despite the appropriate setting, the gals' chirping doesn't register as strongly as it should.

Although the Bunnells' voices show promise, their arrangements aren't particularly outstanding. Choice of ditties could also be improved. "Wedding Samba," for example, is a weak opener while "My Foolish Heart" has long passed off the hit parade. A more distinctive style and a better repertoire is needed before this turn will be ready for the deluxe bookings.
Gilb.

FOUR KIT KATS
Dancing
10 Mins.
Apollo, N. Y.

Four Kit Kats is a fair Negro hoofing group whose terping is organized along conventional lines. Garbed in white, two gals and two males open as a unit in some precision stepping. Quartet later shifts to challenge stuff. Girls work first, then the guys. A rope skipping sequence is an okay novelty and paves the way for a brisk finale.

With cool weather now here, the unit's white attire is out of place. Gals' skirts and blouses and the males' suits should be replaced with more seasonal dress. Routines are overlong and judicious tightening up would achieve a better audience impact for the turn. Meanwhile, the Four Kit Kats need further experience before they're ready for the choicer vaude bookings.
Gilb.

ARNOLD DOVER
Mimic
10 Minutes
Apollo, N. Y.

Arnold Dover shows some talent in his impressions of various celebrities, but it's a long way from perfection. Lanky Negro lad mimics Fred Allen, Edgar Bergen, Billy Eckstine and late Pres. Franklin D. Roosevelt, among others, in an extensive repertoire.

Perhaps the best of Dover's carbons is his takeoff of Eckstine crooning "Everything I Have Is Yours." Considerably milder is his interpretation of "Inner Sanctum," and Al Jolson giving out with "California Here I Come." Closes with a speech on tolerance in which he mimics F.D.R. None of the impressions are strong enought to be genuinely effective.
Glib.

CYCLING KIRKS (2)
Cycling
7 Mins.
Palace, N. Y.

One of the better pedal-pushing turns is the Cycling Kirks. Joyce and Frank Kirk, teeoff act in the current Palace bill, ride a flock of trick bikes and mix in a bit of juggling for good measure.

Varied routines are marked by fine unicycling of both partners. Male's feat of mounting a king-sized unicycle unaided from the floor makes for a sock climax. A good sight act, the Kirks are an okay novelty for either vaude or TV.
Gilb.

LYNN JACKSON
Dance
7 Mins.
Leon & Eddie's, N. Y.

Lynn Jackson, a cute tapster, needs considerably more experience and improved routines before being eligible for the plush spots. There's little excitement in her work at this point despite an occasionally good spin.

She needs more speed with the present routines, and a more sapient projection. These defects can easily be remedied with a couple of swings around the cafe circuits.
Jose.

Bobby Worth

Continued from page 1

decree under which any writer can pull out of the latter society after serving notice three months before the end of the calendar year. With the Oct. 1 deadline already past, no additional resignations from ASCAP can be expected until next year.

Songs that Worth and Newman write after joining BMI will be controlled by the latter on exclusive basis. Performance rights to past tunes, however, will remain with ASCAP on an exclusive basis until ASCAP's pacts with its licensees runs out. At that time, the cleffers can shift rights to their past tunes to BMI on an exclusive basis. Robert Sour, director of BMI writer relations, set the deals with Worth and Newman.

Star Personals

Continued from page 7

cording to Ferrer. The star, who has a small percentage in the Stanley Kramer production, received only expenses for his traveling.

Bill Pine's Tour

Prior to his departure for the premiere of "Tripoli" at the Mastbaum theatre, Philadelphia, on Friday (6), producer William Pine (& Thomas) said in N. Y. that his forthcoming tour, in company with John Payne, will cost Paramount about $6,000 in expenses, plus the sum the company would have to pay in salaries to the two, anyway. The additional $6,000 will send the twosome through Philadelphia, Pittsburgh, Detroit, Cleveland, Columbus, Cincinnati, Lexington, Ky., Denver and Saginaw, Wisc., with the junket, according to Pine, promising reams of publicity copy and air time over the amount the expenditure normally would bring.

At work in the direction of bringing Hollywood to the ticket-buying public is producer Hal Wallis, who at present is trying to induce Joan Fontaine to tour the country in behalf of "September Affair." Anothe Wallis performer, newcomer Charlton Heston, recently concluded a swing of 20 cities in promotion of "Dark City."

Recognizing the popularity values accruing to the trekking stars, Jack Powell has volunteered to troupe across the country in promotion of Sam Weisenthal's production of "Cry Danger," for RKO, in which he stars. Powell reportedly has offered his p.a. services whenever release date for the picture is set. Similarly, Metro star George Murphy arrived in N. Y. on Monday (9) after touring six cities and with plans to cover 19 others.

Murphy's talks before women's and business groups, civic and educational organizations center on M-G and the industry as a whole rather than any individual picture. Next on his itinerary are Richmond, Louisville, Frankfort, Ky.; Nashville, Pittsburgh, Atlanta, Montgomery, Memphis, Little Rock, New Orleans, Dallas, Houston, Omaha, Des Moines and Salt Lake City. In Murphy's case the Metro production company pays his regular salary with distribution responsible for his expenses. Same company also sent Ann Miller to the Allied States Assn. convention in Pittsburgh last week.

Sheridan to Boston

Ann Sheridan left N. Y. yesterday (Tues.) for Boston on the first leg of a tour to aid in key-city openings of Universal's "Woman on the Run." Included on the star's sked are Cleveland and Chicago, where she will do a series of radio and newspaper interviews in addition to other appearances.

Warner Bros. had an assortment of performers in Colorado Springs, Colo., last Friday to spur the opening of "Rocky Mountain" at the Peak, 8th Street Drivein, Chief and Broadmoor theatres. Visitors included Virginia Mayo, Michael O'Shea and Guinn Williams.

Following its "Indian princess" tour in behalf of "Broken Arrow," 20th-Fox is now ready for a junket to Atlanta for today's (Wed.) opening of "Two Flags West" at the Fox theatre, to be followed tomorrow by 400 other openings in the south. Traveling to Atlanta, as well as Houston, Dallas and San Antonio for the film, are Richard Widmark, John Conte, Lois Andrews, Roddy McDowall, Randy Stuart and K. T. Stevens. Same company also had Paul Douglas and Jeanne Crain make numerous N. Y. appearances for "Arrow."

Also among the current Hollywood tourists is Marta Toren, star of U's "Deported," and Lionel Shapiro, who did the original story. The two are slated for a number of appearances in Canada, beginning with the premiere of the picture on Oct. 20 at the Princess theatre, Montreal.

BMI Payments

Continued from page 1

general expenses and taxes. Rebates of 10% in fees were granted broadcasting licensees for June and July under the BMI policy of minimizing its cost to radio outlets.

Haverlin reported to the stockholders that 2,768 broadcasting outlets in the U. S., comprising both indie stations and networks, signed the BMI renewal license for the 1950-59 period, while in Canada, the Canadian Broadcasting Co. and all indie stations are licensed. In the non-radio field over 3,200 separate hotels, restaurants, niteries, ballrooms, skating rinks, etc., have a BMI license.

In the past year BMI also increased by 20 its roster of writers under the cleffer plan launched in 1949. Under this plan writers are pacted to longterm BMI agreements, usually seven years, with sliding scales of royalty payments depending upon the number of their tunes' performances.

Haverlin also reported that BMI has instituted a pension plan for BMI employees.

World Series Fans

Continued from page 1

Both rooms have been doing virtually capacity. The 2:30 a. m. show at the Copa has been the only display in which there's an appreciable degree of white space. The Diamond Horseshoe was also in the chips during this period. The recently reopened China Doll has similarly been doing heavy business. This spot has been capturing the bulk of the rhumba trade because of having little competition in that line. The nearby Havana-Madrid has been shuttered since the summer.

The vaude houses, however, failed to generate the same degree of increased boxoffice. Series competition and television hit these enterprises.

VARIETY BILLS

WEEK OF OCTOBER 11

° Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 12
Dick Himber Orc
3 Suns
Jerry Colonna
A & D Russell
H & W Bell
Music Hall (I) 12
Kenny Bowers
Ivanhoes
Duval
Brunhilda Roque
Marienne Vickers
Shirley Keller
Viola Crucil
Bettina Dearborn
Rockettes
Corps de Ballet
Symp Orc
Palace (R) 12
Pearlburgs Bears
Frances Williams
Ferd & Jerry
Evers & Dolores
Slate Bros
3 to Fill
Paramount (P) 11
Duke Ellington Orc
Timmie Rogers
Teddy Hale
Sarah Vaughan
Roxy (I) 13
Martha Stewart &
Blackburn Twins
Joan Hyldoft
Romayne & Brent
Strand (W) 13
Sherwoods
Georgie Tapps
Lisa Kirk
Minevitch Rascals
Apollo (I) 13
Illinois Jacquet Orc
Bunny Briggs
Wini Brown
Jimmy Scott
CARLISLE
Carlisle (D) 17 only
Asylum of Horrors
CHICAGO
Chicago (P) 13
4 Evans
Phil Foster
Park & Clifford
Georgia Gibbs
Oriental (I) 13
Harmonicats
De Marco Sisters
Dave Barry
Fontaines
Sherman Hayes Orc
HAZELTON
Capitol (P) 14 only
Asylum of Horros
MIDDLETOWN
Par (P) 12 only
Asylum of Horrors
NEWBURGH
B'way (P) 11 only
Asylum of Horrors
WASHINGTON
Capitol (L) 12
Juggling Jewels
Connie Sawyer
Mr. Ballantine
Martells & Mignon
Howard (I) 13
Dinah Washington
Tiny Bradshaw Bd
Herb Lance
Edwards Sis
Strawberry Russell
& Julia
Tracey McCleary O

AUSTRALIA
ADELAIDE
Royal (I) 9
Arthur Askey
Valerie Tandy
Roy Rogston
Donald Kirk
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey
MELBOURNE
Tivoli (I) 9
Guus Brox & Myrna
Max & Harry
Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Delroy
Chevalier Bros
Ileana Sazova
Rob Murray
Eugene's Flying
Ballet
Celebrity Octette
PERTH
His Majestys (I) 9
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Bronimann
Cissy Trenholm
SYDNEY
Tivoli (I) 9
John Calvert
Ann Cornell
Maurice Colleano
Horrie Dargie 4
Ralph Barry
Romanoff 3

BRITAIN
ASTON
Hippodrome (I) 9
Denny Willis
Billy Stutt
Jack Mayer
Bel Argay
Mary Le
Peggy Stone
Eric Eden
Babette & Raoul
8 Girls
BIRMINGHAM
Hippodrome (M) 9
Nellie Lutcher
Jack Jackson
Scott & Foster
Percy Overbury
George Williams
Hotley 3
Georges & Linette
R & M Lamar
BLACKPOOL
Opera House (I) 9
Nat Jackley
Ben Yost Co
Terry-Thomas
Sheila Mathews
Gypsy 3
Jerry Desmonde
Maureen Sims
Tiller Girls
5 Olanders
Palace (I) 9
Billy Russell
Albert Whelan
Floyd & B'Nay
Beverly Sis
Jackley & Jee
Jenny Sandler
4 Moy Longs
Tower Circus (I) 9
Charlie Cairoli
Paul Co
Ernie's Scalions
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
7 Ashtons
Roberto Chiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetschis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Balcombes
BOURNEMOUTH
Hippodrome (I) 9
Lee Brooklyn
Joe Poynton
Jill Manners
Rina Olna
Michael
Girls Tp
BRADFORD
Alhambra (M) 9
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Bollana Ivanko 4
Marriott &
Wenman
5 Brahms
BRIXTON
Empress (I) 9
Harry Secombe
Arthur English
Semprini
Benard Miles
Kodell
Henri Neuvy
Mandos Sis
Ethel Barton 4
Harry Worth
CARDIFF
New (S) 9
Issy Bonn
V & T Elliott
L Clifford & Freda
Maurice & Mac
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
CHELSEA
Palace (I) 9
Geo Mitchell Glee
Club
Billington
Tommy Truman
Danny Lipton
CHISWICK
Empire (S) 9
Reg Dixon
Mary Naylor
Myrons
Allen Bros & June
Victor Seaforth
Vic Leonard
Les Valettos
Madrigal Joyce
FINSBURY PARK
Empire (M) 9
Phillys Dixey
Jack Tracy
Delbary Co
Howard de Courcey
Morecambe & Wise
Kovacs
GLASGOW
Empire (M) 9
Donald Peers
Elizabeth & Collins
Jack Stanford
D & E Wilcox
J Pygram &
W Brandon
Frank Marx & Iris
Young China Tp
Godfrey & Kirby
GRIMSBY
Palace (I) 9
Charlie Kunz
Shires & Tylee
Lionel Saxon
Vinc & Valentine
D & D Laupino
Wolly Woltard
Homer Hall
Jack Edge
Shamyas
LEEDS
Empire (M) 9
Will Mahoney
Keefe Bros &
Annette
T F Ayre &
D Evans
Renita Kramer
Stedani
MacKenzie Reid &
Dorothy
Eddie Reindeer
3 Atlantas
LEICESTER
Palace (S) 9
Anton Karas
Robert Moreton
Max Wall
Allender & Summer
Vernon Sis
Milton Woodward
Harvards
LIVERPOOL
Empire (M) 9
Nat King Cole 3
Tony Hancock
El Granadas
Canfield Smith
Richman & Jackson
Dey Dey & Dey
E & J Slack
Lionel Kaye
LONDON
Palladium (M) 9
Gracie Fields
5 Smith Bros
Robert Lamouret
Tommy Fields
Warren Katona & S
Balladinis
Great Alexander Tp
George Meaton
Eddie Gordon & N
Palladium Tiller Gls
Skyrockets Orc
NEWCASTLE
Empire (M) 9
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordellis
Maple Leaf 4
John Tiller Girls
NORWICH
Hippodrome (I) 9
Gertie Gitana
G H Elliott
Ella Shields
Billy Danvers
Randolph Sutton
NOTTINGHAM
Empire (M) 9
Syd Seymour
Madhatters Bd
Tobas 3
Rex Roper & Pat
Collinson & Breen
George Lacy
Betty Hobbs Girls
PORTSMOUTH
Royal (M) 9
Jack Haig
Gay Euridge
K Kean & S King
Orlandos
Rigga & Dorita
J Doye & A Peel
SUNDERLAND
Empire (M) 9
Big Bill Campbell
Lance King
5 Mighty Mohawks
Sioux Dakotas
Joe Crosbie
Wally Brennan
SWANSEA
Empire (M) 8 9
Alan Dean
Roy Lester
Patterson & Jackson
Winifred Atwell
Botondas
Veronica Martell
Eve Eacott
WOLVERHAMPTON
Hippodrome (I) 9
Woods & Jarrett
4 Tune Tellers
Pep Graham
Eddie Williams
Shorty Mounsey
Creole Steppers
WOOD GREEN
Empire (S) 9
Bartlett & Ross
Bruce Calder
Luis Flores
David Nixon
Barry Edwards
Loren Lorens
Moray Bros & D
Billy Carroll
Douglas Harris
Cliff Sherlock
YORK
Empire (I) 9
Jack Storey
M & M Norris
5 Skyliners
Vera Fitzpatrick
Ronald Collis
Elvirita & Otero

CANADA
MONTREAL
Gayety (I) 9
West & Paige
Lewis & Ames
Pat Rooney Jr
Rita Carlyle
Val & Dederly
Tubby & Stats
Boyd & Boyd
Chief Churchill
Roy Austin
Will Skinner Orc

Cabaret Bills

NEW YORK CITY
Birdland
Al Hibbler
Sonny Stitt
Gene Ammons 6
Machito Orc
Blue Angel
Madmoiselles
Weavers
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
cafe Society
Joe Bushkin Orc
Ruth Brown
Cliff Jackson
Copacabana
Joe E Lewis
Patti Page
M Torso Orc
Mario & Floria
Betty Harris
Mickey Devine
Austin Mack
F Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W C Handy
Billy Banks
Gloria LeRoy
Billy Banks
Harry Armstrong
Iceland
Ted Powell Orc
Phil Brito
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
La Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Marion Powers
Lyda & Yanni
Danny Sullivan
Lynn Jackson
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Mons. Chappy
Billy Wells & 4
Fays
Harrison & Fisher
Niaman Ders
Ralph Young
Art Waner Orc
Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Dawney & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Ore
Park Ave
Ray Bourbon
Ruth Webb
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel
Park Sheraton
Irving Fields 3
Hotel Plaza
Jane Froman
Billy Banks
Harry Saltzman Orc
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Ralph Flanagan Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dyer-Bennet
Mildred Smith
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Kitty Kallen
Roger Price
Emil Coleman
Mischa Borr Orc

CHICAGO
Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Ritz Bros
Maxellos
Madelyn Ross
Richard France
Chez Adorables
Chico Orc
Cee Davidson Orc
Palmer House
Dick Contino
Ben Berl
Continentals (6)
Abbott Ders
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Glidden Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Ders
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Rafflner
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Bivdears
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Vine Gardens
Dolly Kay
Eddie White
Vadia del Oro
Nick Cole Orc

Night Club Reviews

Continued from page 50

Mocambo, H'wood

balladist Josh White. The gamble should pay off neatly, if not spectacularly. White dishes good nitery entertainment and should draw consistent repeat business, with good word-of-mouth aiding in bringing in new patrons.

Widely varied routine enables White to bridge neatly the gap between the type of club which caters to the folk-and-blues-fans and the glitteroom of which Mocambo is virtually the epitome. He chants in an easy, assured style and accompanies himself on the guitar, dispensing some of the best plain and fancy string-plucking heard in these parts in some time.

White's delivery is on a folksy note and he successfully manages to bring the nitery to the intimate level of a living room with such traditional ballads as "Foggy, Foggy Dew" and "The Riddle Song." He even lures his audience into learning, and singing with him, "On Top of Old Smoky" in what amounts to an oldfashioned community sing. He varies the pace with such numbers as "Evil-Hearted Man" blues and the worksong "Hard Time Blues." Wisely, he keeps the turn on a sharp pace, coming back for only one encore and leaving 'em still wanting more.

Quondam vocal support comes from the Eddie Oliver orch, only the rhythm section of which is used for instrumental backing of the singing chore. Oliver and the Latin-Aires are holdovers in the dance department. *Kap.*

Caribar Room, D. C.

(WARDMAN PARK HOTEL)

Lecuona Cuban Boys Orch (10), *with Carmencita Garcia, Luis Ortiz, Jan Partridge; minimum* $1.50-$2.

Washington, Oct. 6.

The Lecuona Cuban Boys, in their present format, are the poor man's Xavier Cugat aggregation and, what's more, they are very good at it. The band covers the range from the ultra Latino to American standard melodies for dancing, and offers singles in the Cugat mould.

Currently ensconced for what appears to be a long run in the Caribar Room, the unit is lively, raucous and eye-filling with its colorful costuming. Standout soloist is Carmencita, a Cugat alumna who dances, wriggles, sings a little and whose flashing good looks and slim figure make her the cutest "Cuban Boy" of them all. She does a samba, a rumba, a conga, working solo, with the band, and in double with Luis Ortiz, Puerto Rican singer.

Big Ortiz number is a drums feature called "Bongo" in which he winds up with four members of the band, all banging and bongoing away at a furious rate for a big hand from the payees.

For a change of pace, Jan Partridge, American thrush, comes on to deliver "I've Got You Under My Skin" and "The Other End of a Kiss." For encore she sings "Let's Misbehave." Rendition of "Misbehave" was good but when caught, Miss Partridge was flat on the other numbers.

The band is kept at a fast gait for the show by Paul Morris, a one-time New Jersey attorney, who now finds himself conductor of an aggregation of Latin-American musicians. All in all the performance comes off smoothly for good returns. *Lowe.*

Drum Room, K. C.

(HOTEL PRESIDENT)

Kansas City, Oct. 4.

Vadja Del Oro, Howard LeRoy Orch (5); *no cover, no minimum.*

The Drum Room of the President has helped keep its summer biz alive with talent in addition to the music crew, and consequently is heading into a better fall season. Currently the room is offering Vadja Del Oro, in for her second turn in less than a year. Slender, tallish brunet, her forte is Spanish and Latin-American dances.

Show opens with the Howard LeRoy crew in a fanciful, condensed version of "Rhapsody in Blue," following which orch leader introes the dancer. Her first number is the Spanish "Serenata," a near classical number set off by clacking castanets and stomping heels. She follows with "Malaga," another Spanish entree likewise with the castanets, but considerably different in flavor and verve. Her closing turn is "Gitanarias," a Gypsy routine which adds heightened tempo and flash to close her stint. Niftily costumed, her work is exotic and capable throughout. *Quin.*

Chez Paree, Chi

Chicago, Oct. 7.

Ritz Bros. (4), *Marilyn Ross, The Maxellos* (3), *Stan Grover, Chez Paree Adorables* (10) *with Ann Herndon, Cee Davidson Orch* (11), *Manuello Rhumba Band* (5); *minimum* $3.50, *cover* $1.

Although the Ritz Bros. have not made a cafe appearance in Chi for several years, madcap comics are strong faves and should do top biz on their month's stay. While the surrounding acts do well, it's still the antics of the zanies that's the main attraction.

From the moment they rush on, through the old success story of their past, with a reprise of their Snow White and Seven Dwarfs bit from their pic "Kentucky Moonshine," brash nonsense of trio, sparked by Harry Ritz's wild carryings-on, has the audience in high. However, their takeoffs on the current crop of imported singers are not content to rest on their sharp impressions, but dip to the lowest type of quips, both in English and dialect, for laughs.

After Harry Ritz's satire of Harry Richman, they finish with an eccentric lock-step dance. After thanking the audience, they come out with brooms to clean up the debris.

Marilyn Ross, who resembles Joan Crawford, works at a disadvantage in this noisy room, but manages to overcome much of the inattention with her Gershwin medley and raucous delivery of "Clancy Lowered the Boom." The Maxellos are a solid opening act with their flips and somersaults, coupled with fast footwork and fine timing, getting the show off to rapid pace. Dorothy Dorben line has two numbers, one topped by Charlotte Kirshbaum and Jim Horberg, "The Gibson Girl," particularly striking. Stan Gower tenors the production numbers well and Cee Davidson's orchestra sets the stage admirably, also doing the dance chores in bright style. Manuello crew alternates for the rhumba enthusiasts. *Zabe.*

Carousel, Pitt

Pittsburgh, Oct. 4.

Helene & Howard, Johnny Conrad Dancers (5), *Jean LaFlotte, Joyce Indig, Herman Middleman Orch* (5); $2.50, $3.50 *minimum.*

While owner (with two of his brothers) Jackie Heller is away working Four Dukes club in Detroit, Carousel has come up with a variety bill that would play well anywhere. Helene & Howard, back here for third time in little more than a year, are the backbone with their comedy dancing, and the gal's getting more solid laughs all the time. Howard's no slouch either in that department. They're opening and closing with standard routines, but a new one now in the middle, a bolero burlesque, needs a little tightening. Team's forcing a little too much for the returns on this one and duplicate too many of the bits of their other numbers.

Johnny Conrad, working with four striking, streamlined gals, looks to be just about one of the best young dancers around today in his solo spot midway in the layout with some heady, whirlwind ballet and tap stuff, but his whole act is cramped for space on the small Carousel floor and never shows to advantage. Femmes can't spread out enough and their choreographic effects are lost. Jean LaFlotte opens with bicycle tricks, plenty of them downright dangerous in such dwarfed quarters, but on the other hand this lends a certain suspense to his turn, since there's always the chance that he's going to spill into somebody's lap at the ringside.

Joyce Indig, singer who carries own piano accompanist, has a vocal style that's pretty commonplace and leaves only a faint impression. She does get some bite into "Sam's Song," however, and it's her high spot. For dansapation, Herman Middleman's five-piece outfit still makes a lot of music and most of it is good, too. Sol Heller handles the announcements. *Cohen.*

El Casbah, K. C.

(HOTEL BELLERIVE)

Kansas City, Oct. 6.

Tito Guizar, Joe Vera Orch. (5); $1-$1.50 *cover*

In Tito Guizar the Bellerive has quite a change of pace for its dinner-dancing room, El Casbah, the Mexican troubador following such varied entrees as Lou Holtz, Jimmy Savo and Rudy Vallee. It's also a change for the guitar strumming Latin singer, this being his first nightclub date in these parts although he has appeared in town frequently as a concert attraction.

There was little of the long-hair atmosphere about the Bellerive Friday night for the Guizar opening, although it was evident a goodly number of ardent music lovers were on hand. Crowd seemed to know very well what Guizar had to offer, and was not bashful in asking for their faves. Guizar virtually let them have the book, crowding more than a dozen numbers into a brief half hour, apparently enjoyed by singer and audience alike.

To open the processing Joe Vera rocks the piano with "Handful of Keys." Guizar then takes over, decked out in a fanciful Mexican costume, and gets right into string of faves with "Marta." Throughout numbers are done in both English and Spanish, including "Maybe Manana," "Mona Lisa," "Never Say Yes, "Never Say No," "Guadalajara," "Begin the Beguine," "Santa," "Sin Ti," "When Irish Eyes Are Smiling," an inning of boogie and a medley of requests. Midway he breaks up the proceedings with a musical quiz wherein he hums numbers and the audience guesses the name to win RCA recordings.

Vera and crew come through with their usual solid backing. Biz was hefty for both shows opening night. *Quin.*

Vaude-Nitery Dates

New York

Donald O'Connor set for two days at the State theatre, Hartford, Saturday (14) and Sunday . . . **Larry Font's orch** signed for La Martinique, N. Y., starting Oct. 23. Acts are still to be set . . . **Larry Auerbach** switched from the cafe dept. of the William Morris agency to its theatre division . . . Roxy theatre, N. Y., honored its staff photographer, **Gary Wagner,** with a cocktail party backstage, yesterday (Tues.) on his first anni with the house . . . **Kitty Kallen** and **Roger Price** held over at the Waldorf-Astoria Hotel's Wedgwood Room, N. Y., for an additional four weeks to Nov. 28 . . . **Eddie Schaffer** inked a personal management contract with **Walter Kaner** . . . **Mildred Smith** into the Village Vanguard, N. Y., Oct. 17.

Chicago

Irwin Rose shifted from Al Borde office to the sunny Burnett agency . . . **Ann Drewery** replaces **Joan Hyldoft** as featured skater in the Stevens hotel ice show . . . **Dane and Collins** into Helsings Sept. 13 . . . **Johnnie King** ankled General Artists Corp. after four years, with future plans indefinite . . . **Liberace** and **Martha Wright** headline the Palmer House show Nov. 2 . . . Crown Propeller bistro reverting to floor shows with **Gloria Peitner, Gloria Savitt, Sammy Shore, and Mel Cardo** making up the first bill, Oct. 13 . . . Oriental has set **Kay Armen** and **Jan August** for Oct. 19 with **Kay Starr** to follow Nov. 2. Riverside, Milwaukee has inked **Tommy Dorsey orch** with **Penny Singleton** for Oct. 27 and set Thanksgiving show with **Dick Haymes, Eileen Barton** and **Three Stooges** . . . **Los Gatos Trio** and the **Di Mattizias** set for the Oriental, Oct. 19 . . . **Martin and Lewis** inked for one-weeker at the Chicago, Nov. 17.

Hollywood

Liberace opened at the Last Frontier, Las Vegas, Friday (6) in the show marking the spot's eighth anni . . . **Page Cavanaugh Trio** booked for a fortnight at the Thunderbird, Las Vegas, opening Nov. 9 . . . **Herb Shriner** set for a two-weeker at the Mocambo, starting next Tuesday (17) . . . **Ada Leonard** getting $500 per frame for her current fortnight at the 365 Club, Frisco . . . **Hadda Brooks** reoptioned for a second month at Jimmy O'Brien's Steakhouse at $300 per frame . . . **Kay Starr** opens a two-weeker Thursday (12) at the Thunderbird, Las Vegas, at $2,250 per frame. After that she plays the Oriental in Chicago for two weeks and the Nicollet Hotel in Minneapolis for two weeks, each at $2,500 weekly, before heading to Toronto for a fortnight at the Casino theatre at $2,750 per session.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 10.

Eddie Vogt joined Saranac Lodge of Elks. Ditto for Benny Ressler and Ernie Burnett, vet songwriter.

Walter (CBS) Romanik back in circulation after two major operations.

Sam (RKO) Kelley given an all-clear and left for Boston vacash before resuming duties in N.Y.C.

Joe (United Artists) Phillips off to N.Y.C. on 10-day furlough.

John (Loew's) Rosenberg, after 15 months of treatment, got his O.K. to resume work.

Among new arrivals showing nice progress are Don Wright, Jerry Hornsby, Glenn Phillips, and Virginia Strum.

Charles "Chick" Lewis, exec v.p. and Nicholas Matsoukas, campaign director of Variety Clubs-Will Rogers hospital, in from N.Y.C. for general inspection of the lodge.

Frank Ross, Satevepost photog in to take shots for special yarn about the Variety Clubs hospital to appear in upcoming issue of mag.

Write to those who are ill.

Palace's Int'l Bill

Palace theatre, N. Y., has set an international vaude bill for week of Oct. 19.

Already set are Jennie Goldstein, vet Yiddish actress; Marc & Sylvia, French imports; Nat Mills & Bobby, British team; Ballet Sevilliano, Spanish; and the Amandis, Danish act.

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WASHINGTON, D. C.

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New Acts

ELSA LANCHESTER (2)
Songs
30 Mins.
Normandie, Montreal

In a token booking, arranged by the management of the Sheraton hotel chain, Elsa Lanchester is using the new Normandie Room in the Mount Royal hotel as a testing ground for her material before opening next week at the Sheraton's Copley-Plaza in Boston. She is finding quite a difference between the intimate atmosphere of a little theatre and the vast, noisy reaches of a room such as this.

Miss Lanchester, coming direct from a hefty session at the Turnabout theatre on the Coast, is loaded with special material and all written, with a couple of exceptions, by Foreman Brown, Turnabout's operator. That these songs would be a cinch in an intimery with everyone paying attention and no service to distract the listeners is obvious, but present showing gets rough treatment partly because the clientele refuses to strain for every subtle line and partly because of Miss Lanchester's rather inept mike technique. She covers the ringsiders neatly but overlooks the fact that there are also patrons in the far reaches of the room.

Out of her big repertoire, she does upwards of eight numbers at each show for a 30-minute stint, mixing the innuendo of "Fiji Fanny" with an old English ballad type song in okay fashion. Phrasing for the most part is excellent and diction throughout is impeccable. Clothes are effective and Miss Lanchester uses a series of ribbons in her unruly hair to establish mood of song coming up. Kudos go to Ray Henderson for his sock piano accompaniment.
Newt.

BEATRICE LIND
Songs
12 Mins.
Viennese Lantern, N. Y.

Beatrice Lind, dark-haired Viennese, is a pleasant entertainer of the Continental school. She does varied-lingo tunes, with those of her native land being her specialty. She gets over here.

Miss Lind shows obvious training, especially on her phrasing, and she displays a spirit of camaraderie that is easily communicated to her audience.

Herman Leopoldi, after a long absence from New York, is back at the piano with self-composed tunes, and he, too, is a crowd-pleaser. Norbert Faconi, with his fiddle, plays those Continental melodies in the Continental Cafe. All of which makes the Viennese Lantern one of those informal, interesting spots to be visited if one is in the mood for something "different." *Kahn.*

BUNNELL SISTERS (2)
Singing
9 Mins.
Palace, N. Y.

Fetchingly garbed in strapless evening gowns, Virginia and Nadine Bunnell harmonize a quartet of tunes in the deuce spot in the current Palace session. House lends them a bit of production by spotting the sisters in front of a jukebox background. But despite the appropriate setting, the gals' chirping doesn't register as strongly as it should.

Although the Bunnells' voices show promise, their arrangements aren't particularly outstanding. Choice of ditties could also be improved. "Wedding Samba," for example, is a weak opener while "My Foolish Heart" has long passed off the hit parade. A more distinctive style and a better repertoire is needed before this turn will be ready for the deluxe bookings. *Gilb.*

FOUR KIT KATS
Dancing
10 Mins.
Apollo, N. Y.

Four Kit Kats is a fair Negro hoofing group whose terping is organized along conventional lines. Garbed in white, two gals and two males open as a unit in some precision stepping. Quartet later shifts to challenge stuff. Girls work first, then the guys. A rope skipping sequence is an okay novelty and paves the way for a brisk finale.

With cool weather now here, the unit's white attire is out of place. Gals' skirts and blouses and the males' suits should be replaced with more seasonal dress. Routines are overlong and judicious tightening up would achieve a better audience impact for the turn. Meanwhile, the Four Kit Kats need further experience before they're ready for the choicer vaude bookings. *Gilb.*

ARNOLD DOVER
Mimic
10 Minutes
Apollo, N. Y.

Arnold Dover shows some talent in his impressions of various celebrities, but it's a long way from perfection. Lanky Negro lad mimics Fred Allen, Edgar Bergen, Billy Eckstine and late Pres. Franklin D. Roosevelt, among others, in an extensive repertoire.

Perhaps the best of Dover's carbons is his takeoff of Eckstine crooning "Everything I Have Is Yours." Considerably milder is his interpretation of "Inner Sanctum," and Al Jolson giving out with "California Here I Come." Closes with a speech on tolerance in which he mimics F.D.R. None of the impressions are strong enought to be genuinely effective.
Glib.

CYCLING KIRKS (2)
Cycling
7 Mins.
Palace, N. Y.

One of the better pedal-pushing turns is the Cycling Kirks. Joyce and Frank Kirk, teeoff act in the current Palace bill, ride a flock of trick bikes and mix in a bit of juggling for good measure.

Varied routines are marked by fine unicycling of both partners. Male's feat of mounting a king-sized unicycle unaided from the floor makes for a sock climax. A good sight act, the Kirks are an okay novelty for either vaude or TV. *Gilb.*

LYNN JACKSON
Dance
7 Mins.
Leon & Eddie's, N. Y.

Lynn Jackson, a cute tapster, needs considerably more experience and improved routines before being eligible for the plush spots. There's little excitement in her work at this point despite an occasionally good spin.

She needs more speed with the present routines, and a more sapient projection. These defects can easily be remedied with a couple of swings around the cafe circuits. *Jose.*

Bobby Worth

Continued from page 1

decree under which any writer can pull out of the latter society after serving notice three months before the end of the calendar year. With the Oct. 1 deadline already past, no additional resignations from ASCAP can be expected until next year.

Songs that Worth and Newman write after joining BMI will be controlled by the latter on exclusive basis. Performance rights to past tunes, however, will remain with ASCAP on an exclusive basis until ASCAP's pacts with its licensees runs out. At that time, the cleffers can shift rights to their past tunes to BMI on an exclusive basis. Robert Sour, director of BMI writer relations, set the deals with Worth and Newman.

Star Personals

Continued from page 7

cording to Ferrer. The star, who has a small percentage in the Stanley Kramer production, received only expenses for his traveling.

Bill Pine's Tour

Prior to his departure for the premiere of "Tripoli" at the Mastbaum theatre, Philadelphia, on Friday (6), producer William Pine (& Thomas) said in N. Y. that his forthcoming tour, in company with John Payne, will cost Paramount about $6,000 in expenses, plus the sum the company would have to pay in salaries to the two, anyway. The additional $6,000 will send the twosome through Philadelphia, Pittsburgh, Detroit, Cleveland, Columbus, Cincinnati, Lexington, Ky., Denver and Saginaw, Wisc., with the junket, according to Pine, promising reams of publicity copy and air time over the amount the expenditure normally would bring.

At work in the direction of bringing Hollywood to the ticket-buying public is producer Hal Wallis, who at present is trying to induce Joan Fontaine to tour the country in behalf of "September Affair." Another Wallis performer, newcomer Charlton Heston, recently concluded a swing of 20 cities in promotion of "Dark City."

Recognizing the popularity values accruing to the trekking stars, Dick Powell has volunteered to troupe across the country in promotion of Sam Weisenthal's production of "Cry Danger," for RKO, in which he stars. Powell reportedly has offered his p.a. services whenever release date for the picture is set. Similarly, Metro star George Murphy arrived in N. Y. on Monday (9) after touring six cities and with plans to cover 19 others.

Murphy's talks before women's and business groups, civic and educational organizations center on M-G and the industry as a whole rather than any individual picture. Next on his itinerary are Richmond, Louisville, Frankfort, Ky., Nashville, Pittsburgh, Atlanta, Montgomery, Memphis, Little Rock, New Orleans, Dallas, Houston, Omaha, Des Moines and Salt Lake City. In Murphy's case the Metro production company pays his regular salary with distribution responsible for his expenses. Same company also sent Ann Miller to the Allied States Assn. convention in Pittsburgh last week.

Sheridan to Boston

Ann Sheridan left N. Y. yesterday (Tues.) for Boston on the first leg of a tour to aid in key-city openings of Universal's "Woman on the Run." Included on the star's sked are Cleveland and Chicago, where she will do a series of radio and newspaper interviews in addition to other appearances.

Warner Bros. had an assortment of performers in Colorado Springs, Colo., last Friday to spur the opening of "Rocky Mountain" at the Peak, 8th Street Drivein, Chief and Broadmoor theatres. Visitors included Virginia Mayo, Michael O'Shea and Guinn Williams.

Following its "Indian princess" tour in behalf of "Broken Arrow," 20th-Fox is now ready for a junket to Atlanta for today's (Wed.) opening of "Two Flags West" at the Fox theatre, to be followed tomorrow by 400 other openings in the south. Traveling to Atlanta, as well as Houston, Dallas and San Antonio for the film, are Richard Widmark, John Conte, Lois Andrews, Roddy McDowall, Randy Stuart and K. T. Stevens. Same company also had Paul Douglas and Jeanne Crain make numerous N. Y. appearances for "Arrow."

Also among the current Hollywood tourists is Marta Toren, star of U's "Deported," and Lionel Shapiro, who did the original story. The two are slated for a number of appearances in Canada, beginning with the premiere of the picture on Oct. 20 at the Princess theatre, Montreal.

BMI Payments

Continued from page 1

general expenses and taxes. Rebates of 10% in fees were granted broadcasting licensees for June and July under the BMI policy of minimizing its cost to radio outlets.

Haverlin reported to the stockholders that 2,768 broadcasting outlets in the U. S., comprising both indie stations and networks, signed the BMI renewal license for the 1950-59 period, while in Canada, the Canadian Broadcasting Co. and all indie stations are licensed. In the non-radio field over 3,200 separate hotels, restaurants, niteries, ballrooms, skating rinks, etc., have a BMI license.

In the past year BMI also increased by 20 its roster of writers under the cleffer plan launched in 1949. Under this plan writers are pacted to longterm BMI agreements, usually seven years, with sliding scales of royalty payments depending upon the number of their tunes' performances.

Haverlin also reported that BMI has instituted a pension plan for BMI employees

World Series Fans

Continued from page 1

Both rooms have been doing virtually capacity. The 2:30 a. m. show at the Copa has been the only display in which there's an appreciable degree of white space. The Diamond Horseshoe was also in the chips during this period. The recently reopened China Doll has similarly been doing heavy business. This spot has been capturing the bulk of the rhumba trade because of having little competition in that line. The nearby Havana-Madrid has been shuttered since the summer.

The vaude houses, however, failed to generate the same degree of increased boxoffice. Series competition and television hit these enterprises.

VARIETY BILLS

WEEK OF OCTOBER 11

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 12
Dick Himber Orc
3 Suns
Jerry Colonna
A & D Russell
H & W Bell
Music Hall (I) 12
Kenny Bowers
Ivanhoes
Duval
Brunhilda Roque
Marienne Vickers
Shirley Keller
Viola Crucil
Bettina Dearborn
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 12
Pearlburgs Bears
Frances Williams
Ferd & Jerry
Evers & Dolores
Slate Bros
3 to Fill
Paramount (P) 11
Duke Ellington Orc
Timmie Rogers
Teddy Hale
Sarah Vaughan
Roxy (I) 13
Martha Stewart &
Blanche Burns Twins
Joan Hyldoft
Romayne & Brent
Strand (W) 13
Sherwoods
Georgie Tapps
Lisa Kirk
Minevitch Rascals
Apollo (I) 13
Illinois Jacquet Orc
Bunny Briggs
Wini Brown
Jimmy Scott
CARLISLE
Carlisle (D) 17 only
Asylum of Horrors
CHICAGO
Chicago (P) 13
4 Evans
Phil Foster
Park & Clifford
Georgia Gibbs
Oriental (I) 13
Harmonicats
De Marco Sisters
Dave Barry
Fontaines
Sherman Hayes Orc
HAZELTON
Capitol (P) 14 only
Asylum of Horrors
MIDDLETOWN
Par (P) 12 only
Asylum of Horrors
NEWBURGH
B'way (P) 11 only
Asylum of Horrors
WASHINGTON
Capitol (L) 12
Juggling Jewels
Connie Sawyer
Mr. Ballantine
Marcelis & Mignon
Howard (I) 13
Dinah Washington
Tiny Bradshaw Bd
Herb Lance
Edwards Sis
Strawberry Russell
& Julia
Tracey McCleary O

AUSTRALIA

ADELAIDE
Royal (I) 9
Arthur Askey
Valerie Tandy
Roy Royston
Donald Kirk
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mack
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey
MELBOURNE
Tivoli (I) 9
Guus Bros & Myrna
Max & Harry
Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroit
Chevalier Bros
Ileana Sazova
Rob Murray
Eugene's Flying
Ballet
Celebrity Octette
PERTH
His Majestys (I) 9
Armand Perren
Marion Davies
Elimar
Devine & King
Gerda Bornstad
Chrihi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Alice Ammann
Cissy Trenholm
SYDNEY
Tivoli (I) 9
John Calvert
Ann Cornell
Maurice Coldiano
Horrie Dargie 4
Ralph Barry
Romanoff 3

BRITAIN

ASTON
Hippodrome (I) 9
Denny Willis
Billy Stutt
Vick Mayrer
Bel Argay
Mary Le
Peggy Stone
Eric Eden
Babette & Raoul
8 Girls
BIRMINGHAM
Hippodrome (M) 9
Nellie Lutcher
Jack Jackson
Scott & Foster
Rey Anthony
George Williams
Hotley 3
Georges & Linette
R. & M. Lamar
BLACKPOOL
Opera House (I) 9
Nat Jackley
Ben Yost Co
Terry-Thomas
Shella Mathews
Gypsy 3
Jerry Desmonde
Maureen Sims
Tiller Girls
5 Olanders
Palace (I) 9
Billy Russell
Albert Whelan
Floyd & B'Nay
Beverly Sis
Jackley & Jee
Jenny Sandler
4 Moy Longs
Tower Circus (I) 9
Charlie Cairoli
Paul Co
Ernie's Sealions
Gilbert Houcke
Pierre Alizes
Jacques & Maryse
Ashtons
Roberto Chiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Caconas
Jimmy Scott
Annettes
Circusettes
Balcombes
BOURNEMOUTH
Hippodrome (I) 9
Lee Brooklyn
Joe Poynton
Jill Manners
Rina Olna
Michael
Girls Tp
BRADFORD
Alhambra (M) 9
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Boliana Ivanko 4
Marriott &
Wenman
5 Brahms
BRIXTON
Empress (I) 9
Harry Secombe
Arthur English
Semprini
Bernard Miles
Kodell
Henri Neuvy
Mandos Sis
Ethel Barton 4
Harry Worth
CARDIFF
New (M) 9
Issy Bonn
V & T Elliott
L Clifford & Freda
Maurice de May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
CHELSEA
Palace (I) 9
Geo Mitchell Glee
Club
Billington
Tommy Truman
Danny Lipton
CHISWICK
Empire (S) 9
Reg Dixon
Mary Naylor
Myrons
Allen Bros & June
Victor Seaforth
Vic Leonard
Les Valettos
Madrital Joyce
FINSBURY PARK
Empire (M) 9
Phillys Dixey
Jack Tracy
Delbary Co
Howard de Courcey
Morecambe & Wise
Kovacs
GLASGOW
Empire (M) 9
Donald Peers
Elizabeth & Collins
Jack Stanford
D & E Wilcox
J Pygram &
W Brandon
Frank Marx & Iris
Young China Tp
Godfrey & Kirby
GRIMSBY
Palace (I) 9
Charlie Kunz
Shires & Tylee
Lionel Saxon
Vine & Valentine
D & D Lupino
Wally Wedard
Homer Hall
Jack Edge
Shamvas
LEEDS
Empire (M) 9
Will Mahoney
Keefe Bros &
Annette
T F Ayne &
D Evans
Renita Kramer
Sirdani
MacKenzie Reid &
Dorothy
Eddie Reindeer
3 Atlantas
LEICESTER
Palace (S) 9
Anton Karas
Robert Moreton
Alex Wall
Allender & Summer
Vernon Sis
Milton Woodward
Harvarths
LIVERPOOL
Empire (M) 9
Nat King Cole 3
Tony Hancock
El Granadas
Canfield Smith
Richman & Jackson
Dey Dey & Dey
E & J Slack
Lionel King
LONDON
Palladium (M) 9
Gracie Fields
5 Smith Bros
Robert Lamouret
Tommy Fields
Warren Lutona & S
Balladinis
Great Alexander Tp
George Meaton
Eddie Gordon & N
Palladium Tiller Gls
Skyrockets Orc

NEWCASTLE
Empire (M) 9
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls
NORWICH
Hippodrome (I) 9
Gertie Gitana
G H Elliott
Ella Shields
Billy Danvers
Randolph Sutton
NOTTINGHAM
Empire (M) 9
Syd Seymour
Madhatters Bd
Tobns 3
Rex Roper & Pat
Collinson & Breen
George Lacy
Betty Hobbs Girls
PORTSMOUTH
Royal (M) 9
Jack Haig
Gay Euridge
K Kean & S King
Orlandos
Rigga & Dorita
J Dove & A Peel
SUNDERLAND
Empire (M) 9
Big Bill Campbell
Lance King
3 Mighty Mohawks
Sioux Dakotas
Joe Crosbie
Wally Brennan
SWANSEA
Empire (M) 8 9
Alan Dean
Roy Lester
Patterson & Jackson
Winifred Atwell
Botondas
Veronica Martell
Eve Escott
WOLVERHAMPTON
Hippodrome (I) 9
Woods & Jarrett
4 Time Tellers
Pep Graham
Eddie Williams
Shorty Mounsey
Creole Steppers
WOOD GREEN
Empire (S) 9
Bartlett & Ross
Bruce Calder
Luis Flores
David Nairn
Barry Edwards
Lorna Lorens
Moray Bros & D
Billy Carroll
Douglas Harris
Cliff Sherlock
YORK
Empire (I) 9
Jack Storey
M & M Norris
5 Skyliners
Vera Fitzpatrick
Ronald Collis
Elvirita & Otero

CANADA

MONTREAL
Gayety (I) 9
West & Paige
Lewis & Ames
Pat Rooney Jr
Rita Carlyle
Val & Dederly
Tubby & Stats
Boyd & Boyd
Chief Churchill
Roy Austin
Will Skinner Orc

Cabaret Bills

NEW YORK CITY

Birdland
Al Hibbler
Sonny Stitt
Gene Ammons 6
Machito Orc
Blue Angel
Madmoiselles
Weavers
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3
Bon Soir
Jimmie Daniels
Baby Hines
Norene Tate
Garland Wilson
Ellis Larkin 3
Cafe Society
Joe Bushkin Orc
Ruth Brown
Cliff Jackson
Copacabana
Joe E Lewis
Patti Page
M Durso Orc
Mario & Floria
Betty Harris
Mickey Devine
Austin Mack
F Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W C Handy
Billy Banks
Gloria LeRoy
Nobie Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Iceland
Ted Powell Orc
Phil Brito
El Chico
Rosita Rios
Los Gitanos
Pilarin Tamira
Sarita Herrera
D'Alonso Orc
La Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Marion Powers
Lyda & Yanni
Denny Sullivan
Lynn Jackson
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Mons. Choppy
Billy Wells & 4
Pags
Harrison & Fisher
Naaman Ders
Ralph Young
Art Waner Orc
Le Ruban Bleu
Shirl Conway
Michael Brown
Four Lads
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Ray Bourbon
Ruth Webb
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Ralph Flanagan Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
R Dyer-Bennet
Mildred Smith
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Kitty Kallen
Roger Price
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogtel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Ritz Bros
Maxellos
Madelyn Ross
Richard France
Chez Adorables
Chico Vejar
Cee Davidson Orc
Palmer House
Dick Contino
Ben Beri
Continentals (6)
Abbott Ders
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Glidden Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adio
Bill Snyder Orc
D Hild Ders
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raftloer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Blydears
Mary A Fitzgerald
Phyllis Miles
Maxwells
Frank Masters Orc
Vine Gardens
Dolly Kay
Eddie White
Vadja del Oro

Paramount, N. Y.

Duke Ellington Orch, with Ray Nance; Sarah Vaughan, Timmie Rogers, Teddy Hale; "Union Station" (Par), reviewed in VARIETY, *July 12, '50.*

Paramount's current stage show packs a solid 60-minute punch. Headed by the Duke Ellington orch and Sarah Vaughan, both standout, this bill has variety, pace and color down the line.

Ellington's aggregation remains, as it has been for nearly 25 years, the most talented band to purvey both pop and jazz music. Comprising a group of topflight sidemen, some of whom, like sax sideman Johnny Hodges and drummer Sonny Greerm, have been with him since the inception of the band, the Ellington crew plays with a freshness and listenability that could well serve as the standard for current flock of new bands.

Opening with his standard "Take the A Train," Ellington showcases each of his leading sidemen in a series of driving solos which effectively warm up the house. Midway, Ellington takes over for a keyboard medley of his top compositions, the band backing up with excellent arrangements. The Ellington organization has suffered from the loss of vocalist Kay Davis, but trumpeter Ray Nance is compensating with his firstrate comedy blues vocals, hoofing and instrumentation on "I Wanna Be Loved."

Miss Vaughan is superlative. Handling both rhythm numbers and ballads, she projects her stylized vocals with an impact that can be accurately measured by the absolute and dramatic silence of the customers while she is singing. It's the rare vocalist that commands this respect. Each number, from the standard "I Get a Kick Out of You" through the current pop, "I Have the Guy" to "Perdido," gets a standout, and always surprising interpretation. She has to beg off after a half-dozen tunes.

Timmie Rogers scores strongly in the comedy department with his hectic zanyisms. Rogers' patter of gags is okay, though not unusual, but his delivery drives home the laughs. He registers most effectively with his special material songs although, in one case, the lyric contained some lines that seemed in bad taste.

Teddy Hale, in the opening turns, flashes a fancy tap terping routine. Lad has a good repertory of tricky taps and slides which count up to a solid hoofing act.

Ellington neatly handles the emcee chores in a suavely cultured manner. *Herm.*

RKO-Orpheum, Mpls.

Minneapolis, Oct. 7.

Martez & Lucia, Fred & Fae, Al Gordon's Dogs, Peggy Ryan & Ray McDonald, Yonely (2), Helen Kane, Lee Davis, Alphonse Berge (5), Myron Roman and RKO Orch (13); "In a Lonely Place" (Col).

This so-called "Anniversary Show" has most of the virtues of the Palace vaudeville units that have preceded it here. While not stacking up so strongly as some of the others, it provides a good money's worth of diversified, pleasing entertainment.

For "names" of more or less box-office value, there's Helen Kane, probably not familiar to most of the present generation of theatregoers, but meaning something for the old-timers, and Peggy Ryan and Ray McDonald, youngsters of the films, calculated to bring in the teenagers. Oldtimers also welcome back such familiar turns as Alphonse Berge and Al Gordon and his pooches. For novelty there's a European act, Yonely. Myron Roman, conducting the orchestra, keeps the proceedings going commendably fast.

Show has a firstrate opener in a pair of equilibrists, Martez & Lucia, whose balancing feats are out-of-the ordinary. In the deuce spot, Fred & Fae, girl and boy, with a record act, cop laughs with their pantomimic portrayals of Spike Jones, Vaughn Monroe and other disk personalities.

There are more laughs for the customers when Al Gordon's dogs refuse to carry out orders to do tricks and frequently do the opposite from what they're told to their trainer's consternation" and apparent anger. Excellent tap and other routines and impressions of various famous hoofers, along with Peggy Ryan's clowning, make the Ryan-McDonald offering a standout of its kind. Miss Ryan's partner, Ray McDonald, is not only a first-rate dancer, but also a good-looking chap.

Assisted by a shapely girl, Yonely, in an act somewhat reminiscent of that of A. Robbins, expects miniature and freak instruments from his voluminous coat and plays on them, furnishing comedy and some pleasing music. Helen Kane, with all the gusto and enthusiasm of a budding songstress, brings back happily memories as she gives her baby-voiced treatment to some of her old boop-boob a boop numbers that she popularized. Her style also lends itself successfully to one of the current hit parade leaders, "Whoop De Doo."

Risibilities get plenty of exercise again as monologist Lee Davis unlimbers funny patter. Several of the gags and stories are in questionable taste, but inoffensive.

Adolphe Berge's remarkable ability to drape pieces of clothe around stunning models in a way to create gorgeous gowns never fails to astonish and, for many of the younger patrons who haven't seen the turn before, it's undoubtedly a real eye-opener. It's a corking act. *Rees.*

Palace, N. Y.

Cycling Kirks (2), Bunnell Sisters (2), Glenn & Jenkins, The Appletons (3), Dick Drake, Sharkey, the Seal; Tommy Riggs, Elly Ardelty, Don Albert House Orch; "Fuller Brush Girl" (Col), reviewed in VARIETY *Sept. 20, '50.*

Bill at the Palace this week, in common with most of the house's past offerings, has no marquee names. However, it's a well balanced layout that registers nicely among the middle-aged folk who dominate the trade there.

Best applause-getter is Sharkey, the Seal. Mammal mops up with his ball balancing, juggling and antics in general. Tommy Riggs, spotted in next-to-closing, also cops copious mitting via repartee with his ventriloquial alter ego, Betty Lou. Turn is effective even though Riggs works without a dummy. His dueting with the imaginary moppet in a couple of tunes reaps a fair salvo.

Veteran Negro comdey duo of Glenn & Jenkins shuffle through some tired gags and mutually abuse one another with sundry taunts. Lads who are garbed as porters, warble a railroading tune and bow off to a strong reception despite the antiquity of their material.

The Appletons, an apache turn, crowds plenty of mayhem into only five minutes onstage. Two gals compete for the attention of a male partner and in the process one is stabbed while the other is tossed through a window. It adds up as a sock novelty.

Mandolinist Dick Drake mixes some deadpan patter between plucking such tunes as "12th St. Rag" and Litszt's "Second Hungarian Rhapsody." He times his comments well and closes to a strong hand with a satirical treatment of "Third Man Theme." Trapezist Elly Ardelty winds up the layout with several nifty feats on the horizontal bar. A shapely blonde, she climaxes her routines by standing on her head on the swaying bar.

Cycling Kirks, who open the session, and the Bunnell Sisters, harmony team, are reviewed under New Acts. *Gilb.*

Oriental, Chi

Chicago, Oct. 5.

The Fontaines (3), DeMarco Sisters (5), Dave Barry, Sherman Hayes Orch, Harmonicats (3); "Mister 880" (20th).

Present layout seems short fare, running much less than regulation 45 minutes. However, clipped bill paces well.

The Fontaines, femme and two males work slowly but build to good applause with adagio and acro tosses. DeMarco Sisters are a fresh, youthful vocal group with the antics of lead songstress sparking the turn.

They start out neatly with "Take Me Out to the Ballgame" and then "Orange Color Sky," with plenty clowning and mugging, which carries over into "Little Girl From Little Rock." Wind with bolsterous version of "Hoop De Do" for solid returns.

Dave Barry gets chuckles for his gurgles as the creator of radio's Mr. Ripple, singing "I'm Forever Blowing Bubbles." He gets additional yocks on Arthur Godfrey impression as well as his barb at radio programs and commercials, with Sam Spade characterization a punchy bit.

Harmonicats are faves here and register solidly. Starting with "Tea for Two," trio gets into the more flashy work with reprise of "Malaguena." They do some fancy jitterbugging as well as nifty work on "Harmonica Boogie," but it's still "Peg of My Heart," which rings the bell. Counter with "12th Street Rag" for getaway, Sherman Hayes orch backs in superb fashion. *Zabe.*

Strand, N. Y.

The Sherwoods (3), Georgie Tapps, Lisa Kirk, Borrah Minevitch's Harmonica Rascals (6), Florian Zabach Orch (14); "The Breaking Point" (WB), reviewed in VARIETY *Sept. 13, '50.*

Current Strand layout is an okay four-acter, which, while possibly a bit overlong, is nicely rounded. While none of the acts are sock, the bill pleases all the way.

Sherwoods open with an okay acro turn. Two men and a woman combine on three-highs, with woman in the middle. While holds and balancing are good, act becomes a bit repetitious after the first couple of stunts. A bit more variety in this turn would help.

Veteran tapster Georgie Tapps follows. His solid terping style and imaginative routines sell his dances strongly. A strong stage personality helps. Particularly effective are his unaccompanied taps and terping to a George Gershwin medley. His rather long and stilted verbal introductions to his numbers slow things up, though.

Singer Lisa Kirk is slow in starting, with "Why Must the Show Go On?" and "I Love the Guy" registering only moderately. She's much better with a dramatic "The Gentleman is a Dope" and a solid "In My Fashion." She makes an excellent appearance in a tight-fitting white gown that enhances her effectiveness.

Strongest act on the bill is the Harmonica Rascals, in closing. It's elementary slapstick, centering around the antics of tiny Johnny Puleo, but it's solid all the way. Audience is immediately sympathetic with the efforts of underdog Puleo to strike back at the big boys, and most of the act consists of falls by members of the unit after being bopped by Puleo. Latter has a strong sense of comedics, and other members execute their straight roles handily. Between all the battling, the Rascals get some fine music out of their harmonicas with "Peg O' My Heart" and "Orpheus in the Underworld."

Florian Zabach handles emcee chores amiably and contributes a couple of excellent violin solos, including "Dance Macarbe" and "Stars and Stripes Forever." Band does a fine showbacking job. *Chan.*

Capitol, Wash

Washington, Oct. 6.

Sonny Howard, 3 Arnauts, Helene & Howard, Howard Delage & Shirley; "Life of Her Own" (M-G).

Capitol payees find pleasant but uneventful bill on the big stage current session. Dressed up with Sam Jack Kaufman house orch on stage, show has an even pace, with accent on novelty.

Headliner Sonny Howard, of disk fame, earns his right to top billing. Jukebox rep is obvious from his reception, and he works hard to live up to it. Routine consists of takeoffs of disk jockey faves. Best bets seem to be Frankie Laine, Perry Como and the Ink Spots, though there is a running patter of approval throughout. Did well at dinner show caught.

Three Arnauts bring novelty and chuckles to the layout. Their familiar bird-whistling act has few surprises, but still has merit and is funny. Arnauts actually do little skits in bird talk, with a bit of terping and some tunes thrown in. Walk off to nice mitt action.

Patrice Helene and Jan Howard delight with their frenzied adagio. The pattern they established when the act was new is still followed faithfully. They tee off with straight ball room terping, and then suddenly segue into a slapstick, semi-acro version of the classical dance, with Miss Helene tossing male partner around. It's good for laughs, and the in-between terping shows skill. Finale, a zany jive session, wraps up the galleries.

Delage and Shirley do okay as curtain raisers with a youthful, fast acro act. *Lowe.*

Casino, Toronto

Toronto, Oct. 6.

Fran Warren, Bobby Lane & Claire, Tommy Hanlon, Jr., Parker Bros. (2), Marjorie Freckleton, Bob Goodman, Naomi Irwin, Charles Gregory Girls (18); Archie Stone House Orch; "David Harding, Counterspy" (Col).

Fran Warren is jamming the customers into the Casino with that delivery technique that ranges from voluptuous mike-whispering of "Love the Guy" to her strident and topical singing of "Take Me Out to the Ballgame." The tall redhead, with a close-cut hairdo as contrasted with her previous tawny shoulder-length curls, had to begoff when caught. Medley of her disclicks had her coming back for successive encores. Earlier, she does "Take Me in Your Arms" and a wham "Over the Rainbow," latter with a neat tribute to Judy Garland. On style and performance, Miss Warren garners tremendous audience reception.

With Thanksgiving Week currently being observed in Canada, this is the general stage theme of the 75-mins. Casino show, with a special nod to Elsa McCaul who did the elaborate full-stage sets. Marjorie Freckleton does an amusing eccentric dance prior to an axe chase by the line girls. Bobby Lane & Claire, a pair of vivacious youngsters, score on adept hoofing, doffing their shoes in the second half for various dance styles in stocking feet. Parker Bros. get over nicely on their clever balancing and muscle control. Tommy Hanlon, Jr., who was a success here on previous visit, let proceedings down this time with his too-long chatter that was also inaudible half-way back in the house. Bob Goodman is a commendable singing m.c. throughout. Finale production number is a rich exterior, but debatable whether this is in good taste as a background for a group of girls in Pilgrim costume doing hi-kicks to Goodman's singing of "Let's Go to Church." Naomi Irwin and Ehala Mimo contribute a couple of neat toe solos. *McStay.*

Apollo, N. Y.

The Orioles (5), Sy Oliver Orch (12), 4 Kit Kats, Arnold Dover, Gene Gilbeaux Quartet with the Trenier Twins, "Pigmeat" Markham & Co., Derby Wilson, "Side Show" (Mono).

Apollo's current bill is a leisurely show which spreads over 78 minutes. If it were trimmed down to an hour, its spped and effectiveness would be considerably heightened. Practically every turn is onstage too long.

Sy Oliver, a familiar maestro at this Harlem vaudery, gets the session off to a brassy start with "Tain't Whatcha Do." His crew of five brass, four reed and three rhythm gives the number a routine treatment. Boys, however, return later with a neat arrangement of "Organ Grinder's Swing" that gets hefty mitting.

Harmony group of "The Orioles," given top marquee billing, are spotted in the closing niche. Working with two mikes, they open with "Sweet Sue" and contrib four other tunes before bowing off to a strong salvo. They're self-accomped with guitar and bass.

Gene Gilbeaux Quartet and the Trenier Twins, a Coast outfit, spice up the mid-section of the layout. Gilbeaux unit's piano, bass, sax and drum pour out some torrid stuff that's highlighted by solos on the skins and sax. Treniers click with their vocalizing. Group whams across "Spo-de-o-dee Drinkin' Wine" and mixes in some zany antics to reap okay returns.

Rounding out the bill are hoofer Derby Wilson and a comedy stint of "Pigmeat" Markham and George Wiltshire. A veteran terper, Wilson does a deft soft-shoe and follows with impressions of the late Bill Robinson. His gags are rather weak and wouldn't be missed if eliminated. Four Kit Kats, mixed group of steppers, and mimic Arnold Dover are reviewed under New Acts. *Gilb.*

Chicago, Chi

Chicago, Oct. 6.

Four Evans, Park & Clifford, Phil Foster, Georgia Gibbs, Louis Basil Orch; "Copper Canyon" (Par).

Owing to sparse attendance at show caught, little enthusiasm is generated for any of the four turns on this layout. Only Georgia Gibbs songstress, and Phil Foster, comedian cash in on the sparse mitting, with supporting fare hampered by the slim house. Miss Gibbs handles her numbers in neat fashion, making a standard vocal turn seem more refreshing than the average. She keeps her repertoire reserved for punchy tunes here, with the exception of a neatly lyricized version of "Bewitched," which she rocks across to good salvos. Follows with a sexy version of "Ballin' the Jack," with some fetching torso undulations that spark plenty applause.

Foster gets off to a slow start, but builds nicely. Routine consists of satirical portraits of street-corner hoods, which he projects expertly. Although turn is perhaps a bit too long long, he walks off to good response.

Four Evans offer neat hoofing stanza, Foursome, which is a family act, gets main plaudits when oldsters reprise yesteryear soft-shoeing, but youngsters are handicapped by routine terping. Park and Clifford have a twist to their acro work, in which they vocal while doing gymnastics. *Mel.*

Palladium, London

London, Oct. 3.

Gracie Fields, 5 Smith Bros., Robert Lamouret, Tommy Fields, The Balladinis, Warren Latona & Sparks, Great Alexander Troupe, Eddie Gordon & Nancy, George Meaton, Palladium-Tiller Girls (16) The Skyrockets Orch under direction of Woolf Phillips.

Show comprises too many singing and sight acts, and lacks punch comedy — but there is always Gracie Fields. The comedienne, as always, remains the old reliable for any bill.

After opening of the 16 Palladium-Tiller gals, in some fine precision stepping, which earns them a big hand, come the Great Alexander Troupe, five men and two femmes, in series of clever teeterboard work. Five hefty Russians go through series of hand and head springs, double and triple somersaults, and plenty pyramid building for nice appreciation.

George Meaton, who follows, is a newcomer with fine voice and personality. His work consists mostly of imitations of trains, motorcycles, buzzing bees, and thunder storms.

Warren, Latona and Sparks are a great acrobatic comedy act, who work at top speed. But act has been around here too often, with result that audience is no longer in suspense; knowing what's coming next.

Tommy Fields, brother of Gracie, has inherited the family talent. Just back from Australia, where he starred for Williamson-Tait in the New York hit "Where's Charley," he unloads some comedy songs, dances a bit, to nice reception.

The Balladinis, two-man team, offering hand-balancing and foot juggling, done with finesse.

Five Smith Brothers who built a reputation as singers in the Jewel and Warriss radio show, "Up the Pole," are a visual disappointment. Dressed in Scottish tartans, boys reveal thick Tyneside brogue. Singing a selection of pop numbers, they finish with comedy number "In Father's Little Short Shirt," with endless number of verses. Act is good provincial fare, but not Palladium material.

Second half has Eddie Gordon, American cyclist, who has been around here for years. His comedy is reminiscent of Sam Barton, tramp cyclist, with some original material added. Makes an effective opener.

Robert Lamouret with his duck "Dudule," was a big novelty here in the val Parnell-George and Alfred Black revue, "Piccadilly Hayride," in 1946. But here, he, somehow, misfires. One of his best bits, the elevator imitation, is done by Meaton earlier in the bill, which did not help. Even his "Barber of Seville," with the soap brush and thick lather, always a bellylaugh, was coolly received. Maybe, it's a bit that wears thin by repetition.

On to roof-raising reception Gracie Fields starts off fast with "I Give You All My Love," as a warmerupper, and has them howling with "On the Photograph of Mother's Wedding Group," and uses plenty of her trick vocalism on "Sam's Song," and then back to comedy in "Heaven Will Protect an Honest Girl," and her famed cartwheels. Then followed yells from audience for request numbers. She obliged with "Sally," a Jerome Kern medley and numbers from Disney's filmusical, "Cinderella."

Reception accorded Miss Fields was one of the biggest ever. *Rege.*

Circle, Indpls

Indianapolis, Oct. 8.

Mills Bros., Elliott Lawrence Orch, Jack Parker & Doll, Dick Buckley, Rosalind Patton, Danny Ricardo; "Peggy" (U).

The Circle has a lucky combination in Mills Bros. and Elliot Lawrence band to head current bill. Between them, they please just about everybody. Suave harmonizing of male quartet draws oldsters here in heart of barbershop revival belt while Lawrence orch keeps the hep youngsters satisfied.

Mills boys are sharp as ever in program of old and new favorites sung with taste and just right amount of schmaltz. Their "Paper Doll" still draws a hefty response, along with "Basin Street Blues," "Lazy River," and "I'm Afraid to Love You," tops in their current routine. Lawrence displays poise and know-how in leading band on his second time here. He also doubles smartly at piano in medley from "Porgy and Bess," band's feature. His vocalists, Rosalind Patton and Danny Ricardo, handle

(Continued on page 63)

Fridolin's Tough Terms Stymie B'way Production Deal for 'Ti-Coq'

Tentative deal for Arthur Schwartz to present the French-Canadian play, "Ti-Coq" ("Little Rooster"), on Broadway this season has fallen through, apparently over a matter of contractual terms. Understood that Fridolin (real name, Gratien Gelinas) and the William Morris agency were demanding a guarantee of $3,000 a week, plus 60% of the profits for the author-director-star. Those are believed to be the stiffest asking terms in legit history, even higher than the deal originally sought by Olivia de Havilland for starring in "Romeo and Juliet."

"Coq," originally written and produced in French, was presented in Montreal two seasons ago and then toured Canada. Subsequently, Fridolin made an English version, which had a successful engagement in Montreal last spring. At that time, Schwartz, the Theatre Guild, Herman Shumlin, Saint Subber, Eddie Dowling and the Shuberts reportedly were interested in the play. However, Fridolin and his agents reached a tentative agreement with Schwartz. Latter has declined to discuss the situation.

Terms originally offered by Schwartz are understood to have involved a $3,000 weekly guarantee for Fridolin until the original investment was paid off, after which the three-way star would have gotten 50% of the producer's share, or 25% of the net profits. Under Fridolin's counter proposition, the producer and backers would have shared only 40% of the profits (in some cases down to 35%, as the star's slice would have increased when the show played large theatres, where the gross was higher). In other words, backers could hope to get only 20% return on the approximately $100,000 investment required for the show.

Meanwhile, Schwartz is proceeding with his production of Samson Raphaelson's "Hilda Crane," with Hume Cronyn staging.

$7,744 Needed to Recoup 'Stars' Production Cost; Playwrights Mull Plans

With the distribution of $40,000 operating profits to the backers last week, "Lost in the Stars" now needs only $7,744 to recoup its $90,000 production cost. The Playwrights' Co. offering, financed at $100,000, has earned a total operating profit of $82,206 and had previously distributed $20,000 to the investors. It now has about $17,000 in undistributed assets, plus $15,000 in bonds and deposits. Show is currently playing midwest dates, having completed successful engagements on the Coast.

No decision has been reached on the Playwrights' first production of the new season. Among the prospects is "Darkness at Noon," the Sidney Kingsley dramatization of Arthur Koestler's novel, to star Claude Rains. It will cost about $120,000. Another possibility as the season opener is the new Elmer Rice play, "Love Among the Ruins," which would cost around $60,000-$70,000. However, Rice's other script, the revised edition of "Not for Children," may get the first call. Elliott Nugent and Betty Field (Mrs. Rice) are being sought to co-star.

The new Maxwell Anderson play, tentatively titled "Barefoot in Athens," will probably be done later in the season, but there may be difficulty casting the male lead. A new, untitled play by Robert E. Sherwood, completed last summer during the playwright's stay at his home in Surrey, England, has not yet been read by the other members of the organization, so no plans for its production have been made.

Blackfriars to Move

After operating at its 57th street theatre, N. Y., for the last nine years, the Blackfriars Guild must vacate the premises by Dec. 31. Before leaving, the Guild will offer as the first production this season Ted Farah's new comedy, "Angel With Red Hair," opening (illegible) 19.

Group has found no other location.

Epsteins' Musical 'Rivals' Prepping for Coast Bow

Hollywood, Oct. 10.

Players Ring, local central staging outfit, will try out "I Love Lydia," musical version of Richard Brinsley Sheridan's "The Rivals," next month. New book is by Philip and Julius Epstein, with Jay Livingston and Ray Evans cleffing music and lyrics.

Epsteins also have rewritten the Dostoievsky classic, "The Brothers Karamazov," as a new play tagged simply "The Brothers." Broadway producer Joseph Kipness has optioned both "Lydia" and "Brothers."

Pix Leads Mapped For Legit Tours

Actors' Co. of Hollywood, encouraged by the profitable tour of its "Summer and Smoke" production starring Dorothy McGuire, John Ireland and Una Merkel, is planning the presentation of both new plays and revivals with film name leads. Group hopes to do a new comedy as its next road offering and is dickering with Lucille Ball and Jose Ferrer to co-star in a revival of Ben Hecht's and Charles MacArthur's "20th Century," to open in Los Angeles in December before touring.

Mel Ferrer, one of the directors of the outfit, has been in New York for the last 10 days trying to set a deal for a new play, and for confabs with John Garfield and Henry Fonda, other Actors' Co. heads. He was sent east to help publicize the forthcoming Columbia picture, "Brave Bulls," in which he is the lead. On the way back to Hollywood, he will stop off in Chicago for a radio date.

The Actors' Co. presentation of "Smoke," after a click engagement in Los Angeles and a disappointing stand in San Francisco, did bullish business through the northwest and has continued to mop up in split-weeks and one-nighters through Texas. Local theatre managers have asked the group to supply other shows starring film names to play the same dates.

Meanwhile, the Actors' Co. is mulling proposition for a television series.

CTP TO HEAR BROKERS, SIEGLER ON TIX HASSLE

The ticket distribution rhubarb between Sylvia Siegler, president of Show-of-the-Month Club, and the brokers, will be taken up today (Wed.) by the Committee of Theatrical Producers. Miss Siegler will attend the group's regular session and explain her side of the controversy.

Representatives of the brokers appeared Monday (9) at a board meeting of the League of N. Y. Theatres to urge either that "buys" be reinstated or that Miss Siegler's organization be stopped from continuing what the brokers claim amounts to the same thing as a "buy." Both Miss Siegler and the brokers, as well as representatives of the League, attended last week's Equity council session to argue the matter. Equity is involved in the situation through its partnership with the League in the operation of the ticket code.

Mary Martin Out Sick; Billie Worth in 'Pacific'

Mary Martin has been out of the cast of "South Pacific since last Thursday night (5) with an attack of flu. Her understudy, Billie Worth, who subbed on a previous occasion when the star was ill, is again playing the part of Navy nurse Nellie Forbush.

Miss Martin is expected back in the Rodgers-Hammerstein musical for tonight's (Wed.) or tomorrow night's (Thurs.) performance, at the Majestic, N. Y.

Who, Me?

Theme, expressed repeatedly through "Gioconda Smile," is the necessity of facing reality. The author, Aldous Huxley, apparently feels so strongly about the message that he forced producer-director Shepard Traube to reinsert some of the lines on the subject, which had been cut during rehearsal.

Huxley, arriving at the Lyceum, N. Y., Saturday night(7) just as the final curtain was falling on the premiere of his play, was asked where he'd been. "In my hotel room," he answered, "I can't face opening nights."

Bloomgarden Lines Up Backers for 'Sarah'; $1,200 Top for Most

Kermit Bloomgarden, who always has numerous small investors in his productions and limits the amount any individual can put up, has 77 backers in his presentation of "Legend of Sarah," the new James Gow-Arnaud d'Usseau play. All but four of the participants have $1,200 or less apiece, and the largest single slice is $2,500, held by Robert W. Dowling, president of City Investing Co., whose theatres the producer usually books. "Sarah" is financed at $60,000.

Among the backers are general manager Max Allentuck, co-author d'Usseau's wife (Susan) and father (Leon, Jr.), costumer Abram M. Blumberg, radio actress Vivian Smolen, stage manager Del Hughes, $300 each; painter Robert Gwathmey, actress Elaine Ellis, theatre secretary Ada Ellison, theatrical accountant Charles Renthall, theatre party agent Ivy Larric, theatrical printer Harold Friedlander, playwright Lillian Hellman, radio actor Mason Adams, organist Ethel Smith, television union official George Heller, theatrical textile dealer Joseph Maharam, $600 each.

Also co-author Gow, stage manager Leonard Field, producer Richard Aldrich, ad executive William H. Weintraub, general manager Herman Bernstein (representing producer Leland Hayward), theatre manager Raymond Broeder, souvenir program promoter Arthur Klar, stage manager Don Hershey, orchestra leader Meyer Davis (representing a syndicate), $1,200 each; Philadelphia car dealer Herbert L. Berger (representing a syndicate), $2,000; stock broker and former N. Y. Times reporter Arthur A. Altschul, $2,400.

Bloomgarden never submits scripts to prospective backers and generally doesn't accept financing from anyone who has once been an investor but has turned down a subsequent show.

WILSON'S 'BLUE LIGHT' EYED FOR B'WAY PROD.

"Little Blue Light," Edmund Wilson drama tried out at Cambridge, Mass., last summer by the Brattle Theatre, will probably be presented on Broadway this winter. Hume Cronyn, who co-starred in the tryout with his wife, Jessica Tandy, owns the rights and intends to work out a co-production deal with a Broadway management, with the Brattle group associated in the presentation.

Cronyn hopes to get Harold Clurman to stage the work and may again play the male lead in the Broadway production, provided a film commitment doesn't prevent. The show would involve a cost of $40,000 or less, it's figured.

Currently involved with the staging of the Arthur Schwartz production of Samson Raphaelson's "Hilda Crane," with Miss Tandy as femme lead, Cronyn is due on the Coast in November and December on a film scripting stint. Whether he appears in "Light," therefore, may depend on whether the play is done before his return in January.

Dallas—Mae West will bring her "Diamond Lil" to the Melba, Dallas, next Feb. 13-14 as an Interstate presentation, it is announced by Charles J. Freeman, head of the Circuit's road show department.

Legit Gets Into Hair of Critics Again; 'French' Raises a Few Temperatures

Two "incidents" involving drama critics occurred at the premiere of "Pardon Our French" at the Broadway, N. Y., last Thursday night (5). Both stemmed from typical Olsen & Johnson practical joke stunts on the show's audience. Perhaps not entirely by coincidence, both critics concerned panned the production.

First situation occurred early in the show, when a load of feathers was loosed from the ceiling of the theatre and scattered over the audience, as Chic Johnson fired a shotgun upward, ostensibly aiming at a wild fowl. As the feathers fluttered down, Robert Coleman, of the Mirror, leaped from his seat, scurried up the aisle and remained for some time in the rear of the orchestra. Referring to the incident in his review, he indicated that he is allergic to feathers.

Second occurrence involved Howard Barnes, critic of the Herald Tribune, and his wife. It happened shortly after the intermission, as John Ciampa, a professional stunt man costumed as a human cat, scampered around the edge of the balcony, through the boxes and then over the backs of the orchestra seats. In the latter dash, he stepped on Mrs. Barnes' shoulder, bruising it painfully. The critic himself remained seated at the time, but Coleman, sitting directly behind, jumped up and was heard to protest about the goings-on.

In connection with another show, followup columns of two other

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Designer Wolf Bows Out Of Center Drama Setup

Peter Wolf, Broadway designer who did the settings last season for the N. Y. City Center productions, is unavailable this season, so a successor is being sought. Maurice Evans, currently touring with "Devil's Disciple," is supervisor of the Center series, and George Schaefer is executive producer.

Wolf, who has designed the outdoor operetta productions the last two summers at Dallas, has moved there permanently with his wife and children. He intends to divide his activities henceforth between the outdoor legit setup and local nitery and commercial assignments.

Paraplegic Revue Set for Touring

Los Angeles, Oct. 10.

Cross-country tour has been set up for "It's a Great Day," paraplegics revue which breaks in at the Biltmore here Sunday (15) for a four-day run. Cast of 60 includes 24 vets from Birmingham hospital who are in on a salary plus profit-sharing deal.

Originally titled "Fun on Wheels," the wheelchair show is being produced and booked by Wilson-Hanson Management Co. Nick Castle is staging the revue, which was originated by the hospital's recreation director, Catherine Nesburn, in 1948. Bob Keith, Randy Raybourne and Turk Behmoiram, latter a paraplegic, penned the skits. Show uses a line of 24 girls and specialty acts in addition to the wheel-chaired vets.

PHENOM TIX DEMAND FOR 'MADAM' OPENER

One of the biggest businesses on Broadway this week was being done by RCA's Manie Sacks, producer Leland Hayward and authors Howard Lindsay, Russel Crouse and Irving Berlin, among others, in connection with first-night tickets for "Call Me Madam," which preems tomorrow (Thurs.) at the Imperial. It reached proportions of impatience because of the strange demands for down-front locations from all and sundry VIPs. The management added two previews last night and tonight (Tues.-Wed.) to ease some of the pressure.

With its reputed almost-$1,000,000 advance, "Madam" is assured of being a hit before it opens, no matter the outcome. RCA, which put up $225,000 for 35% of the show, figures to be even in 20 weeks. The show can net $13,000 weekly profit, and the electronic company, which established a precedent by being the first fringe-show biz industry to angel a Broadway show, collects first before any other percentages are paid.

Right after the opening, RCA Victor starts recording the original-cast album, sans Ethel Merman, who is under Decca recording exclusivity. Betty Hutton or Dinah Shore (who was only this week released by Columbia to enable her to start with RCA) may be the substitute leading comedienne. (See separate story on Miss Shore in Music.)

For its 200G, plus the $25,000 overcall, RCA gets a share in the profits from both the legit musical, film rights, first call on television, album exclusivity and other considerations. RCA estimates it will make a $250,000 profit, i.e., over 100% on its investment.

500G Starlight Contract

Kansas City, Oct. 10.

Operation of the Starlight theatre in Swope Park was virtually assured for next summer with the letting of a contract to complete the stage facilities last week. John A. Moore, president of the civic group which will operate the Starlight, said the deal amounts to nearly $500,000.

Barn Packages Pay Off For Dalrymple; Tour Is Mulled for Tone's 'Man'

Jean Dalrymple, who went into strawhat production last summer for the first time with three package shows, made some money on the deal and plans to continue the vein next summer. Producer-publicist presented Burgess Meredith in "Harvey" for six weeks, Ella Raines in "Voice of the Turtle" for two weeks and Franchot Tone in "The Second Man" for 12 weeks so far. Last-named is still being done, playing Miami Beach next week, opening Tuesday (17).

Miss Dalrymple would like to tour "Man" this fall and winter, with idea of eventually bringing the production into New York. Bookings are being discussed, although Barbara Peyton, playing opposite Tone, has to return to the Coast shortly for a film assignment, and a name replacement is required. There's also possibility that "Man" might be presented on the Coast.

Productions were cast and staged by Miss Dalrymple, whose last Broadway presentation was "Red Gloves," with Charles Boyer. Bookings were handled by Gus Schirmer. "Second Man" was sold to strawhats for $3,000, with Miss Dalrymple splitting profits 50-50 with local managements. Of the $3,000 fee, Tone got $2,000 and supporting cast the balance. Tone had approached Miss Dalrymple originally to put on the show and returned her a percentage of his salary, in addition to what she made on general profits of the show.

"Harvey" was likewise sold on a $3,000 basis, plus 50% profits,

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Behrman Has New Play; Casting Delays 'Piece'

S. N. Behrman, whose "Period Piece" (previously titled "Jane") is under option to the Theatre Guild, has about completed a new, untitled comedy. However, he has undertaken a series of pieces for the New Yorker mag, and probably won't get around to finishing the legiter for some time. Author spent most of the summer at Fire Island, N. Y., but recently returned to New York.

Principal hitch in the production of "Period Piece" is the difficulty of casting the femme lead. Helen Hayes, Gertrude Lawrence and Ina Claire were among those sought for the assignment. Understood other managements have recently sought to acquire the script, but the Guild is still holding its option.

Legit Bits

Thornton Wilder is living in Cambridge while giving a series of lectures at Harvard and completing his new play, "Emporium," which **Jed Harris** will produce and stage . . . **Edwin Lester**, managing director of the San Francisco and Los Angeles Civic Light Opera Assns., has returned to the Coast after a two-week scouting trip to New York . . . **Ken Parker's** "A Cup of Tea" has won the $150 first prize in the Johns Hopkins television playwrighting contest. His "There's Always Murder" won the Brooklyn Masque Players contest last month and will be produced late in October at the Hudson Guild Playhouse, N. Y. . . . **Roger Dann** has taken over the male lead in "Happy Time," succeeding **Claude Dauphin**, and **Donald Burr** has replaced **Richard Hart** as a supporting lead in the same Broadway hit . . . **Pembroke Davenport** is musical director of the new **Cole Porter** show, "Out of This World" . . . "Hope Deferred," by **Elaine Elliot** and **Abraham Mandelstam**, will be tried out Oct. 27-31 at the Adelphi College little theatre, Garden City, L. I. . . . **Mortimer Halpern**, production stage manager of "Peter Pan," will shift to the same post with the incoming "Let's Make an Opera," for which **Irving Cooper** will be general manager.

Mary Jones has optioned "One Bright Day," a contemporary drama by radio scripter **Sig Miller**, for presentation at her Theatre '50, Dallas. Producer-director has already acquired "Love, Hate, Murder," melodrama by **A. B. Shiffron**, as one of the five new plays she will premiere this season. Remaining three scripts will probably be set this week.

Russell Crouse will be m.c., **Howard Lindsay** and former attorney general **Francis Biddle** will be guests of honor and the reception committee will include **Richard Rodgers, Ralph Bellamy** and **Beatrice Straight**, for an after-the-theatre party being given next Monday night (16) at 21 Club, N. Y., by the arts division of Americans for Democratic Action . . . **Jo Mielziner** and **Harry Fleischman** have postponed until next season their production of "Desire Under the Elms," the musical edition of the **Eugene O'Neill** drama, with score by **Morton Gould** and lyrics by **Edward Eager** . . . The Assn. of Theatrical Press Agents & Managers last week adopted a resolution protesting "current efforts on the part of an undemocratic, reactionary and mercenary minority to fasten private censorship on the artists of the entertainment world" by means of a blacklist . . . **Daniel Mann** and **Martin Ritt** have optioned "Seven Without," by **Irving Ravetch** . . . The stagehands' union will decide at a meeting Oct. 22 at the Diplomat hotel, N. Y., what to do about the second refusal by the League of N. Y. Theatres to grant the union's demand for a 10% wage increase and 5% levy for a welfare fund.

Grant Sullivan, who appeared with **Guy Palmerton's** strawhatter in Worcester, Mass., last summer, has been signed as juvenile with **Malcolm Atterbury's** fall-winter stock company in Albany. **Roberta Jonay** will be with the Albany group for the first month. She's the wife of **Judson Pratt**, with Atterbury last season and now working in a film production in New York . . . **Charlie Baker** has resigned from Music Corp. of America to join the legit department of the William Morris agency, reporting to **Martin Jurow** . . . **Richard W. Krakeur** and **Fred F. Finklehoffe**, presenters of "Affairs of State," leave for the Coast tomorrow (Thurs.) to line up players and a director for their next production, "Mike MacCauley," by **Finklehoffe** and **Leo Lieberman**, for which **Isa Miranda** will play the femme lead . . . **Paul Crabtree's** "Story for a Sunday Evening," originally tested during the summer of 1949 at Westport, Conn., is being brought to Broadway by Trio Productions, comprising **E. R. Vadeboncoeur, Murray Benthal** and **Melo Thomas**. The show opens a tryo Oct. 19 in Wilmington . . . **Lena Horne** and **Bert Lahr** are set for a revue to be presented by **Arthur Lesser** . . . Theatre for Freedom has been organized "to mobilize the entertainment world in an all-out offensive against Communism." As first move in its campaign, the group plans the presentation of a documentary drama, "Raise the Iron Curtain," at Carnegie Hall, N. Y., Dec. 26-27, in which actual victims of Soviet oppression, as well as various stars, will appear.

Robert Lantz, of the Gale Agency, signed actor **Claude Dauphin** for Gale representation. Dauphin, who planed to Paris last week, was formerly handled by Music Corp. of America . . . **Richard Skinner**, nabbed for jury duty on his return to N. Y. after managing the Olney, Md., strawhatter, completes a fortnight stint this weekend. He's lecturing on summer theatre for the American Theatre Wing next Thursday (19).

Helen Hayes was elected president of the American National Theatre & Academy last week, succeeding **Vinton Freedley**, who was named honorary president. **Moss Hart** and **Cheryl Crawford** were elected vice-presidents; **Gilbert Miller**, treasurer; **George Somnes**, assistant treasurer; **George Freedley**, secretary; **C. Lawton Campbell**, chairman of the board; **Clarence Derwent**, vice-chairman; **Margo Jones**, chairman of the national committee, and **Rosamond Gilder**, chairman of the international theatre committee . . . When **Henry Fonda** leaves the "Mister Roberts" cast Oct. 28, he will be succeeded by **John Forsythe**, who plays the part in the touring company. After an operation for a torn cartilage in his right knee, **Fonda** will take a rest, then go into the road troupe. **Tod Andrews** will play the title part on the road until **Fonda** is ready to take over.

. . . **Oliver Messel**, noted British scene designer, and 30 other applicants have been admitted into the United Scenic Artists, which no longer has an unemployment problem, thanks to television . . . **Allyn Rice** has optioned **Ruth Stern's** "Deborah" for Broadway production.

Frank Coletti, stage manager of "Gentlemen Prefer Blondes," will be production stage manager of "Bless You All," for which **David Jones** will be general stage manager. **Samuel Liff** will take over the "Blondes" assignment . . . **Richard Aldrich** and **Julius Fleischmann** planed to St. Petersburg last week to look over possible tent-operetta sites there and in Palm Beach. They're due back this week . . . **John Sola** will stage-manage **Dwight Deere Wiman's** production of "Country Girl," by **Clifford Odets** . . . Backers of **Peter Cookson's** production of "Lily Henry," to be financed at $72,000, will receive a 60-40 split of the profits, instead of the standard 50-50. **Peter Godfrey** will direct the comedy, with **Hermione Gingold** as star . . . Report from the Coast is that **Sir Cedric Hardwicke** is set to stage **Albert H. Rosen's** production of "Strange Sanctuary," for which **Patricia Neal** and **Gladys Cooper** are sought as leads . . . **Howard Newman**, recently pressagenting "Devil's Disciple," has switched to the touring "Kiss Me, Kate," allowing **Reuben Rabinowitz** to return to New York, where his family resides. **Nat Schenker** is associate p.a. for the road troupe.

Barn Packages

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although Miss Dalrymple didn't share in Meredith's fee, which was between $1,500 and $2,000. "Harvey" wasn't a complete package. Miss Dalrymple furnishing six players and local managements the other five. Michael Abbott, son of ticket-broker Joey Gold, acted as "Harvey's" stage manager, going ahead to various spots to coach the five local players for the presentation.

Copa City's 10 Weeks

Miami Beach, Oct. 10.

Legit season of 10 weeks will open Oct. 17 at Copa City, local nitery, with Franchot Tone in "Second Man" as the starter. In an innovation there will be two shows Saturday (21), at 8:30 and at midnight, but no matinee.

Producers Sandy Scott and Irving Barrett have an option to operate the spot as a legiter again next season. They originally planned to present modified arena production in the 850-seat house last summer, but the owners decided to do so themselves. However, the latter closed in August after offering four productions with Equity leads and local casts. Scott and Barrett plan to use all Equity casts, flying the players here from New York.

Copa City will resume straight nitery operation Dec. 15.

Edward Borovansky, head of the Borovansky Ballet of Australia, left for the Coast Sunday (8) after a four-day stay in N. Y. He flew in last week from London, where he recruited some Aussie-born dancers for his troupe. Troupe is managed and financed by the J. C. Williamson Theatres

Current Road Shows

(*Oct. 9-21*)

"As You Like It"—Cass, Detroit (9-21).

"Brigadoon" — Royal Alexandra, Toronto (9-21).

"Burning Bright" (tryout) — Plymouth, Bost. (9-14) (Reviewed in VARIETY, Oct. 4, '50).

"Come Back, Little Sheba"—Erlanger, Chi. (9-21).

"Curious Savage" (tryout)—Gayety, Wash. (9-21) (Reviewed in VARIETY, Sept. 27, '50).

"Day After Tomorrow" (tryout) —Shubert, Bost. (9-21) (Reviewed in VARIETY this week).

"Death of a Salesman"—Music Hall, Kansas City (9-14); Lyceum, Minneapolis (16-21).

"Devil's Disciple" — Civic Aud., Pasadena (9); Aud., Riverside, Cal. (10); Municipal Aud., Long Beach, Cal. (11); Russ Aud., San Diego (13-14).

"Diamond Lil"—Blackstone, Chi. (9-21).

"D'Oyly Carte"—Shubert, New Haven (12-14); Opera House, Bost. (16-21).

"Edwina Black" (tryout)—Shubert, New Haven (19-21) (Reviewed in VARIETY from London, July 20, '49, under its original title, "The Late Edwina Black").

"Gentlemen Prefer Blondes"—Curran, San Francisco (9-21).

"Guys and Dolls" (tryout)—Shubert, Phila. (14-21).

"Hilda Crane" (tryout)—McCarter, Princeton (13-14); Locust, Phila. (16-21).

"I Know My Love"—Bushnell Aud., Hartford (9-11); Metropolitan, Providence (12-14); Plymouth, Bost. (16-21).

"Innocents"—Harris, Chi. (9-21).

"Kiss Me, Kate"—Music Hall, Cleveland (9-14); Hartman, Columbus (16-21).

"Lend An Ear"—Davidson, Milwaukee (9-14); American, St. Louis (16-21).

"Lost in the Stars"—American, St. Louis (9-14); Aud., Louisville (16-17); Aud., Hutchinson, Kansas (18-19); Taft Aud., Cincinnati (20-22).

"Mister Roberts"—Forrest, Phila. (9-21).

"Oklahoma"—Colonial, Bost. (9-14); His Majesty's, Montreal (16-21).

"Red, White and Blue" — Paramount, Los Angeles (9-25) (Reviewed in VARIETY this week).

"Relapse" (tryout) — Walnut, Phila. (9-21) (Reviewed in VARIETY this week).

"South Pacific" — State Fair, Dallas (9-21).

"Springboard To Nowhere" (tryout)—Selwyn, Chi. (9-21) (Reviewed in VARIETY this week).

"Story For a Sunday Evening" (tryout) — Playhouse, Wilmington (19-21) (Original strawhat production reviewed in VARIETY, July 20, '49).

"Streetcar Named Desire"—Erlanger, Phila. (9-21).

"Summer and Smoke" — Aud., Pueblo, Col. (9); Chief, Colorado Springs (10); Municipal Aud., Cheyenne, Wyo. (11); Phipps Aud., Denver (12-13); Wyoming U. Aud., Laramie (14); Capitol, Salt Lake City (16-17); College of Pacific Aud., Stockton, Cal. (19); White, Fresno (20); Highschool Aud., San Bernardino (21).

"Texas, Li'l Darlin'" — Great Northern, Chi. (9-21).

"Two Blind Mice"—His Majesty's, Montreal (9-14); Aud., Northampton, Mass. (16); Erie, Schenectady (17-18); Strand, Ithaca (19); Strand, Elmira (20); Shea's, Bradford, Pa. (21).

Legit Gets Into

Continued from page 55

critics this week referred to suggestions of poss bly professional jealousy of some of the aisle-sitters against Wolcott Gibbs, New Yorker critic whose "Season in the Sun" is an indicated smash at the Cort, N. Y. John Chapman, in the News, conceded that the play's lack of technique may have "thrown a few volunteer drama commentators into pets, pouts and small fits," but stated that he had found the comedy "uproariously funny and at the same time almost literary and spiced with subtle wit."

No Static 'Season'

George Jean Nathan in his regular column Monday (9) in the Journal-American, took a reverse slant in praising the play. Discounting suggestions that the other critics might have "gone into the log-rolling business" with the Gibbs show, he cited three rather caustic quotes from a Gibbs book review of the last edition of his (Nathan's) annual summary of the Broadway legit season.

The Nathan piece concludes, "So, when I report favorably on the loafer's play . . . anyone who under the circumstances would accuse me of log-rolling has evidently never been nearer a lumber camp than a salesman of toothpicks."

Chapman, who has been at variance with other critics several times recently, referred to the fact in his notice of "Gioconda Smile," but guessed wrong in writing, "I fancy that I shall not be too lonesome this time, for 'The Gioconda Smile' is the work of a first-class writer, Aldous Huxley, and it builds to an exciting last act in which all three of the principal actors can cut loose." Only other daily critic to praise the show was William Hawkins, of the World-Telegram & Sun. Coleman, incidentally, was the only reviewer to pan Valerie Taylor's performance, all other critics rating it one of the best features of the show. Brooks Atkinson (Times) expressing pretty much the consensus in writing that it is "acting worthy of a much finer drama."

Hawkins is continuing his practice, introduced at the start of the season, of leading his reviews with bold-face summaries of the various aspects of the shows. Idea, suggested by the critic himself and approved by other members of the W-T & S drama staff, is to give a quick impression of the show to those who don't take time to read the entire notice.

Tamara Toumanova was in N. Y. briefly last week, after dancing as guest ballerina with the Paris Opera Ballet for a seven-week season in Buenos Aires and Rio de Janeiro. Then she left for her Coast home . . . **Lucia Chase** flew in from Europe to N. Y. last week for a few days on biz, then flew back to Italy to rejoin her Ballet Theatre, of which she's co-director.

Inside Stuff—Legit

Two current Broadway shows and one of this week's openings have running gags about President Truman and the musical activities of his daughter Margaret. In "Affairs of State," at the Royale, the opening exposition is in the form of a phone confab between a former secretary of state, played by Reginald Owen, and the President, who is offstage. It contains a laugh line about the latter's daughter. There's also a slapstick gag along similar lines in the new Olsen-Johnson show, "Pardon Our French," at the Broadway, N. Y., as Chic Johnson, hearing someone shrieking offstage, fires a pistol into the wings, then remarks that it was Margaret Truman. In "Call Me Madam," opening tomorrow (Thurs.) night at the Imperial, the principal running gag through the show is a series of phone conversations between Ethel Merman and "Harry," with frequent mentions of "Bess" and "Margaret," and the latter's uncomplimentary concert reviews.

Rearrangement of seats in the St. James, N. Y., done during recent renovations to the house, included the addition of 75 seats on the orchestra floor. However, 12 of the new locations, placed in the side aisles, offer only partial view of the stage, so "Peter Pan" co-producers Peter Lawrence and Roger L. Stevens have withdrawn them from sale, except in the case of absolute sellout performances, in which case patrons are cautioned that the visibility from those seats is faulty. With the addition of the 63 seats used, the house now seats 1,572 and has a gross capacity of approximately $34,500 per week.

Actual gross (setting a new house record) for Gertrude Lawrence and Dennis King in "Traveler's Joy," at the Westport (Conn.) Country playhouse last August, was $12,007, not $11,871, as reported at that time by the management. Miss Lawrence got 15% of the gross to $7,500 and 25% above that, giving her $2,252 for the engagement. Actress had been guaranteed $5,500 for the following week at the Beverly (Mass.) strawhat, but had to cancel the date because of her fractured spine, since healed.

Backers of "Southern Exposure," the Margo Jones-Manning Gurian-Tad Adoue production which closes Saturday night (14) at the Biltmore, N. Y., include co-presenter Adoue, $13,300; actress-singer Mary Martin, $1,200, and Ruth Bedford, production assistant for Rodgers & Hammerstein, $1,200. Virtually all other investors are residents of Dallas, where the play was tried out last winter. "Exposure" was financed at $60,000.

The Theatre Guild, which formerly had an option on "Hilda Crane," will sponsor the Samson Raphaelson play on subscription during its Philadelphia tryout, opening next Monday (16). That's part of the effort by Lawrence Langner, Guild co-director and chairman of a Committee of Theatrical Producers sub-committee, to bolster business conditions on the road by using strong shows to build up the subscription setup. Arthur Schwartz is now producing "Crane."

Practice of film studios getting legit program credit for permitting their contract players to appear on the stage is apparently on the increase again, after becoming rather infrequent in recent seasons. Such credit lines appeared in the cast lists of two recent openings. One billed Metro in the appearance of Celeste Holm, star of "Affairs of State," and the other credited J. Arthur Rank for the appearance of Flora Robson, star of "Black Chiffon."

The dean of American drama critics, Ashton Stevens, of the Chicago Herald American, wonders why Ethel Waters, in her Ladies Home Journal saga, didn't credit him, as she has done on almost every other occasion, as her "discoverer." In fact her mag piece stresses that "nobody ever discovered me excepting the colored people." Stevens first caught her in the south side of Chicago 30 years ago, and Miss Waters, through the years, always was proud of that, he recalls.

There is a special platform for extra switchboards backstage at the Imperial, N. Y., installed and paid for by the management of "One Touch of Venus," several seasons ago. The two boards used for "Peter Pan" (plus a special board for the Tinker Bell light effects) used the platform when the revival played the Imperial, but are housed in the basement of the St. James, where the show moved over the weekend.

Management of "Season in the Sun," at the Cort, N. Y., has withdrawn eight box seats from sale because of faulty sight lines, cutting the actual seating capacity of the house to 1,056 and the weekly gross capacity to $24,747.

Atterbury Opening 4th 30-Day Albany Stock Season; Star in 'Harvey'

Albany, Oct. 10.

Malcolm Atterbury will open his fourth 30-week stock season at his Playhouse, with "Harvey," Oct. 17. He'll play the lead. Atterbury, who conducted the Tamarack Playhouse at Lake Pleasant for a number of summers before moving to Albany, has an investment of $225,000 in the local theatre. With his wife, Ellen Hardies, as partner, Atterbury is again scheduling two-week presentations. Moreover, three plays will hold the boards for three-week periods.

"Facade," drama by Michael Linenthal, which was tried out in September at Woodstock, will be the second production. Linenthal will stage it, after having made revisions in the hope of Broadway presentation. Others in the opener will be Linenthal, Mary Farrell, Pitt Herbert, Grant Sullivan, Geraldine Probst, Ellen Hardies, Roberta Jonay and Dinnie Smith, Irl Mowery, who with Miss Smith (his wife), operated the Houston, Tex., theatre last season, is new stage manager. She is assistant. Harry L. Young returns for the fourth season as director.

Concert Sked Saved

Winnipeg, Oct. 10.

Celebrity Concerts of Canada, headed by A. K. Gee, has voluntarily taken over the obligations of Hilker Attractions, which failed recently, and will present the 1950-51 series of 12 concerts originally skedded by Hilker.

Set Yiddish Legit for 11 Theatres In U.S., Canada; to Use 150 Actors

Yiddish legit this year is currently set to hit 11 theatres in the U. S. and Canada, according to Rubin Guskin, manager of the Hebrew Actors Union. These houses, which will employ about 150 Jewish-speaking actors, half the membership of the HAU, are located in N. Y., Chicago, Boston, Miami Beach, Montreal and Toronto. The small number of theatres operating is indicative of the diminishing audience for this type offering and represents a drop of about 60% from the number of Yiddish-presentation houses operating in the 1920's.

For the first time since its inception 31 years ago, Maurice Schwartz's Yiddish Art Theatre will not operate this season, leaving the Yiddish theatre minus one of its top attractions. Schwartz, who just completed a role in 20th-Fox's "Bird of Paradise," has cited high production costs and a withering audience as the main reasons for his placing the operation under wraps. Another downbeat aspect of the current season is the withdrawal of the Clinton theatre, Second Ave. vaude showcase, from the list of Yiddish-presentation houses in N. Y. Closure was attributed to poor business. However, the Irving Place theatre, N. Y. film house and onetime Yiddish legit outlet, will resume in the latter capacity soon with Jewish revues.

Besides dwindling b.o. receipts, the Yiddish theatre is faced with a scarcity of name attractions. Molly Picon and Menasha Skulnik rate as top marquee lures. Latter left Saturday (7) for a six-week South American vacation, and it's not known what his future plans are. Miss Picon is currently appearing at the Second Ave. theatre, N. Y., in "Mazel Tov Molly."

Musicals, revues and vaudeville make up the bulk of this year's offerings. P. Burstin is scheduled to begin a season's stand of vaude at the Plaza theatre, Miami, Nov. 17. "Family Muschkat," one of the few dramatic shows being offered, is current at the Parkway, Brooklyn. Leo Fuchs and Edmud Zayenda, after a week of previews, will open their Public theatre, N. Y., next week with "Laugh and Be Happy," a musical. The Bronx Art theatre, a 299-seater, began operating two weeks ago with "A Jewish Wedding," musical drama. The National theatre, N. Y., a vaude house, reopened Friday (6). The Douglas Park theatre, Chicago, employing a stock company, teed off last week. Other out-of-town spots are the Dorchester, Boston; Monument National, Montreal, and a theatre in Toronto. These confine offerings mostly to the weekends.

'DAPHNE' PICTURE SPLIT HINGES ON PURCHASER

In case of a sale of the screen rights to "Daphne Laureola," distribution of the proceeds will depend on whether the purchaser is a Hollywood or British company. In case Hollywood acquires the property, 25% of the producer's end of the proceeds will be credited to the Broadway production, which is presented by Leland Hayward and Herman Shumlin. But if an English studio is the buyer, Laurence Olivier, who presented the James Bridie play originally in London, will retain the entire 40% producer's share. In any case, Bridie will get the author's regular 60% of the proceeds.

Contract for the U. S. production allows Olivier and his wife, actress Vivien Leigh, to come to New York to see the show at the management's expense. Couple, currently in Hollywood on film assignments, haven't yet seen the Broadway edition of the play, however, and haven't indicated plans for doing so.

Olivier's billing as associate presenter of the U. S. edition of the play was given voluntarily by Hayward and Shumlin, partly out of friendship and partly as a possible boxoffice hypo. The British star merely instructed that his title not be used in the program. Edith Evans, star of the play, issued similar orders. In both instances, this followed the precedent of the original London presentation. However, in the published edition of the play, Olivier was billed as "Sir" and Miss Evans as "Dame."

Fort Wayne Getting Legit For First Time Since War

Fort Wayne, Oct. 10.

For the first time since end of the war, Fort Wayne will have a theatre road season, with seven events already having been booked by Harvey Cocks, of Quimby Theatres, for engagements at the Quimby Auditorium.

Bookings include Xavier Cugat and his orchestra for two shows, Monday, Oct. 23; "Death of a Salesman," Nov. 10-11; Hildegarde, Nov. 19; "Brigadoon," Dec. 25-26; "Mr. Roberts," Jan. 15-16-17; "Oklahoma," Feb. 12-13, and Oscar Levant, April 22.

Besides this, private promoters have booked the Quimby for various events, including Dan Habecker, who brought Wayne King and his orchestra to the Quimby Saturday (7). The Charles L. Wagner production of Puccini's opera, "La Boheme," was offered Monday (9). The Shrine Circus, as presented by Polack Bros., is booked from Jan. 2 through Feb. 4.

Steininger Denies Claim On 'Paris' Salaries; Show Folds in Philadelphia

Philadelphia, Oct. 10.

Following on producer Franz Steininger's announcement that he was withdrawing "The Lady from Paris" for repairs, came an attachment order and a deputy sheriff to clamp down on the boxoffice receipts at the Erlanger theatre when the operetta wound up a two-week run Saturday night (7). Action followed three suits brought against the show. Helmut Dantine and Charles Fredericks, male leads, pressed a claim for $2,015 they said was due them under contracts. According to their attorney, the actors claimed Steininger had paid "only 20% of the amount due them."

Another suit was filed by stage director Jose Ruben to recover $700 for his services; and the third suit was brought by Samuel D. Gollub, of Alpha Sign Service, Philadelphia, for $300 billposting charges. Steininger, in announcing the production's withdrawal for revisions, said that the company had enough financial reserves to go to Chicago as previously scheduled, but he had decided to make some necessary repairs first.

Steininger, who adapted the music for the show and acted as conductor in addition to his role of producer, has been occupied with a musical based on the life of the composer Tschaikovsky since 1945. In that year he offered "Song Without Words" on the Coast, which clocked up a run of seven weeks. In 1947, he introduced "Music in My Heart" at the Shubert here. It ran about four months on Broadway.

Producer Explains

According to Steininger, he owes nothing to Dantine and Fredericks, whose salaries were covered by the Equity bond for the production. The players were on percentage, but the show's grosses in Philadelphia weren't high enough to entitle them to more than their guarantees. Ruben was dismissed as director during the Philly engagement, Steininger said.

After obtaining about $40,000 additional financing, having the show rewritten and redirected, Steininger hopes to reopen it for another road tryout before taking it to Chicago for a run. He has a tentative booking for Dec. 27 at the Shubert, New Haven, followed by a Boston engagement starting Jan. 1.

Schang, French Top Execs In Columbia Bureau Shift

In a shift of officers, following the annual meeting of stockholders of Columbia Artists Mgt. last week (4), Frederick Schang, Jr., resumed as prez and Ward French as chairman of the board of the w.k. concert bureau.

Other officers are: Lawrence Evans, Ruth M. O'Neill, Andre Mertens, Arthur Wisner, exec veepees; Bruno Zirato, Walter Brown, Horace J. Parmelee, Kurt Weinhold, veepees; William M. Judd, secretary; and Miss O'Neill, veepee-treasurer.

R & H Kudo

Richard Rodgers and Oscar Hammerstein, II, will receive the 1950 gold medal award of the Hundred Year Assn. of New York for "their contribution to the New York theatre" at the association's 18th annual dinner at the Waldorf-Astoria, N. Y., Oct. 22.

Participating will be Gen. Dwight D. Eisenhower, who will make the award; Rudolph Bing, Metropolitan Opera general manager; music critic Deems Taylor; Cardinal Spellman, and Howard S. Cullman, president of the association.

Pitt Strike Snarls 'Ear' Homecoming

Pittsburgh, Oct. 10.

Jim Keefe, coming into town to map a gala homecoming for "Lend An Ear," which opens at the Nixon Oct. 23 for two weeks, ran smack into a newspaperless town as a result of a mailers' strike which has closed down three local dailies, and immediately set a sub campaign in motion. Show had been figured a natural for local exploitation, since it was at the Pittsburgh Playhouse that four original Charles Gaynor revues, from which "Ear" was assembled, were first presented.

Keefe promptly mustered half a dozen other media to get the Nixon mail order equivalent to its patrons. Theatre list was covered with applications and Dick Hoover, manager of the Playhouse, volunteered the 12,000 listings of the community theatre. In addition, the usual posting order was increased by 10 times the normal supply. Radio time was contracted for and considerably more reserved in case strike keeps going. Nixon is also participating in a pool organized by pix houses for across-the-board air listings, and will also go along in a proposed tabloid throwaway under discussion by film men.

A direct appeal to business, industrial and cultural organizations to circulate announcement of revue's homecoming to their personnels and members was likewise made by Keefe, and Mayor Lawrence has been asked to follow through on this appeal as a civic contribution to welcome home the production which originated here. Even street bally is being considered if the dispute continues to prolong the walkout.

Display ad campaign has been extended to nabe weeklys and newspapers in adajacent cities and towns. Normally these sheets are merely served with publicity in exchange for tickets.

LEAGUE VOTES CHANGE IN INCOME DISTRIBS

Change in the distribution of income of the League of N. Y. Theatres was decided yesterday (Tues.) at the organization's annual meeting and election. Hereafter, instead of splitting the finances equally between the administrative and public relations funds, the former will get three-quarters and the latter the balance. The League's income is derived from dues of $20 per week from each current Broadway show and a similar amount from the theatre it is playing. Under the former revenue distribution, the administrative fund had accumulated a $5,000 deficit.

As expected, the regular slate of officers and board members was elected at yesterday's session. Those named include Arthur Schwartz, president; Lee Shubert, first vice-president; Louis A. Lotito, second vice-president; Gilbert Miller, treasurer, and Herman Shumlin, secretary.

Robert Griffith Plans Prod. Bow With 'Valley'

Pittsburgh, Oct. 10.

Robert Griffith, stage manager of "Call Me Madam" and long associated with George Abbott, plans to branch out as a producer on his own. He has just optioned the Dorothy Rood Stewart play, "This Is My Valley," which was successfully tried out here last season by the Pittsburgh Playhouse.

Upped Scales, 'Package' Buy, Radio Hike & Tax Response Seen Aiding Met

Decision Due This Wk. On D. C. 'Faith' Reprise in '51

Washington, Oct. 10.

Executive committee of the D. C. Sesquicentennial Commission meets Friday (13) to decide whether to approve another year of "Faith of Our Fathers," the Paul Green symphonic drama which opened in August.

"Faith" lost $12,000 to $14,000 in operation this year, which is blamed on a run of rainy weather in September which washed out several nights of the open-air production. However, the expectation is that the executive committee will give it the nod to go ahead for a run of four to five months in 1951. As a matter of fact, Green plans an extensive rewriting to tighten up the production. He was here recently for consultations with Paul M. Massman to discuss plans. One idea is to introduce some Indians into the story to pep up interest for the small fry.

Royal Philharmonic Set For 200G Take on 8-Week, 51-Cities Tour of the U.S.

The Royal Philharmonic Orchestra of London is arriving in N. Y. on the Queen Mary tomorrow (Thurs.) for an eight-week U. S. tour of 51 dates that should net the orch a minimum take of $200,000. Gross receipts should total about 25% more than that. The orch is being handled by the Judson, O'Neill & Judd division of Columbia Artists Mgt., which is understood to have sold the symph to local managers at an average around $5,000 a date. In some instances, a smaller fee due to limited-capacity halls, or a percentage deal, prevailed, to cut orch's take.

Local sales for the orch have been going very well, in a couple of instances comparable to last spring's NBC Symphony tour. Washington is already sold out, and Chicago's two dates have gone clean, with impresario asking for a third performance to be penciled in.

Orch of 100 will play six nights a week, going as far west as Chi and as far south as New Orleans and Atlanta. It will open in Hartford Friday (13); include three concerts in N. Y. in its sked, and close at Bethlehem, Pa., Dec. 15. Orch will sail home on the Queen Elizabeth Dec. 16. Sir Thomas Beecham, its conductor, is slated to baton every concert of the six-day-a-week, eight-week sked. Sir Thomas and his wife, Lady Betty Beecham, who will be piano soloist with the orch on many dates, are arriving by boat with the orch. Norman Miller, orch's managing director, flew in Monday (9).

Orch will travel in three special buses, with baggage going in a special truck. Estimated cost of transportation for the eight weeks, including baggage, is about $17,000. This stacks up surprisingly against the cost of the N. Y. Philharmonic two-week spring tour a year ago by railroad, which cost $30,000, excluding baggage charges. American Federation of Musicians granted the British tuners permission for the U. S. tour, in exchange for courtesies given the Philadelphia Orchestra in Britain last year.

Steber Back to Columbia For 1951-52 Season Mgt.

Eleanor Steber, Met Opera soprano, will rejoin Columbia Artists Mgt. for the 1951-52 season, under management of the Judson, O'Neill and Judd division. Miss Steber, who was with Columbia from 1940 to 1944, then switched to James A. Davidson Mgt.

She's second major artist this year to switch from Davidson back to her former Columbia management, other singer being Helen Traubel.

Anna Maria Alberghetti, 14-year-old Italian coloratura soprano who made her U. S. debut at Carnegie Hall last April, has been signed for the role of Monica in the film version of Gian Carlo Menotti's "The Medium," now being filmed in Rome under the author's direction.

With the Metropolitan Opera Assn. set this season for one of its biggest outlays of coin, its financial picture is brightening, due to responses from various directions. This won't be enough to avoid a whopping Met deficit at the end of this season, but it will bring in more capital for expenditures than originally envisioned.

To increase revenue, the Met adopted a few new measures this season. It upped its Saturday night scales to match the rest of the week. There will no longer be any "popular-priced" Saturday evenings at a $6 top, the scale now being the same as the regular $7.50 top.

For another thing, the Met has cut down on its eight or 10 Tuesday night visits to Philadelphia during the season, and has substituted a Tuesday night subscription series at home. Sale of the Tuesday night series is going well, to add to the Met's revenue. In recent years the Philadelphia jaunts have ceased to be paying propositions, the Met actually losing coin on it. The met will still give three Tuesday performances during its regular season in Philly, and will add two more Quaker City performances at the season's close, but the Tuesday N. Y. emphasis will be financially profitable.

Where the Met got about $115,000 last year from the Texaco Co. for the Saturday afternoon broadcasts (and opening night's TV'ing), this year the fee has been upped to about $175,000.

Another project for raising extra funds—lumping three "first nights" (including season's opener, Nov. 6) and two special dates later on) into a "package," to sell from $9 to $60 for the series—is going very well and much better than expected. The boxes, most of them priced at $600 for the three shows, are all sold already.

But most surprising has been the response to a request made to subscribers for a voluntary donation to equal the 20% federal admission tax which the Met had hoped Congress would revoke, and which it had planned to collect instead. When the war situation changed all this, the Met made its pitch, and coin has been coming in. About 70% of the subscribers have sent in contributions, many of them equaling the 20% tab, so that the donations now exceed $50,000 and may hit above the $80,000 mark.

In hopes of favorable Congressional action on the tax bite, the Met delayed sending out bills and data to subscribers a full three weeks this season, so that the boxoffice is behind on checking orders, subscriptions, getting out tickets, etc.

STILL SEEK FEMME LEAD FOR WILLIAMS' 'TATTOO'

Daniel Mann has been signed to stage "The Rose Tattoo," new Tennessee Williams play being produced by Cheryl Crawford. Principal problem at the moment is the casting of the femme lead, for which Italian screen star Anna Magnani was sought, and which is said to be one of the juiciest feminine roles in recent Broadway history.

Jo Mielziner will probably design the scenery and lighting for the one-set production, an assignment he handled with the same author's "Glass Menagerie," "Streetcar Named Desire" and "Summer and Smoke." The presentation is expected to involve a cost of about $100,000. Rehearsals will start as soon as casting is completed, with the Broadway opening tentatively slated for sometime in December.

SMU Historical Musical Set for Army Camp Tour

Dallas, Oct. 10.

Southern Methodist U.'s production of "Vinegaroon" will be presented at Fort Sam Houston, at San Antonio, and then toured to the nation's military camps. The student-written and composed musical produced on the campus here in the spring of 1949, will be presented this time by an army company of 50. S. Stubblefield, representative of the Special Service of the Fourth Army, has made the arrangements.

William Odeneal and Jerome Chamberlain wrote the script, James Wells composed the music and Robert Farrar arranged it.

Plays on Broadway

Pardon Our French

Ole Olsen & Chic Johnson presentation of revue in two acts (19 scenes). Stars Olsen and Johnson; features Denise Darcel, Marty May, June Johnson, Bill Shirley, Helene Stanley, Patricia Denise, J. C. Olsen, George Zoritch, Lubov Roudenko, Fay DeWitt, Nina Varela. Music, Victor Young; lyrics, Edward Heyman; sketches, Olsen & Johnson; scenery, Albert Johnson; costumes, Jack Mosser; additional music, Harry Sukman; additional lyrics, Olsen and Johnson; musical director, Sukman. At Broadway, N. Y., Oct. 5, '50; $6 top ($8.40 opening).

Principals: Ole Olsen, Chic Johnson, Denise Darcel, Marty May, June Johnson, Bill Shirley, Helene Stanley, Patricia Denise, J. C. Olsen, George Zoritch, Lubov Roudenko, Fay DeWitt, Nina Varela.

Others: Billy Kay, M. Millard, Phil Terry, Leo Anthony, Robert Rosellat, John Ciampa, Chickie Johnson, Richard Clayton, Howard Joslin, David Collyer, Fred Curt, Richard Wyatt, Christine Peterson, Joy Walker, Phil Gerard, Richard Cahill, Carolyn Wells, Peggy Cole, Gloria Stone, Brahm Van den Berg, Jack Monts, George Tomal, Sandra Insel, Millicent Roy, Charles Young, Ivor Boden, Jack Zlik, George Day, Iris Burton, Gloria Braun, Sully Sorvo, Steve Kochansky, Myrlen Oliver, Robert Konyot, Walter Russell, Teddy Kiss, Cynthia Cavanaugh, Felice Ingersoll, Jackson Jourdan, Diana Lave, June St. Clair, Helen L. Thompson, Stacey Scott, Joan Bonomi, Margot Carmen, Bunny Lane, Paul Gerard, Cecile Descant, Joan Rodgers, Edward Andrews, Robert Arnold, Harry Snow.

Having apparently not exhausted their ammunition in their engagement in England last year or their brief sortie into television, Ole Olsen and Chic Johnson have whipped together another of their roughhouse revues, which they brought to Broadway last week after a Coast breakin and a tuneup engagement in Boston. The new show is titled "Pardon Our French," possibly as a polite gesture to Denise Darcel, a Parisian dish it features, but it remains primarily Olsen and Johnson. It appears to have enough punch to maintain the O & J boxoffice solvency.

Olsen, still on crutches with a broken foot as a result of an accident, makes only one appearance, sitting in an upper box to "translate" the French dialog in one of the opening sketches. For the rest of the show, Marty May substitutes for him, pairing expertly with Johnson in the traditional O & J slapstiek. Besides these rowdy splurges, there are the required song and dance numbers and hi-jinks, with Albert Johnson's lavish, handsome scenery providing the outstanding new development.

Besides the customary stunt performers, midgets, freaks, pistol shots and explosions, prop gags, sound effects and general pandemonium onstage and occasionally up and down the aisles, there are several aceeptable singers, at least three striking dancers and, in addition to Miss Darcel, a covey of neatly-stacked showgals. And if the show frequently seems to depend more on mere noise and practical jokes than on eomie inspiration, it does offer a number of boff laughs.

The latter include a hilariously hokey song number by May, with Johnson as a disgusted audience and chorus accompanist; a succession of elaborate prop gags as the two eomies are trapped in a Paris sewer; Johnson slashing himself to ribbons trying to shave in a swaying Pullman; Nina Varela burlesquing Wagner opera, and Johnson as a seasick dowager tourist.

Except for appearing briefly in one sketch, Miss Darcel's eontribution is limited to a single song-and-eomedy spot with a couple of uniformed plants from the audience. It's an amusing enough bit, but brings the show to a standstill. Several of the dance numbers could be entertaining, but the effect is usually destroyed by the injection of knockabout eomedy business. Some of musie, too, seems potentially better than it's allowed to be.

Thus, both the song and dance to "There's No Man Like a Snow Man" suggests unrealized possibilities, and "I Ought to Know More About You" may be network and jukebox material, although it's no standout in the show. More or less the same may be true of "A Face in the Crowd" and "I'm Gonna Make a Fool Out of April," but "Poker-Polka" suggests not much of anything, exeept that it wastes the exciting dance possibilities of Lubov Roudenko.

Among the notable performers, besides Johnson, May, and Misses Darcel, Varela and Roudenko, are dancers Patricia Denise, George Zoritch and the Konyots, singers Helene Stanley, Bill Shirley, and Fay DeWitt, and such assorted cutups as June Johnson, J. C. Olsen, Phil Gerard, Leo Anthony and John Ciampa. *Hobe.*

Eva Le Gallienne will do "Great Scenes from Great Plays" at Adams Memorial theatre, Williamstown, Mass., Friday (13). Actress has scheduled different programs for matinee and evening.

The Gioconda Smile

Shepard Traube presentation of melodrama in three acts (seven scenes) by Aldous Huxley. Stars Basil Rathbone, Valerie Taylor; features George Relph, Mercia Swinburne, Charles Francis, Marian Russell. Staged by Traube; scenery and lighting, Feder. At Lyceum, N. Y., Oct. 7, '50; $4.80 top ($6 opening).

Henry Hutton ..... Basil Rathbone
Janet Spence ..... Valerie Taylor
Nurse Braddock ..... Mercia Swinburne
Clara ..... Margaretta Warwick
Doris Mead ..... Marian Russell
Dr. Libbard ..... George Relph
Gen. Spence ..... Charles Francis
Maid ..... Emily Lawrence
Warder ..... Charles Gerrard

Having wavered half the evening between philosophy and melodrama, Aldous Huxley finally gets around to concentrating on plot in the third act, so "The Gioconda Smile" reaches a gripping climax. But the author's inability to decide what kind of play he was writing and nis failure to focus on one principal character, keep an audience eoughing intermittently through two and a half acts. The philosophical palaver, possibly a vestigial hangover from the original short story, is redeemed to some extent by the dimension and flavor of the characters and the expert playing of the leads. But the ingeniousiy theatrical climax is an exasperating time coming, so "Gioconda" is a dubious bet to pay off.

The play, originally produced in London with Clive Brook and Pamela Brown in the leading parts, is about a dilettante painter who is accused of his wife's murder and condemned to hang. But the unostentatiously resourceful family doctor, between repetitious and almost interminable spiels about the hero's need to "come to terms with reality," finally harries a feminine neighbor, who had hoped to marry the painter, into confessing the murder.

The meller's title suggests that the murderess is the key character, and this is the showier part, with a really juicy hysterieal scene at the finale. But the author's emphasis on the facing-reality theme, plus the faet that sympathy centers on the condemned man, tends to diffuse dramatic impact. Moreover, although the condemned man is the one the audience is obviously conecrned about, he is in the death cell offstage and not participating in the pivotal action of the closing scene.

But for all its garrulousness and awkward dramaturgy. "Gioconda Smile" deals with characiers and a progressive situation that eommands interest and it finally does uncork a stunning puneh. It is also given reality and essential vitality by the playing of its gifted east. As the suspeeted murderer, Basil Rathbone gives a skillfully shaded and paced performanee. Valerie Taylor, brought from England for the assignment, presents a superbly harrowing portrayal of the unwanted woman whose intense ardor leads to murder and ultimately to guilt-indueed hysteria.

George Relph gives a supple and ingratiating performanee as the perceptive physician, despite the gabbiness of the part. Marian Russell is properly disarming as the painter's young second wife, Mereia Swinburne is plausible as a suspieious, man-hating nurse, and Charles Franeis is believable as the rebelliously invalid father of the murderess.

The staging of produeer Shepard Traube appears rigid and at times awkward (in one scene in the death eell, for instanee, Rathbone and Relph almost fall over eaeh other trying to maneuver between a tiny table and a stool). The seenery of Feder, while visually pleasant enough, seems either barnlike (as in the painter's living room) or eramped (as in the dcath eell). *Hobe.*

Ballet Review

Les Ballets de Paris

Messrs. Shubert & S. Hurok (by arrangement with Arthur Lesser) presentation of Roland Petit's Les Ballets de Paris. With Petit, Colette Marchand, Gordon Hamilton, Danielle Darmance, Belinda Wright, Polajenko, Serge Perrault, Oleg Briansky, Simone Mostovoy, Jack Claus, Stanley Hall, Elise Valiee, Gabriel Houbard, Claude Vivian, Gregor Mondlian, Mireille Lefevre, Daniel Arensky, Nina Bibikova. Wolfgang Brunner. Orchestra conducted by Jacques Bazire. At National, N. Y., Oct. 8, '50; $4.80 top ($6 opening night).

Les Ballets de Paris, youthful Parisian dance troupe of whieh Roland Petit is creator-direetor-choreographer-lead dancer, bowed into N. Y. at the National Sunday (8) with the same verve and color it displayed in its reeord-breaking, three-month stand at the Winter Garden last fall. This time, the troupe is in for a four-week engagement, during whieh it will have a change of bill. It is minus its leading femme dancer, Renee Jeanmaire, for the nonce, the dancer being out with a leg injury. But the company has some new faces—and it has Les Legs, or Colette Marchand, to give it one of the shapeliest and sexiest gals in the dance racket.

Troupe, on its initial bill, is presenting two ballets shown last year, in "L'Oeuf a la Coque" and "Carmen," and a new work in "Les Forains." Last-named, an early work of Petit's choreographed when he was 21, is a charming, simple story of a troupe of strolling players who set up their theatre on the sidewalk, go through an acrobatic-clowning-dancing routine, pick up very few coins from the easual audience, and sadly fold tent and depart. Christian Berard's costumes, and especially Henri Sauguet's score, add greatly to its appeal. Danielle Darmance, as an unusually agile acrobat; Belinda Wright, as Sleeping Beauty, and Petit, as the magician-emcee, are standout.

Chief attraction, however, and still a dazzling tour-de-force, is Petit's sexy "Carmen," done to the Bizet score and loosely following the w.k. opera libretto. This time, "Legs" Marchand is the Carmen, replacing the incapacitated Renee Jeanmaire, and giving a stunning performance, dramatically and choreographically. Interpretation is more open, less wily, than Mle. Jeanmaire's, but it's just as effective. Petit partners her ably, and the supporting cast is top-drawer.

In "L'Oeuf," an amusing frolic about cockeyed doings in a gigantic nether-regions kitchen, Mlle. Marchand is also a saucy eye-filler, with those long, black-encased gams and come-hither wiggle.

Bron.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Bell, Book and Candle" (C)—Irene M. Selznick, prod.; John Van Druten, dir.

"Country Girl" (D) — Dwight Deere Wiman, prod.; Clifford Odets, dir.

"Edwina Black" (D) — Donald Flamm, prod.; Basil Langton, dir.

"Golden State" (C)—Bella Spewack, prod.: Samuel Spewack, dir.

"Hilda Crane" (CD) — Arthur Schwartz, prod.; Hume Cronyn, dir.

"Out of This World" (M) — Saint Subber & Lemuel Ayers, prod.; Agnes de Mille, dir.

"Ring 'Round the Moon" (C) —Gilbert Miller, prod.-dir.

HOLLYWOOD

"Ballet Ballads" (M) — Dick Martin, Jerome Moross, Bruee Sayton, prod.

"Strictly Dishonorable" (C) — Paul P. Schreibman & Harold J. Kennedy, prod.; Kennedy, dir.

Off-B'way Review

Just a Little Simple

(CLUB BARON, N. Y.)

Adaptations from Langston Hughes' book, "Simple Speaks His Mind," by Aliee Childress, and two one-aeters, Les Pine's "Grocery Store" and Miss Childress' "Florence," have been molded together into one overall production labeled "Just A Little Simple." Put on by the Committee for the Negro in the Arts, this offering shows to best advantage in the talent department. The work itself has some good moments, but its entertainment effect is dampened by a tendency to go overboard in its denunciation of the social problems confronting the Negro in the U. S.

An informal style of presentation, with Kenneth Manigault handling an on-stage narration, has an ingratiating quality. Manigault presents certain thoughts to the audience whieh are exemplified via the two-one acters, plus a series of songs and dances. Donald McKayle, who choreographed the show projects sensitivity and understanding as the production's lead dancer. "Saturday's Child," daneed and reeited simultaneously by McKayle, is one of the high spots. In the vocal field, songstress Elton Warren demonstrates a niee set of pipes. Fred Thomas also reveals a good voice. Lou Polan and Clariee Taylor top the thesping contingent, along with Manigault, who handles a diffieult role with authority.

Robert Lissauer's music has a niee lilt. Of the tunes offered "I'm On The Brink, I Think" has clever lyries. John Proctor's direction maintains good paee. Produetion is being offered Mondays-through-Wednesdays at the Club Baron, Harlem nitery turned legit for those nights. *Gros.*

Plays Out of Town

The Day After Tomorrow

Boston, Oct. 9.

Lee and J. J. Shubert production of comedy in two acts by Frederick Lonsdale. Stars Beatrice Pearson, Melville Cooper, Ralph Michael; features Bramwell Fletcher, Ron Randell, Valerie Cossart, Madeline Clive, Richard Gordon. Directed by Gerald Savory; settings and costumes, Edward Gilbert. At Shubert, Boston, Oct. 9, '50.

Gerard ..... Ralph Michael
Charles ..... Melville Cooper
The Bishop ..... Noel Leslie
Venetia ..... Madeline Clive
Helen ..... Monica Lang
Ernest ..... Norman Ettinger
John ..... Ron Randell
Anne ..... Valerie Cossart
George ..... Bramwell Fletcher
Mary Flemin ..... Beatrice Pearson
Robert Flemin ..... Richard Gordon
Dr. Shaw ..... George Mitchell
Tinne ..... Ralph Sumpter
Old Lady ..... Octavia Kenmore

It is much to be doubted that Frederick Lonsdale's "The Day After Tomorrow" has many days after tomorrow to look forward to on Broadway. The drawing room comedy has charm, nostalgieally deft dialog, and a light though telling point. But it's not enough. There just isn't the substance to earry it.

Laced with Lonsdalian aphorisms and epigrams throughout, all deriving from the eomedies of manners of Oscar Wilde, the play develops around the abject poverty of a family of landed British aristoeracy about to be ejected from its ancient manor. Affected are the Duke of Bristol (whose inability to swing another loan on the pile precipitates the crisis); his uncles (Melville Cooper and Noel Leslie), and three younger brothers. Alone of the dispossessed, Gerard (Ralph Michael) one of the younger brothers, has any plans for the future; he intends to start a farm.

Into the gloomy family circle comes an American heiress (Beatrice Pearson), who finds refuge in the house when taken ill while passing nearby. She falls for Gerard and he for her. But he refuses to be seduced by her wealth. She, in turn, refuses to live on a farm. In the end both accept a happy eompromise.

Despite the frequent smiles the dialog achieves, the development of the story never quite rises to the proper height of amusement. The author depending more on smart lines and swift, subtle wittieisms than on real mirth. There is never mueh real characterization, either, save in the romantic pair, who are well characterized. Moreover, the situation, by its very nature, proves statie and a little obvious. The lines can eertainly be pointed out of town. Whether the story line itself can be strengthened or more fully developed for an American audienee (which is not so close to the ironic humor of the plight of the British aristocracy), remains to be seen.

Cooper, with the lion's share of the wittieisms, holds his own throughout. The only other ones that count are Michael, who gives the younger brother a niee blend of moral fibre and romantie understatement, and Miss Pearson, who gives an improbable eharaeter a strangely becoming atmosphere of eharm. She is elearly an actress with rare self-possession and quality.

The play is well though rather stiffly staged by Gerald Savory and there are a couple of good sets by Edward Gilbert. Undoubtedly this seemed very big in London with an English audienee to reaet to local jokes. Here it never quite goes over. *Elie.*

Springboard to Nowhere

Chieago, Oct. 9.

Eddie Dowling presentation of drama in two acts and prolog, by Alexander Lidor. Features Romney Brent, Julie Hayden, Cara Williams, Joel Ashley, Mark Roberts, Ethel Levey. Staged by Dowling; scenery and lighting, Donald Oenslager; costumes, Robert Mackintosh; music composed and conducted by Bernard B. Bosick; special choreography, Felicia Sorel. At Selwyn, Chicago, Oct. 9, '50.

Old Man ..... George Jason
Milton ..... Romney Brent
Man Domino ..... Eric Fleming
Woman Domino ..... Barbara Murphy
Young Gentleman ..... Stewart Ballinger
Second Young Gentleman ..... Edmonds
Carl ..... Mark Roberts
Stella ..... Julie Haydon
Eva ..... Joy Williams
Harlequin ..... Le Roi Operti
Max ..... Le Roi Operti
Sam ..... George Jason
Waitress ..... Joanne Woodlock
Freddy ..... Eric Fleming
Bartender ..... Robert Strauss
Laura ..... Cara Williams
Philip ..... Joel Ashley
Leonora ..... Helene Dumas
Bill ..... Norman MacKay
Lillian ..... Ethel Levey

Alexander Lidor's "Springboard to Nowhere," produced by Eddie Dowling, has a semblanee of an idea for a good stage play. But it's bogged down by a series of cliches, uninteresting psychological monologs and a group of diverse characters who clutter up what aetion might be apparent. Basic idea is built around the homosexual who feels that because of his inversion he must plant misery in the lives of his fellow beings by bringing them together in a bistro which he owns.

Play, done in a prolog and two parts, covers its slim theme with a welter of observation, mostly self-obvious, by the invert, Milton, depicted by Romney Brent, who struggles through his inept dialog. Prolog runs for an obscure 20 minutes, overlong and dull. Rest of the acts reveal the sorry souls that Brent has brought together and their eventual escape from the clutches of Springboard, the compelling bar. The only scene which brings some modicum of action is that in which Cara Williams, who does a fine delineation of a harlot in search of her dream lover, believes she has found him in the person of Mark Roberts, who plays part of Carl, the stable young man. Miss Williams, a well-stacked redhead, has a good vis-a-vis in Joel Ashley as Phillip, the over-zealous suitor.

Julie Haydon is woefully miscast in the role of Stella, the scarfaced miss who also loves Carl but is afraid to take her place in society. Joy Williams, a refugee from the Paris Opera Ballet, gives some lightness to the evening with her dance interpretation of a lost woman torn between the choice of giving up a mulatto child or her husband. Joanne Woodlock, as Rene, Eric Fleming as Freddie, and Robert Strauss as Alex, give some realistic touches to the plot, but like the rest of the characters, they also swelter in the humid lines.

Set, whieh has three revolving pieces, a merry-go-round type bar, moving settee and love seat, is over-pretentious. Lighting is excellent and music by Bernard Bosick permeates the depressed atmosphere, correctly setting the mood. Modern day eostumes by Robert Mackintosh fit well into the action, with most men wearing dinner clothes and most women skintight afternoon dresses.

Perhaps as an offering from an avant garde group this might be suitable fare, but in its present form, for Broadway or Chicago, this has little to offer the current season. *Zabe.*

The Relapse

Wilmington, Oct. 7.

Theatre Guild presentation of comedy in three acts (14 scenes) by Sir John Vanbrugh. Directed by Cyril Ritchard; associate director, Albert Marre. Settings and costumes by Robert O'Hearn. At Playhouse, Wilmington, Oct. 5, '50; $3.60 top.

Loveless ..... John Emery
Amanda ..... Ruth Matteson
Lory ..... Bryant Haliday
Young Fashion ..... Robert Fletcher
Tugg ..... Manford Trull
Lord Foppington ..... Cyril Ritchard
Page ..... Kenneth Scott
La Varole ..... Albert Marre
Foretop ..... Leopold Badia
Mendicgs ..... George Drew
Mrs. Callicoe ..... Priscilla Morrill
Shoemaker ..... Carl Don
Taylor ..... Donald Stevens
Coupler ..... Jerry Kilty
Berinthia ..... Madge Elliott
Syringe ..... Earl Montgomery
Worthy ..... Murray Matheson
Abigail ..... Priscilla Morrill
Sir Tunbelly Clumsey ..... Thayer David
Miss Hoyden ..... Jan Farrand
Nurse ..... Philippa Bevans
Bull ..... Earl Montgomery
Sir John Friendly ..... Donald Stevens

The Theatre Guild has given this 17th century Restoration eomedy a topnotch production and a superior cast, but it sizes up as a show of limited appeal. However, it probably will please the Guild subscribers and will be of interest to students of English literature and the drama, since this is the first showing of the play in America.

Sir John Vanbrugh's eomedy of philandering husbands and errant wives has its moments, but fails to be either as funny or bawdy as the audienee is led to expect. In writing about the English society and manners of hi. day, the author goes in heavily for cariature. There are plots and counter-plots embroidered with flossy dialog and many of Vanbrugh's satiric barbs are just as potent today as in the 17th century. But it remains a theatre museum piece, lacking the stamina required for a modern boxoffiee suceess.

Two main plots eompete for audience attention. One centers around Lord Foppington, an outlandish fop, and his affairs of the heart. The other eoncerns Loveless, a philanderer whose main business is female conquests. The romantie intrigues of the two men and their varied assortment of friends make up the play. Action is provided by Foppington's outeast brother, who impersonates the peer and wins the heiress in a ease of mistaken identity. Comes the denouement in a fast-paced third aet, leading to the inevitable happy ending.

Both the cast and physieal produetion are in the best Theatre Guild tradition. Cyril Ritchard, who also directed, carries the main burden as Foppington. As director

(Continued on page 60)

Total Legit Grosses

The following are the comparative figures based on VARIETY'S *boxoffice estimates for last week (the 19th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	20	20
Total weeks played so far by all shows	328	300
Total gross for all current shows last week	$484,800	$525,800
Total season's gross so far by all shows	$7,587,800	$7,903,700
Number of new productions so far	11	6
ROAD *(Excluding Stock, Ice Shows and Outdoor)*		
Number of current touring shows reported	29	20
Total weeks played so far by all shows	233	215
Total road gross reported last week	$613,700	$399,000
Season's total road gross so far	$5,849,600	$5,086,000

Chi Grosses in Neat Shape; 'Lil' 26G, 'Sheba' $17,100, 'Innocents' $17,400

Chicago, Oct. 10.

Rain on Saturday matinee (6) cut boxoffice window sale deeply. However, two Theatre Guild shows did well under subscription, "Innocents" and "Come Back, Little Sheba." "Diamond Lil" continues to rack up sock grosses. "Texas Li'l Darlin'" is keeping its moderate pace.

Estimates for Last Week

"Come Back, Little Sheba," Erlanger (2d wk) ($3.80; 1,334). Matinee helped second Guild week to nearly $17,100, best week in the play's history.

"Diamond Lil," Blackstone (3rd wk) ($4; 1,358). Mae West comedy sticking to sock $26,000.

"Innocents," Harris (3rd wk) ($3.80; 1,000). Last week of Guild show almost $17,400.

"Texas, Lil Darlin'," Great Northern (2nd wk) ($5; 1,500). Sad $17,000 for the musical.

'Madam' $42,000, 'Bright' 10G, Hub

Boston, Oct. 10.

"Burning Bright," was the only addition to the Hub's legit season last week. Business remains spotty save for the SRO at "Call Me Madam," which sold out before it opened. This week's opener is "The Day After Tomorrow," at the Shubert. Immediately ahead are "I Know My Love," D'Oyly Carte Opera Co., "The Lady's Not For Burning" and "The Country Girl" with bookings set through November.

Estimate for Last Week

"Burning Bright," Plymouth (1st week) (1,200; $3.60). The John Steinbeck play, a four-character fantasy, got mixed reviews with mingled raves and pans and few half measures. Did fairly well on first week, touching nearly $12,800.

"Call Me Madam," Shubert (third week) ($4.80-$6); 1750). Final week found this one with a couple of new dances and songs, apparently set for Broadway with a smash advance sale to keep it on top come what may. Final week was capacity at scale, over $42,000. "The Day After Tomorrow" here now.

"Curious Savage," Wilbur (2d week) ($3.60; 1,200). Lilian Gish now in starring role of this John Patrick comedy, which took about $11,500 on second and final week. House dark.

"Oklahoma" Colonial (2d week) ($4.80; 1,576). Second week of old fave gained a bit to top $25,500.

'Salesman' $18,300 In Denver, Okla. City Split

Oklahoma City, Oct. 10.

Touring edition of "Death of a Salesman" put together a gross of almost $18,300 in seven performances divided between Denver and here last week. The Arthur Miller drama grabbed about $10,000 in three evenings and a matinee Monday-through-Wednesday (2-4) at the Auditorium, Denver, and added about $8,300 in two nights and a matinee Friday and Saturday (6-7) at the Home here.

Production is playing the Music Hall, Kansas City, all this week.

'Relapse' $3,500 in 4, Wil.

Wilmington, Oct. 10.

Four-performance tryout of the Theatre Guild's revival of "The Relapse" grossed a scanty $3,500 last Thursday-Saturday (5-7) at the Playhouse here.

Restoration comedy is at the Walnut, Philadelphia, this week.

'Lost in Stars' $22,800 In Six in Split Week

Kansas City, Oct. 10.

Legit season got under way here last week with "Lost in the Stars" brought in by the John Antonello agency for a three-day stand in the Music Hall, Oct. 5-7. Todd Duncan company drew praise from the critics and moderate trade from the customers.

Season moves right into its second attraction this week, "Death of a Salesman" also being brought in by the Antonello office. It opened Monday (9) for a six-day run in the Music Hall, likewise at a $4.27 top.

Estimate for Last Week

"Lost In the Stars," Music Hall (Oct. 5-7) ($4.27; 2,562). Opened the legit season locally with a moderate start, three evening performances and Saturday matinee adding up to $15,300. Maxwell Anderson-Kurt Weill musical drama got $7,500 in two performances Tuesday-Wednesday (3-4) at the Omaha theatre, Omaha, giving it a total gross of $22,800 on the six-performance week.

'Red' Hot $17,100 In L. A. Preem

Los Angeles, Oct. 10.

Record one-night gross was racked up Saturday (7) for the premiere of "Red, White and Blue," new revue sponsored by the American Legion. Show grabbed $20,280 at the Paramount theatre, which has abandoned its film policy for the 19-day run of the revue. Opening night house was scaled at $10 top.

Pair of houses rekindled this week, Las Palmas last night (9) with a revival of "Strictly Dishonorable" and Century tonight (10) with the Coast bow of "Ballet Ballads."

Estimates for Last Week

"Devil's Disciple," Biltmore (2d wk-eight days) ($3.60; 1,636). Dour $19,000 on windup. Underestimated last week, so 15-day tally hit $35,300 — on the wrong side of the ledger.

"Red, White and Blue," Paramount (1st wk) ($4.80; 3,344). Premiere Saturday (7) was at $10 top, revue registering a record $17,100 for the one night. Regular $4.80 top in effect for current first full frame.

"The Burning Bush," Coronet (3d wk) ($3.60; 255). Second full frame dipped to $1,700, below costs, but will continue operation at least one more session.

"The Telephone" and **"The Medium,"** El Capitan (1st wk) ($4.80; 1,142). Opened Thursday (5) and drew a fair $8,000 for first four performances. Figure represents only about 50% capacity, but is still profitable.

'Kate' Smash $42,700 in 2 Upstate New York Stops

Rochester, Oct. 10.

Split-week ending last Saturday night (7) registered smash $42,700 gross for the touring "Kiss Me, Kate." Three nights and a matinee Monday-through-Wednesday (2-4) hit nearly $17,200 at the Erlanger, Buffalo, and another four performances Wednesday-through-Saturday (5-7) at the Auditorium here added more than $25,500.

Cole Porter musical is at the Music Hall, Cleveland, this week.

'PACIFIC' $77,700 IN DALLAS & ST. LOUIS

Dallas, Oct. 10.

"South Pacific," in a matinee and evening performance at the State Fair auditorium here Saturday (7), grossed $21,000 to open its local stand.

Added to the more than $56,700 the Rodgers-Hammerstein musical got the first five days in St. Louis, that brought the total gross to over $77,700 for the week's eight performances.

$134,300 In 2 St. L. Weeks

St. Louis, Oct. 10.

"South Pacific" wound up a 14-engagement stand at the Henry W. Kiel Auditorium Thursday ($5) with a sock b.o. record, rolling up a gross of $134,300. Because of fire regulations no standing room was sold. Show gathered $77,600 the first week and $56,700 the final six performances.

Regular legit season teed off last night (Mon.) at the American theatre with a one-week stand of "Lost in the Stars," with Todd Duncan and the original cast. The house is scaled to $3.05.

Hepburn $31,500, 'Sarah' 6G, Philly

Philadelphia, Oct. 10.

Legit biz for two of the four houses open last week was fine, as was the case the previous stanza, but the other two theatres lagged woefully despite expected aid from World Series and convention influx.

There is more activity on hand along the legit front with the Walnut relighted last night (9) with a two week's engagement of "The Relapse" under Theatre Guild subscription auspices. On Thursday the Shubert gets the world preem of "Guys and Dolls," new musical in for two and a half weeks. Next Monday (16) when "Hilda Crane" starts a two weeks tryout engagement at the Locust, Philly will have five legit houses open and active at one and the same time.

Estimates for Last Week

"As You Like It," Shubert (2nd week) (1,810; $4.55). Terrif biz for this Theatre Guild revival, with $31,500 for second and final session. House gets "Guys and Dolls" (preem) Thursday (12) for two and a half weeks and then another preem, "Out of This World," for another three stanzas.

"Mister Roberts," Forrest (5th week) (1,780; $4.55). Return of this comedy holding up very well with $20,300 listed last week. Has two more weeks to run with Guild tryout, "Edwina Black," to follow on 23rd.

"Lady from Paris," Erlanger (2nd week) (2,000; $4.55). Musical which scored big hit here as "Music in My Heart" three seasons ago, never got started this time after adverse notices. With help of First-Nighters Club and other cutrate sources, tuner finally struggled through to $9,800. "Streetcar Named Desire" opened yesterday (9) for two weeks' stand at bargain prices. Third showing for this one.

"Legend of Sarah," Locust (2nd week) (1,580; $3.90). This tryout comedy with a pretty good press was only able to turn in a little over $6,000 in its second of two weeks, although word-of-mouth was generally good. House dark this week, with "Hilda Crane" set for next Monday.

'Tomorrow' $2,200 in 3 In Princeton Break-In

Princeton, Oct. 10.

"Day After Tomorrow," Shubert production of Frederick Lonsdale's London comedy, grossed a mild $2,200 in two evenings and a matinee last Friday-Saturday (6-7) in a break-in at the McCarter here.

Play opened last night (Mon.) at the Shubert, Boston, for two weeks' more tuneup before its scheduled premiere Oct. 26 at the Booth, N. Y.

'Blondes' 39G, Frisco

San Francisco, Oct. 10.

"Gentlemen Prefer Blondes," with Gertrude Niesen and John Boles, a Gene Mann production and the town's sole legit, wound up with a resounding $39,000 for its third stanza at the 1,775-seat Curran.

House was scaled to $4.80.

B'way B.O. Continues Healthy Stance; 'Peep' $52,200, 'French' $34,700 in 7, 'Season' $24,000, 'Affairs' $26,700

Broadway was healthy again last week, with the boxoffice recovering from a relatively slow Monday and Tuesday (2-3), and climbing to generally smash business at the weekend. The final two World Series games, played Friday and Saturday (6-7) in New York, were apparently not a factor, since hotels were jammed before and afterward.

Total gross for all 20 shows was $484,800, or 83.19% of capacity. The previous week's total was $445,800, or 84.79% of capacity.

Of the new entries, "Pardon Our French" got mixed reviews and appears to have a chance, although there is no clear b.o. indication so far. "Gioconda Smile," getting a generally poor reception, seems a doubtful prospect. Of the other recent arrivals, "Season in the Sun" and "Affairs of State" are playing to approximate capacity, but "Black Chiffon," after starting strongly, has had to go dark for two weeks because of the illness of the star, Flora Robson, and "Southern Exposure" folds this week. The dual-bill, "Medium" and "Telephone," also closes this week.

This week's openings are "Legend of Sarah" and "Call Me Madam."

Esimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical); O (Operetta).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Royale (2d wk) (C-$4.80; 1,035; $26,800). Over $26,700; (first week, $26,200).

"Black Chiffon," 48th Street (2d wk) (D-$4.80; 925; $22,165). Topped $19,400; (previous week, $13,400 in five regular performances and one preview); shuttered Saturday night (7) for the star, Flora Robson, to undergo surgery; scheduled to resume Oct. 23.

"Cocktail Party," Miller (38th wk) (C-$4.80; 940; $21,600). About $15,100; (previous week, $16,200).

"Daphne Laureola," Music Box (3d wk) (CD-$4.80; 1,012; $25,000). Nearly $19,400; (previous week, $21,000).

"Death of A Salesman," Morosco (87th wk) (D-$4.80; 914; $23,800). About $14,600; (previous week, $14,800).

"Gentlemen Prefer Blondes," Ziegfeld (44th wk) (M-$6; 1,628; $48,244). More than $47,600; (previous week, $48,200).

"Gioconda Smile," Lyceum (1st wk) (D-$4.80; 995; $22,500). Opened Saturday night (7) to two favorable notices (Chapman, News; Hawkins, World-Telegram & Sun) and six pans (Atkinson, Times; Barnes, Herald Tribune; Coleman, Mirror; Garland, Journal-American; Pollock, Compass; Watts, Post); upped-scale premiere grossed $3,000 (two previews added about $3,700).

"Happy Time," Plymouth (37th wk) (C-$4.80; 1,063; $29,019). Reached $25,600; (previous week, $26,400).

"Kiss Me, Kate," Shubert (91st wk) (M-$6; 1,361; $40,857). Hit $40,300; (previous week, $40,900).

"Member of the Wedding," Empire (39th wk) (D-$4.80; 1,082; $24,000). About $17,900; (previous week, $18,700).

"Mister Roberts," Alvin (CD-$4.80; 1,360; $34,276). About $28,800; (previous week, $29,300).

"Pardon Our French," Broadway (1st wk) (R-$6; 1,900; $56,000). Opened Thursday night (5) to three moderately favorable notices (McClain, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass), three generally unfavorable (Barnes, Herald Tribune; Coleman, Mirror; Watts, Post) and two so-so (Atkinson, Times; Chapman, News); first seven performances (including $2,700 preview and about $7,000 at the Sunday (8) matinee and evening) bettered $34,700.

"Peep Show," Winter Garden (14th wk) (R-$7.20; 1,519; $53,000). Over $52,200; (previous week, $51,900).

"Peter Pan," St. James (24th wk) (M-$4.80; 1,571; $34,500). About $26,000; (previous week, $28,400).

"Season in the Sun," Cort (2d wk) (C-$4.80; 1,056; $24,747). Topped $24,000 (previous week, $13,400 in four regular performances and one preview).

"Southern Exposure," Biltmore (2d wk) (C-$4.80; 920; $22,600). Reached $5,200; (previous week, $6,000 in seven performances). Closes next Saturday night (14).

"South Pacific," Majestic (77th wk) (M-$6; 1,659; $50,186). Nearly $50,800 (previous week, same).

"The Consul," Barrymore (30th wk) (O-$4.80-$6; 1,066; $28,000). Nearly $18,300; (previous week, $18,500).

"Tickets, Please," Coronet (24th wk) (R-$4.80; 998; $26,600). Over $15,900; (previous week, $17,600).

Stock

"Medium," and **"Telephone"** (12th wk) (O-$3; 500; $10,600). About $3,000; (previous week, $3,000); closes next Saturday night (14), with "Arms and the Man" the next bill, opening Oct. 19.

Openings

"Call Me Madam," Imperial (M-$7.20; 1,400; $51,600). Musical comedy with songs by Irving Berlin and book by Howard Lindsay and Russel Crouse, stars Ethel Merman, presented by Leland Hayward; production was financed at $225,000, cost about $250,000 (plus $30,000 in bonds and deposits) and will break even at around $38,000; opens tomorrow night (Thur.).

"Legend of Sarah," Fulton (C-$4.80; 976; $23,000). Play by James Gow and Arnaud d'Usseau, stars Marsha Hunt, Tom Helmore, Ethel Griffies, presented by Kermit Bloomgarden; production financed at $60,000, cost about $32,000 (plus approximately $13,000 tryout loss and $11,500 in bonds and deposits) and can break even at around $12,000; opens tonight (Wed.).

Future Dates

"Burning Bright," Broadhurst, Oct. 18 (trying out).

"Arms and the Man," Arena, Oct. 19 (rehearsing).

"Curious Savage," Beck, Oct. 24 (trying out).

"Mrs. Warren's Profession," Bleecker Street, Oct. 25 (rehearsing).

"Day After Tomorrow," Booth, Oct. 26 (trying out).

"Hilda Crane," Coronet, Nov. 1 (rehearsing).

"Lady's Not for Burning," unspecified theatre, Nov. 8.

"Guys and Dolls," (46th Street, Nov. 9 (trying out).

"Bell, Book and Candle," Barrymore, Nov. 14 (rehearsing).

"Relapse," unspecified theatre, Nov. 15 (trying out).

"Country Girl," unspecified theatre, Nov. 15 (rehearsing).

"Edwina Black," unspecified theatre, Nov. 20 (rehearsing).

"Golden State," unspecified theatre, Nov. 25 (rehearsing).

"Out of This World," Century, Nov. 30 (rehearsing).

"Bless You All," Hellinger, Dec. 14.

"King Lear," unspecified theatre, Dec. 25.

'Streetcar' $10,400 in 4 In Pennsylvania Split

Hershey, Pa., Oct. 10.

Touring edition of "Streetcar Named Desire," sponsored by George Brandt and Max Siegel, grossed a profitable $8,500 in three performances last Friday-Saturday (6-7) at the 1,904-seat Community theatre here, at a $3 top evenings and $2 matinee (plus tax). The Tennessee Williams drama got another $1,900 in one performance Thursday night (5) at the Karlton, Williamsport, Pa., giving it a total take of $10,400 for the four-performance week. Show opened last night (Mon.) at the Erlanger, Philadelphia, for a two-week engagement.

The Community has no legit bookings for the near future, although the October-November period is potentially the best season of the year here.

'Summer & Smoke' $22,200 In Texas One-Nighters

Dallas, Oct. 10.

The Actors' Co. production of "Summer and Smoke" continued its successful tour last week with a string of one-nighters ending with three performances Friday and Saturday (6-7) at the Melba here. The week's total gross reached almost $22,200, including stands in Fort Worth, Wichita Falls, Amarillo, Albuquerque.

Show is continuing one-nighters this week and next, and opens Oct. 23 for a week's run at the Biltmore, Los Angeles.

Plays Abroad

Turn to Page Two

London, Sept. 27.

Molly May, Ltd. production of drama in three acts by Michael Clayton Hutton. Directed by Walter Hudd. At Embassy, London.

Eric ..... Colin Douglas
Diana ..... Frances Rowe
Tarquin ..... Anthony Steel
Judith ..... Betty Sinclair
Chauffeur ..... Richard Pearson

Adding to the growing list of post-war pathological studies, this second play by Michael Clayton Hutton lacks the sustained dramatic force of the first, "Power Without Glory." Its appeal will be limited, being more suitable for a club theatre or Theatre Guild production.

A young ex-soldier escapes from a mental asylum, killing the chaplain in the process. His hideout in a deserted barn is accidentally discovered by an author and his secretary whose car crashes into the building. Set in this drab, gloomy atmosphere, the boy alternately flourishes a gun and unburdens his soul. The travelers are unwilling to betray the fugitive, but try to convince him to give himself up. Hearing the police at the door, the boy is about to shoot the first entrant when shot by the farmer's daughter who had sheltered and fed him.

Direction by Walter Hudd enhances the tense situations, but there is a lot of talk in between. Burden of this chatter rests mainly on Frances Rowe as the sympathetic secretary who discloses her own irregular way of life to encourage the boy's confidence. Anthony Steele, as the trapped slayer, comes out of his difficult task with distinction. Colin Douglas makes a cool, logical motorist and Betty Sinclair contributes a moving characterization as a thwarted girl lavishing devotion on the runaway whom she mercifully puts out of his misery. *Clem.*

L'an Prochain A Jerusal

(Next Year—Jerusalem)

Paris, Sept. 26.

La Compagnie production of a drama in four acts by Jacques Jolivet. Directed by Daniel Leveugle. Costumes and set by Daniel Leveugle. At Studio des Champs Elysses, Paris.

Dov ..... Denys Julien
Simeon ..... Jacques Danel
Mendi ..... Amirv
Le Rabbi ..... Daniel Leveugle
Le Mukhtar ..... Jacques Plee
Baumann ..... Jacques Jolivet
Mishouada ..... Luce Bunet

During the competition between the numerous "little theatre" groups in France which are held during the summer in Paris, Jacques Jolivet's powerful play was singled out, and now is being presented in a pro theatre. Jolivet has taken as his theme the problem of the man who finds himself a stranger to the cause which he thought to be his own and for which he has fought.

A little band of Jews, fighting their way through the Palestine desert toward Jerusalem, is led by Denys Julien, whose spirit and initiative are an inspiration to his companions. But Julien himself is not a Jew and comes to feel like a stranger among his companions, all fighting from different motives, the idealist, the young representative of new Israel, the orthodox rabbi and the practical man of action. Each tries to dissuade Julien from his decision to leave them.

Around this framework, Jolivet has built an engrossing play that holds the audience. It is perhaps talky, but the dialog is rich in dramatic undercurrents. It is a play that Broadway should look into.

Cast of young and practically unknown actors gives a fine performance. *Fred.*

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Il Faut Marier Maman

(We Must Get Mother Married)

Paris, Sept. 26.

Marcel Karsenty and Pierre Dux production of a musical comedy in three acts by Serge Veber and Marc-Cab. Directed by Pierre Dux. Music by Guy Lafarge. Scenery by Jean-Pierre Dux. At Theatre de Paris, Paris.

Minouche ..... Denise Grey
Liliane ..... Jacqueline Valois
Jackie ..... Odette Laure
Monique ..... Christine Ellsen
Marie-Anne ..... Genevieve Kervine
Anne-Marie ..... Catherine Erard
Monsieur Ducouret ..... Armontel
Papillon ..... Christian Duvaleix
Jean-Paul ..... Jean Gaven
Jimmy ..... Francis Lunel
Jack ..... Jean Marchan
Alonzo Gonzalez ..... Robert Gossart
Le Policier ..... Paul Mercey

Mother is one of those eternally young, charming and feather-brained women who can't remember all her husbands. And she frequently forgets the names of her five daughters, all of whom, except the twins, have attractive suitors. But when mother returns home after a two-year jaunt around the world, the girls are dismayed to find that their boy friends are more attracted to her than to them. There is only one solution—they must get mother married as quickly as possible and out of harm's way. How they find a candidate is the crux of the comedy.

It is all gay and amusing, and seems slated for a run. Denise Grey is the star as the mother, with Armontel and Christian Duvaleix seconding her daft comedy. The girls are all comely. Male members are topped by Robert Gossart, as the Mexican, who has a real singing voice. The music is catchy, if not original. *Fred.*

Ballet Abroad

La Croqueuse de Diamants

(The Diamond Eater)

Paris, Oct. 3.

Simonne Volterra presentation of Les Ballets de Paris ina ballet by Roland Petit. In collaboration with Alfred Adam on the book, Jean Michel Damase for the music and Raymond Queneau for lyrics. Scenery and costumes by Wakhevitch. At Theatre Marigny, Paris.

Before ending his long summer season at the Theatre Marigny and his departure for the U..S., Roland Petit has given his new ballet, "La Croqueuse de Diamants," a tryout. From the audience standpoint it is a big success as was his earlier "Carmen," which New York saw last season. But for pure balletomanes, it's bound to be controversial, because Petit has gone beyond the recognized ballet formulae. It's a mixture of realism, fantasy, satire and just plain musichall spectable, with the performers themselves singing as well as dancing.

The story is an odd one. In a rundown section of Les Halles (Central Markets) is an equally rundown cafe frequently by a band of gangsters headed by a woman pickpocket with a mania for diamonds, which she eats. She is ostensibly cured of her strange mania by developing a taste for cabbages. No more, no less.

But into this grotesque idea, Petit has introduced some autobiographical atmosphere that makes for good fun. (He is himself the son of a cafe-keeper and one of his early memories if that of his father buying a settee for the cafe without realizing that it was much too long. But instead of cutting it down, he broke down part of the wall and extended it into the family living quarters, where it became the bed of the young Petit). The installation of this settee is one of the highlights of the ballet, with some ingeniously-contrived choreography. Petit has successfully caught the curious atmosphere of Les Halles and its nocturnal life, aided by realistic settings on a revolving stage by Wakhevitch, and the semi - burlesque music hall music by young Jean Michel Damase.

The particular star of the evening is Renee Jeanmaire, already known in New York for her Carmen, who is making her first appearance following a painful operation and a long convalescence. As la Croqueuse, she more than outdoes her Carmen performance, especially when she puts over a blues number in a voice and manner that assures her future if she wants ever to change professions. Gordon Hamilton and Petit himself also sing, but without Mlle. Jeanmaire's authority. Raymond Queneau's lyrics are amusing and serve to point up the choreographic action. The rest of the cast is well trained and disciplined, while at the same bubbling over with youthful energy. *Fred.*

'Love' 17G, New Haven

New Haven, Oct. 10.

Full week of "I Know My Love" at Shubert pulled only fair biz last week (2-7). On eight shows at $3.60 top, gross went just above an estimated $17,000.

This week has the D'Oyly Carte Co. in for a last half (12-14), with a brisk advance for this opening of its American tour. Next week gets breakin of "Edwina Black" (19-21).

Seattle Repertory Goes To Univ. of Washington After Political Snarl

Seattle, Oct. 10.

The Seattle Repertory Playhouse has been acquired by the U. of Washington from Florence and Burton James, who operated it for the last 22 years. The acquisition, which becomes effective Jan. 1, will give the university drama school a third and larger theatre to go with its Showboat and Penthouse theatres on the campus. The Repertory seats 340, compared to the Showboat's 223 and the arena-type Penthouse's 172.

The loss of the Repertory by the James had been expected for nearly two years, as attendance at the spot had slipped badly since the couple were convicted of contempt after refusing to answer questions asked by the Washington Legislature's Un-American Activities Committee, since disbanded. Both have appeals pending on a jail sentence and fine. The James' principal accuser at the Legislative hearings was later sought by local authorities on perjury charges. According to the Jameses, they hope to establish their repertory group somewhere else.

'Common Glory' $7,500 In Red for 1950 Season

Richmond, Oct. 10.

"The Common Glory," Paul Green's historical drama presented each summer in Williamsburg, ran into the red for its 1950 season, according to Allen R. Matthews, executive vice-pres ent.

Rain, or the threat of rain, seriously affected 33 of the 68 scheduled performances and left the Jamestown Corp., producers of the early Virginia drama, with a $7,500 deficit for the year's operations. The corporation, however, has a surplus of some $30,000 from previous years, and is not seriously embarrassed by this year's losses. Attendance in 1950 totaled 65,500, as compared with 75,000 last year.

Youngstown Orch Hassle Sideswipes Truman Date

Youngstown, O., Oct. 10.

Concert by Margaret Truman, scheduled by the Youngstown Symphony Society to open the current season Oct. 15, has been cancelled, and the future of the five other programs is in doubt.

The Truman concert was cancelled because of "differences between the Society and the orchestra conductors," according to Edwin L. Stanley, president of the Society. The conductors, Michael and Carmine Ficocelli, brothers, have been at loggerheads with the Society for some time. The Ficocelli brothers objected to a plan which used only Michael as conductor, and had three guest conductors, with no place for Carmine.

Stanley said that if the entire series is cancelled, all money for the 1,000 tickets that were sold would be returned.

'Brig' $29,100, Montreal

Montreal, Oct. 10.

"Brigadoon," first big legiter to play His Majesty's this season, garnered over $29,100 last week. The 1,579-seater was scaled to a $3.94 top.

"Two Blind Mice," with Melvyn Douglas, is current.

'Ear' $15,500, Detroit

Detroit, Oct. 10.

The second week take for "Lend An Ear" at the Cass was only $15,500. First week gross was $14,200. Katharine Hepburn's "As You Like It," current attraction, is in for a fortnight.

The shuttered Shubert still has no prospects.

Plays Out of Town

Continued from page 58

The Relapse

and actor he scores on both counts, bringing life to each scene in which he appears. Ritchard's wife, Madge Elliott, is decorative and interesting as the man-chasing widow. Both appeared in the 1948 revival of the comedy in London.

John Emery, in the Loveless role, and Ruth Matteson, as his virtuous wife, divide acting honors as the main characters in the other plot. The scene in which Miss Matteson "reforms" her would-be lover from lechery into purity is a high point of comedy in the tongue-in-chee' tradition. Murray Matheson's man-about-town and pursuer of the wife also rings the bell in the acting division.

Others in the large cast are from the Brattle Theatre Co. of Cambridge, Mass., and acquit themselves admirably. They include Robert Fletcher as Foppington's pennitess brother; Jerry Kilty as the matchmaker, and Jan Farrand as the irrepressible heiress. Thayer David, Earl Montgomery and Bryant Haliday also rate nods. Especially good is Philippa Bevans in her characterization of nurse to the heiress.

Costumes are fine and the settings also are on the credit side, both the work of Robert O'Hearn. *Klep.*

Red, White and Blue

Los Angeles, Oct. 7.

American Legion presentation of LeRoy Prinz-Owen Crump production of revue in two acts (19 scenes). Staged by Prinz and Crump. Guest star, George Jessel. Lyrics and music by Robert Wright, George Forrest, David Rose, Sammy Cahn, Al Rinker, Floyd Huddleston, M. K. Jerome, Jack Scholl, Barry Trivers, Vi Bradley, Leo Robin, Jack Elliott, Victor Young, Bob Hilliard, Hal Borne. Sketches and scenes by Hem. Taylor, Ed Haldeman, Barry Trivers. Musical director, David Rose. Wardrobe by Howard Shoup; choreography by Paul Haakon; dances staged by Cliff Ferre; production designed by James McCamm; orchestra and choral arrangements by Frank Perkins; vocal director, Dudley Chambers; production assistant, Vi Bradley. At Paramount, Los Angeles, Oct. 7, '50; $4.80 top ($10 opening night).

Cast: Larry Storch, Gale Sherwood, Bob Carroll, Stephanie Antle, Dean Myles, Paul Haakon, Bobby Van, Bob Vanselow, Don Logie, Don Allen Kent, Jerry Pederson, The Nonchalants, Marilyn Cleek, The Szonys, Tina Rome, David Jordan, Virginia Lee, Gil Gilbert, Jay Berggren, Marshall Ball, Chet Gale, Joe Jackson, Jr., Joan Moore, Patti Hart, Leslie Parry, Lynn Ballard, Kay O'Grady, Tommy Knox, Ted Canterbury.

Topnotch vaude and nitery turns, doing their own material, save "Red, White and Blue" from becoming a well-intentioned bore. Built at a cost of some $250,000 for sponsorship around the country by the American Legion, the revue is spectacularly staged and lavishly mounted—but almost completely lacking in the most necessary ingredient for a $4.80 show, good original material.

Tremendous amount of doctoring will be necessary during the 19-day premiere run in Los Angeles to get this unwieldly show down to some semblance of fast-moving action. Probably the best way to do it would be to eliminate some of the lavish but draggy production numbers, and let the vaudevillians work unencumbered. Admittedly, however, such a solution would make it difficult to collect $4.80 in any town where $1.20 buys good vaude and a film.

Legion will, of course, be solidly behind "Red, White and Blue" in each town it hits during a projected two-year tour. In its present form, however, the show can't count on the necessary word-of-mouth to help reach the better than $30,000 needed every week to break even. And the number one draw of the premiere stand, George Jessel, is not going out on tour with the show.

Of the regular cast members, hard-working Larry Storch carries the ball most of the way. Significantly, it is his own sharp nitery material that makes the best impression, the stuff penned for the occasion failing to register as obviously expected. Thus, Storch has to fall back on his "loaded lady in a cocktail bar" routine and the takeoff on a BBC sports broadcast to keep the laughs flowing. Similarly, Joe Jackson, Jr., doing his (and his dad's before him) bicycle act, is the smash of the second act. It's priceless pantomime, done with showmanly savvy—and it's his own. Again, the Nonchalants in their yock-filled knockabout acrobatics, and the Szonys with their beautiful ballet-style dancing, are applause-winners, but with familiar material.

Best of the new stuff displayed in this show is dispensed by Bobby Van, an agile dancing entertainer; Gale Sherwood, a blonde prima donna with an okay voice; Virginia Lee in a new acrocomic routine; harpist Marilyn Cleek; dancers Paul Haakon and Stephanie Antle; sleight-of-handist Jay Berggren, and singers Tina Rome and Bob Carroll. The material they have to work with could stand improvement all the way. There are no really standout ballads, for example, and the best of the novelty numbers, "Love Life of a Sailor," is courtesy of Jane Froman. David Rose's expert batoning brings out what there is of melodie line.

Jessel, who closes each of the two acts, again reprises his Prof. Labermacher for finale fun. As expected, it's a hilarious takeoff on the myopic, hard-of-hearing kulturist whose life has been disjointed by intermittent warfare and the absence of his assistant T. William Flugelman. Stint at the close of the first act is in the nature of a "Jessel Story," giving him a chance to reprise many of the songs and stories he's been associated with over the years. Opening night, however, he let the routine get a little out of hand, becoming too long and too personal. A canny showman, however, Jessel snapped out of it quickly to win back his audience with a Cantor impression.

As presently constituted, "Red, White and Blue" occupies three hours and 23 minutes of actual running time, far too much for the smaller towns it expects to play. Additionally, it fails to hit the entertainment target squarely, save in a few brief instances. The plain truth is that without American Legion backing, "Red, White and Blue" would have very little chance as a road offering. It has colorful costuming, willing performers, an eye-filling line and some appealing production numbers, all built around the American theme. Finale, for example, utilizing several treadmills and some excellent scenic and lighting effects, is particularly stirring.

But, despite its theme and the fact that it's in a good cause (profits go to the Legion's child welfare and veterans rehabilitation fund), it is short on real entertainment values and will experience difficulty in meeting the weekly production nut unless it is considerably streamlined. Even then, it will suffer from comparison with any good, and cheaper, vaude offering. *Kap.*

Legit Follow-Up

I Know My Love

(SHUBERT, NEW HAVEN)

New Haven, Oct. 10.

What may end up as an international tour got underway here last week, with the new road troupe of "I Know My Love" polishing up with a one-week stand at the local legit house. According to Alfred Lunt, star and stager, tentative plans call for taking the play to England following a tour into the U. S. midwest.

Company, involving 10 cast changes, was well received, net result being a generally diverting, though somewhat less than outstanding, comedy presentation. Listed as newcomers are Robert Crawley, Sarah Marshall, Gave Jordan, Clifford Tatum, Jr., Paula Houston, Philip Swander, Robert Paschall, Leo Lucker, Velma Royton and Edward Andrews. Vets in the cast, in addition to Lunt and Miss Fontanne, are Esther Mitchell, Charles Bowden, William Le Massena, Thomas Palmer, Mary Fickett, Renee Orsell, Sandy Campbell and J. P. Wilson.

The Lunts, of course, continue to bear the lion's share of thesping here, a task they carry off with their usual skill. They have surrounded themselves with an efficient troupe, several on the markedly youthful side, all of whom impress favorably. Of possible special interest is the fact that Sarah Marshall, daughter of Herbert Marshall and Edna Best, gets her first major assignment here. An exceptionally pretty lass, she seems a promising bet for stage, pix or video. Production maintains a high standard visually. *Bone.*

'Mice' $11,100, Toronto

Toronto, Oct. 10.

With warm weather denting business, "Two Blind Mice," starring Melvyn Douglas, did a disappointing $11,100 on the week, although it built up on word of mouth with Saturday night a virtual sellout.

Royal Alexandra, with 1,525 seats, was scaled at a $3.50 top.

Alvin Goddard, Rome, N. Y., owner-operator of the Bridgeport (N. Y.) Playhouse, has purchased the Skaneateles Summer Theatre from Walter and Virginia Frankel Davis, who founded the Skaneateles company in 1937.

Literati

Scully 'Saucer' Saga

Frank Scully's "Behind The Flying Saucers" is in a fifth printing and of Sunday (8) had moved into the big 10 of the New York Times and Herald Trib bestseller lists.

First serial rights have been sold in England to the Sunday Despatch, in France to France-Soir, and in Italy to Mondadori Editore, with Scandinavian, Spanish and other rights currently in negotiation. Book rights to the British Empire have been sold to Gollancz of London.

Picture rights have four companies talking outright purchase, and a fifth a participation deal using foreign money so that the picture could be shot in the Sahara, where one saucer, incidentally, is said to have smashed, before all the reports came in from the Mojave Desert.

Mugg and his femme left Sunday on the 20th Century for a week of encircling movements in Chicago, where the critics were even tougher on the book than in Manhattan. Same softening via radio and TV is the author's objective. Bill Buckley, one of the Holt top execs, made the trip west with the Scullys.

Reds Slam Coin Guide

Temple Fielding's "Currency Guide," a gadget the mag scribe brought out to help tourists compute dollars into foreign coin, is latest target of European Communist newspapers. In the "Currency Guide," as in his highly successful "Travel Guide" books, Fielding has candidly advised touring Yanks about black markets in currency and told them how to take advantage of unpegged exchange opportunities where available.

Now Vienna's Der Abend, Russ-subsidized afternoon rag, takes Fielding and by implication American morals to task. A front-page head asks: "Tourists or Currency Swindlers." It goes on to quote Fielding's advice that travellers can change coin through unofficial sources in Austria and elsewhere with considerable advantages and without incurring any feeling of immorality.

"That," says the Red sheet, "is what we can expect from U.S. tourists as from their imperialist masters who forced the Marshall Plan on suffering Europe. Other leftist papers picked up the campaign and briefly gave it as much play as is usually reserved for attacks on imperialist Coca-Cola. Signs scrawled on Vienna and German streets have recently said: "Korea for the Koreans, Coca-Cola for the Americans."

Ken Giniger's Trek

Prentice-Hall editor-in-chief Kenneth S. Giniger flys to Dublin on Friday (13) and takes in London, Paris and Rome on a literati quest. He has a flock of authors and publishers lined up for consultation. Returns by plane early in November.

CHATTER

John Crosby prepping a piece on "The Seven Sins of Television" for Life mag.

Drew Pearson in Los Angeles to lecture the Ad Club on "Uncle Sam Needs a Good Ad Man."

Greer Garson wrote a 4,000-word article about her white cattle for the Shorthorn World Magazine, Aurora, Ill.

Buck Herzog returned to his desk as motion picture editor of the Milwaukee Sentinel after three weeks in Hollywood.

Edwin Seaver back in book publishing sales promotion and advertising, as manager of both those departments with Little Brown.

Beth Brown, novelist and mag writer, has been inked for a monthly feature in Life Today mag. First piece in November issue.

Esquire-Coronet publisher David A. Smart commuting between Chi and Boca Raton, where he is building a new winter home in that Florida resort.

Speak Up, new monthly mag which debuted last week, taps letters to the editor departments of a number of dailies for the major portion of its text.

Screenwriter Martin Field sold Australian reprint rights to his Woman's Home Companion short story, "The Sale," to Australian Women's Weekly.

Maxwell Sackheim ad agency has printed a brief essay, "A Book Speaks," as a tribute to the publishing industry. It's issued in a format for framing.

Chi Herald American critic Ashton Stevens, dean of American drama chroniclers, still taking it easy on catching the new openings, but doing his column regardless.

Harold B. Clemenko, formerly an editor with Look mag, joined TV Guide as executive editor. James J. McGuinn, ex-radio publicist, named managing editor of Television Mag.

Frank Taylor appointed by the Huntington Hartford Foundation as chairman of a literary talent committee, which includes Robert Penn Warren, Christopher Isherwood and Robert Nathan.

Scripter Goodman Ace and producer Robert Lewis Shayon will jointly conduct a new weekly department for radio and tele, which the Saturday Review of Literature will preem with its Oct. 28 issue.

Angus McStay, VARIETY mugg in Toronto, has been appointed publicity chief of Canadian Book Week (Oct. 28 Nov. 5), by Canadian Authors Assn. Job includes Trans-Canada press and radio coverage, plus billboard appropriations, lining up of Canadian writers for schools, library boards and service clubs, etc.

Raja Rao, one of the best known novelists of India, is due into New York from London Oct. 13. He will tour the U. S. at the invitation of the Middle East Institute. Several of his books have been published by the Oxford University Press and one of his short stories appeared in the U. S. in the "Best Short Stories of 1935" collection.

Harper's for October is a large centennial issue of 300 pages to celebrate the mag's 100 years of publication, with a 48-page picture section compiled from illustrations from a century of back issues. Contribs include Thomas Mann, Mrs. Eleanor Roosevelt, Elmer Davis, Rebecca West and William Faulkner. Mag disappeared off the newsstands fast, and may become a collector's item.

Don L. Mankiewicz, short story writer who is son and nephew respectively of filmites Herman and Joseph Mankiewicz, has his first novel, "The Way They Run," about a jockey, slated for Farrar & Strauss publication soon.

Martin Abramson, former staffer with the now defunct PM and Star, profiling the Circus Saints and Sinners for Coronet mag.

Dudley F. Malone

Continued from page 2

Tumulty, his secretary. He told Joe to bring him the ribbon that went with the scroll. He handed it to the boy and said, 'It gives me great pleasure to give you this Presidential appointment to West Point. I know you will be a credit to your country, your mother and to me.'

"The name of that boy was Mark Clark and my son, 13, was to receive a letter from the General who, despite his arduous task in Italy, found time to write to my boy Shim Malone. He mentioned the fact I had been instrumental in securing his appointment to the military school up the Hudson and wished to be remembered.

"Some time ago I appeared in a Warner Bros. motion picture at the request of my friend Ambassador Joseph I. Davies. I played Churchill in 'Mission to Moscow.' We had a big world premiere in Washington, D. C., and I was invited to attend. The Warner press agent asked me if I would like to take a lady and when I said I thought that could be arranged he handed me two seats.

"That night I saw myself in a motion picture for the first time, and my companion was the charming mother of General Mark Clark."

Video's Jag

Continued from page 1

tossed out the last minute. Such situations crop up with regularity.

The guest talent fee is tossing the TV impresarios for a loss. Names that would have grabbed at a $500 guest shot last season are requesting — and getting — $1,500, and the comparative bite, depending on who you are, goes right up and down the line.

Free-and-Easy Hiring

The indiscriminate hiring on the TV productional facets, with supervisors practically tripping over one another around the networks (a situation particularly in evidence around NBC, where major video activity currently centers), is already cuing considerable eyebrow raising, and the tensions, in anticipation of an inevitable purge, are beginning to mount.

Even on the promotion front, the free spending for "premiere night" hoopla has brought about a TV cocktail circuit that outsparkles anything radio knew in its extravagant excess-profit-tax wartime era. It's the delight of the free-loading fraternity, with at least a dozen a week on the agenda, since practically every video preem now includes a dry-martini-manhattan-scotch-and-soda soiree.

Payoff on the "it's-only-money" attitude of the client and agency came last week when Schlitz beer picked up a $50,000 tab to fly radio-TV editors into New York from all parts of the country, including a specially-chartered plane out of Los Angeles, for the preem of its "Pulitzer Prize Playhouse" on ABC-TV, and to wine and dine the approximate 50 visiting scribes during their Gotham stay.

Loyalty Oath

Continued from page 3

Europe. On his return, Mankiewicz expressed shocked surprise at the action and at the fact that it was accomplished while he was away. Plan subsequently was passed by an open ballot sent to the membership.

At one point in the meeting, it's reported, Mankiewicz ordered Keays to call a general membership meeting to determine whether the membership did or did not see eye to eye with the prexy, since it was obvious that Mankiewicz and a majority of the board were poles apart. Board talked Mankiewicz out of such a move, but it's understood he may yet call such a general meeting for a vote of confidence.

Mankiewicz is said to have put up such a fight, although as prexy he has no vote on the board, that he won over such members as Frank Capra, Mark Robson, John Ford and Clarence Brown. One of these, it's said, in opposing the "blacklist" made the plea that the SDG "get out of politics and back to directing pictures." However, faction in the board, spearheaded by Cecil B. DeMille and Rogell, in supporting the loyalty oath won out in the final vote on the bylaw.

"Blacklist" will not have to be adhered to by producers, even though circulation by the guild of a list of its members held not in good standing says, in effect, that such members are not employable. However, under the Taft-Hartley law, union members can be held "non-employable" only if they are in arrears on dues.

Exhibs Lame

Continued from page 7

resenting via their own ownership and that of members for whom they were delegates about 5,000 indie theatres, not one of the sales-managers found more than three questions or beefs thrown at him.

And at least one of the questions in each case was put by vet Dallas exhib Col. H. A. Cole. His was a sort of official Allied query: "What will you do about 'forcing'?" Latter is alleged practice of salesmen demanding exhibs buy a pic they don't want in order to get ope they do. It's against the law.

Get Those Files!

Aside from Cole's question, the few that were asked were generally particularized and beyond knowledge of sales chiefs without having access to homeoffice or branch files to get the facts. Invariably they promised to do that and let the squawking exhib know later.

Lack of fire—and ofttimes more than polite applause — that sales chiefs earn at these sessions is doubly surprising when exhibs are queried immediately following a meeting. Last week, for instance, 20th-Fox's Andy Smith presented at the session a new plan for limited yearly blockbooking of pix in small theatres. Queries later revealed that most of those present had nothing but scorn or disdain — spoken with some pretty harsh words—for the scheme. Reaction of these same exhibs from the floor, on the other hand, made it sound like a fairly popular item. No one asked him more than a cursory question about it.

Bidding, which has been a particular source of irritation among indies, was gone into by Metro's William F. Rodgers and RKO's Robert Mochrie. Both said they found it an unavoidable measure to get them off the legal hot seat —but at the same time it had resulted in giving them more film rental. Again, despite privately-felt ire over bidding, Rodgers and Mochrie found themselves faced with only a pea-shooter barrage.

Ability of the salesmanagers to turn away wrath with seeming evidences of great sincerity in answering exhib questions is the disarming problem of exhib leaders who'd like to steam up the annual sessions. At any rate, obviously unable to get up any real fireworks from the floor, Allied is hopeful that it may work in the clinics, where exhibs appear to be more voluble.

SCULLY'S SCRAPBOOK

By Frank Scully

Marconi Meadows, Oct. 8.

One of the saddest losses that the entertainment world is doomed to suffer if TV should wipe out radio is the blow-by-blow broadcasting of boxing bouts. I have not seen a championship fight in years but I have never missed a radio report of any of same. I shall miss those sagas of the Sock Exchange, for no fight in or out of a ring, barring possibly the Battle of the Bulge, has ever approached the hammer-and-tongs believability of almost any fightcaster's monolog.

That their senses are incredibly uncoordinated must be obvious even to their mothers. What these men see and what they report surely are poles apart. On the other hand, it is possible that what they see and what they report are tied together by the umbilical cord of literature. Maybe they are reading rapidly from scripts and do not have time to look up at the milling and mauling going around in the ring above them.

If so they must be the fastest readers who ever studied under the once eminent but now long dead McGuffy. Who started this form of reporting I don't know. Due to the years I spent in Europe when bathtubs were bars and radio was a vital issue in the lives of my countrymen at home, I had yet to hear my first broadcast.

Come To the Cellar

In fact the first time I brushed shoulders with this mystery was in the cellar of the St. Moritz in the summer of 1933. Bob Reud had a program wherein he shilled for the hotel, tuned in music from a dance band (Leon Belasco's?) and invited commentary from such wide-eyed travelers as myself.

I had heard about the rapid-fire commentary of Floyd Gibbons. What little I had caught of Graham McNamee hardly erred on the side of vitesse. Then along came Foghorn the First. No one has since quite matched the gutteral hysteria of good old Clem McCarthy. His reports were far more exciting than any sports event he happened to be reporting and never so much fun as when he was handling a main event.

Others may have preferred the college crowd, such as Ted Husing and Bill Corum, not to stress Bill Cunningham, Bill Stearns and Ronald Reagan, but for fights I preferred the commentators who made you feel as if you owned a piece of a dying gladiator and were dying with him. The Husings, Sterns and such I have always felt should be confined to college sports, especially such sports as football where there is frequently time out and the listener can go to his dictionary and look up some of the words he couldn't quite understand.

TV Sends 'Em Back To School

Already television has turned many of these previously garrulous fellows into mute inglorious Miltons. Others have learned to mind their tongues and make what they say conform with what they see. Some have gone a step above this and have learned the fundamentals of the sport they were discussing.

Flanked with spotters and possessed now of basic knowledge of the art and science they were reporting, they have become persons whom their publics could rely on in a crisis, not characters who set your blood pressure at 200 while describing a 50-yard forward pass which looked as if McGucken would catch it for the winning touchdown, when all in the stands knew that elusive ball had been grounded and the clock stopped while the weary players assembled for another try. In fact seconds before the commentators would pass on this bad news the groans from the crowd would tell listeners at home that the winning play had been incompleted.

How to Become a Schizophrenic

Discussing this era of the decline and possible fall of one phase of radio with J. P. McEvoy, I learned that a friend of his had sought to follow the Joe Louis-Ezzard Charles thing at Yankee Stadium by looking at the TV version but listening to the radio account. The ordeal had split his personality so wide open that a platoon of psychiatrists could have marched through the aperture.

For myself I listened exclusively to the radio version and had a wonderful time. I was party to a betting pool and had drawn round 12, but when I met the man who had round 15 I tore up my ticket and congratulated him on winning the pool, assuring him that I had already seen a commentator's script and that Old Black Joe would win by a decision in the end.

He did a double take. He wanted to know if I were implying that the fight had been fixed. New York had just fired its police commissioner and was trying to break a combination between bookies and cops that had seemingly grown to the proportions of $100,000,000 menace since Fiorello LaGuardia took his warming honesty upstairs.

I told him I was implying nothing of the sort. I was merely saying that according to one sports commentator's ringside script of the blow-by-blow sort, the fight would go the limit and Louis would win.

That it would go the limit I had no doubt. That Louis would win I had all the doubt in the world. In fact I felt certain he would lose twice—once to Charles and once to Uncle Sam's bank account. It would be Joe's first amateur night since he started boxing in Detroit far away and long ago. I told my friend holding the round 15 ticket in the pool that he and I could relax and enjoy ourselves, as I had already lost my dough, Joe would soon lose in his attempted comeback and life would go on somehow.

It was recalled by one of the group, probably Joe W. Greenberg, the publisher, who was supplying the liquor, the radio, the living room and the slips of paper for the betting pool, that years ago I had gone far out on a limb and picked Joe Louis to break Max Baer in two in five rounds. This I had done in a piece for Esquire shortly before the Louis-Baer fight. The expert opinion was emphatically the other way. But I had seen Young Black Joe, as I called him in the article, knock Lee Ramage out in two rounds with a punch that didn't move more than six inches.

"They Never Come Back"

However, I had also lived through the comeback attempt of Jim Jeffries. Now an old neighbor of ours in Burbank, Calif., Jim essayed to win back a title 40 years ago, after a seven-year layoff. He failed miserably, but at least had $100,000 to show for his beating. Louis had nothing. But in both cases it was the same old story: "They never come back."

Maybe TV will write the same sad denouement to sports commentators who are assigned to cover championship fights. Certainly the one we caught had the retired champ knocking the gizzards out of the pretender to the throne. The pro-Joe partisans were plainly bewildered when the report cards of the judges and the referee matched almost as well as a three-piece suit. Two of the judges gave Charles something like 13 rounds to two for Old Black Joe and the referee gave Charles 10 rounds to five for Joe. I have no idea what the score of the ringside reporter in our corner was. He probably tore up his script in disgust.

I don't blame him. If TV hadn't wedged its way into the sports world his script would have been good for years. But from now on nobody will bother to read the papers the next morning to find out what actually happened. They'll see it all before their eyes. R.I.P.

Broadway

British vauders Mack Mills & Bobby in N. Y. for video-vaude dates.

Arthur Kennedy in town for a five-week vacation from the Warner lot.

John Marazzaini, w.k. maitre d' at Voisin's, on sixmonth leave because of illness.

Vincent Price in from the Coast for guest star stint on Jack Carter TV show Saturday (14).

Arnold Moss to the Coast Sunday (8) for a featured role in Columbia's "Mask of the Avenger."

Charles Boyer enroute to the Coast after locationing in Quebec for 20th-Fox's "The Scarlet Pen."

Will Mahoney's stay in England lengthened with new bookings in Scotland at Edinburgh and Glasgow.

Alexander Tarsaidze appointed director of promotion and publicity at Sherry-Netherland, Fifi Booth to assist.

Jack Wrather and his wife, Bonita Granville, back to the Coast after a three-week stay in New York.

Mrs. Marvin H. Schenck, wife of the Loew's veepee, planed to the Coast Monday (9) after a two-week visit in the east.

Carroll Boyd, singing pianist at the Encore, set for six film shorts here which Robert Monroe Productions, Inc., will film.

Radio-screenwriter Mac Benoff back to the Coast Monday (16) after doing special "Life With Luigi" airer from here.

Joseph Curtin, male half of radio's "Mr. and Mrs. North," reading play scripts to return to Broadway after 13 years away from legit.

Loew's theatres exec Oscar A. Doob and his wife returning aboard the Queen Mary tomorrow (Thurs.) from three-week vacation in Europe.

Frank Sinatra's post-TV shindig at Toots Shor's, Saturday (7), looked like a Hollywood invasion, plus the Broadway-Radio City names.

Van Heflin and his wife, Frances Neal, back to the Coast Monday (16). Heflin, in town for five weeks, will have completed several guest shots on TV.

Bernard G. Kranze, Eagle Lion Classics general sales manager, returned Monday (9) from a two-week business and pleasure trip to South America.

Leslie W. Oliver, plant manager of Technicolor, Ltd., who arrived from Britain last Wednesday (4), left for the Coast over the weekend for a six-week stay.

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, leaves N. Y. Friday (13) to begin a lecture tour starting at the U. of Okla.

Twentieth-Fox sales veepee Andy W. Smith, Jr., to be feted by the N. Y. exchange area theatre owners committee at Hotel Astor luncheon today (Wed.).

Ben Harriman, owner-operator of the new Aquarium cafe in the Somerset hotel, completing arrangements to erect a new Metropole cafe at 7th and 48th.

Louis Dreyfus, chairman of Chappell Music, and orchestra conductor Sir Thomas Beecham arrive from Britain tomorrow (Thurs.) on the Queen Mary.

Boothman's heart attack while screening pictures at the Spyros Skouras, Mamaroneck, N. Y., home on Sunday night broke up the showing of the second feature.

Irving Rapper, who directed Warners' "Glass Menagerie," arrived from Britain Monday (9) to help the company ballyhoo the film before he returns to Hollywood.

Jean Dalrymple, in her first season on the gabfest circuit, lectured yesterday (Tues.) at the Congregation Sons of Israel, Woodmere, Long Island, on the theatre.

An ad lib story line by George N. Burns (& Allen) influenced Paramount to do the Blossom Seeley & Benny Fields saga which may have Betty Hutton and Tony Martin in the leads.

Broadway pals ribbing ex-20th-Fox film producer William Perlberg that letters and wires are returned "address unknown," since he left the Zanuck studio for his new indie unit at Paramount.

Sarah Churchill in town for TV guesters, awaiting her husband, Anthony Beauchamp's return from the Coast, before they fly back to England. They had the Ben Lyon-Bebe Daniels home at Santa Monica all summer.

Jose Ferrer to the Coast Saturday (14) after doing "Show of Shows" on NBC-TV. Ferrer stays there two weeks making radio-TV appearances, plugging preems of "Cyrano," then back to New York for more of same.

Leo Samuels, assistant world-wide sales chief for Walt Disney, sailed for a six-week tour of the continental market. Also sailing were director Robert Rossen, dramatist Jack Kirkland and screenwriter Jack Henley.

Motion Picture Assn. of America's Advisory Unit for Foreign Films held a reception yesterday (Tues.) at the Harvard Club for three Swedish film producers. They are Dr. Carl Anders Dymling, Gustav Scheutz and Rune Waldekranz.

British actor Robert Newton planed in from England over the weekend en route to the Coast, where he's scheduled to appear in Metro's "Soldiers Three," starring Walter Pidgeon. Latter arrived from London Sunday (8) aboard the Mauretania.

William Toumey, ad-pub director for Samuel Goldwyn Productions, made an honorary citizen of New Orleans by that city's Mayor De-Lesseps Morrison. Accolade came after the flack tied in the local fire prevention week with the southern preem of "Edge of Doom."

Some 55 members of the D'Oyly Carte Opera Co., including Darrell Fancourt and Martyn Green, arrived Monday (9) on the Mauretania. Also arriving were nitery singer Jane Morgan, couturier Christian Dior and A. E. Austin, director of the Ringling Art Museum at Sarasota, Fla.

Mrs. Ruby Schinasi sparked an extraordinary $25,000 take for "Trio" preem Monday (9) at the Sutton, for Damon Runyon Cancer Fund, which meant that the 500-seater averaged $50 a ticket for the special screening. Schenley's Lewis Rosenstiel hosted a big gala at his Greenwich, Conn., home on Saturday night for the same cause.

Palm Springs

By Dorothy Gray

Film producer David Rose visiting here with his wife.

Sol Lesser and his wife Fay have opened their Camino Del Sur house for the season.

Edmund Goulding may take over illustrator Earl Cordrey's house here where he'll work on a new play.

Palm Springs Mayor Charlie Farrell reopened the Racquet Club. The Tennis Club still going through reorganization.

Chi-Chi's new Rainbow Room, with name acts, inducted with Desi Arnaz as opening attraction to be followed by Carmen Miranda, et al.

George Brown, ex-Paramount studio publicity chief, now in San Fernando realty, recuperated here during the hot spell, following his Cedars of Lebanon op.

Edwin Silverman, Chi exhib and his wife Velma have taken over the Dora Joyce Morrison house on Racquet Club Road for the winter. They expect to spend November in N. Y. before setting up the residence here.

The Jack Bennys took over the Bill Perlbergs' home for $75,000—it cost the film producer 85G originally—and the latter leased Armand Deutsch's place until building a newer, smaller house for $35,000.

Hilton Hotels' purchase of El Mirador, for a figure reported near $4,000,000, expected to give this desert resort additional zing via name bands and shows. It was an Army hospital all through and since the war.

More and more Hollywoodians discovering Palm Springs as a year-round resort. Many came here in July and August and found the heat dry and weather restful, with result many winter homes reopened ahead of schedule. This has influenced earlier reopenings for eateries, niteries, etc.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Pierre Galante now handling Maurice Chevalier's public relations.

Horseshow coming at Palais des Sports when Ice Follies, currently crowding, exits.

British Gill Page to warble with Bernard Hilda combo at Club Champs Elysees.

Marquis George de Cuevas unable to attend preem of his ballets because bedded with flu.

Lido producer Rene Fraday on Continental junket prior to his annual scouting trek to U. S.

"Holiday on Ice" registered a gross of $140,000 in 14-day engagement at Palais des Sports.

Ben Stahl announcing his early return to Paris after scouting the continent for "Esquire" beauties.

Andre Luguet, prexy of French legit actors, doing a sketch at reopened Club des Champs Elysees.

The Bud Ornsteins leaving Paris because unable to get suitable apartment; going over to London to live.

John B. Nathan tossing cocktail party at his Avenue Foch residence for Barney Balaban and George Weltner.

London

Royal Variety Performance set for Nov. 13 at the Palladium.

Noel Coward completed book of short stories, titled "Star Quality."

Leslie Macdonnell to Paris in search for new London nitery acts.

Barbara Perry off for New York, but will return next March, to appear in a West End revue.

Ruth Draper to do series of recordings for Decca, with company using their latest 40-minute disks.

A. W. Robinson, general manager of J. Arthur Rank Productions since its formation, named to the board.

Nadia Gray here to co-star with David Farrar in "Night Without Stars" which is set for early lensing at Pinewood.

Rolly Rolls returning to the U.S. soon, but due back in February to play in the 1951 edition of Latin Quarter show at the London Casino.

Roy Baker inked to seven-year directing contract by 20th-Fox, following his direction of "Morning Departure." Due in U. S. this week.

George More O'Ferrall, who was dialog director for "The Mudlark," left the British Broadcasting Corp. to join 20th-Fox in similar capacity.

Israel Zangwill's 18th century comedy, "King of Schnorrers," presented as second of Jewish Players productions at Saville, Oct. 2 with Ernest Milton in title role.

Jules Borkon, French theatre impresario, booked Anton Karas for Continental tour, opening in Milan or Rome in January. Booking is for three months with options.

Alec Rea and E. P. Clift revived R. C. Sherriff's "Journey's End" for a season at Westminster, Oct. 5, with Peter Rendall in role originally created by Laurence Olivier.

Jack Powell booked by Carrol Gibbons to play two weeks at Savoy hotel, opening Oct. 16, after which he may play two weeks at Berkeley hotel, operated by same management.

After making three separate fortunes and sustaining heavy losses in West End niteries and theatrical speculations, Harry Bradbury Pratt, who died last February, left around $176,400.

The Court, closed for 15 years, is to be reopened around Christmas by Alfred Esdaile, hitherto associated with musical productions. Plans to operate house with new plays and ballet.

Guy Rolfe, who has been in a Swiss sanatorium for some months, is to star with Margaret Johnston in a new play, "Chuckyhead Story," which is due in West End after a short Provincial tour.

Harry Foster and his wife plane to America Oct. 17. It is Foster's annual Fall visit, which will be for about eight weeks, taking him to Chicago and Hollywood. He is after attractions for Val Parnell for next year's vaude season at the Palladium, and also nitery people for London's spots for next year.

Las Vegas

Remaining member of Wheeler-Woolsey duo Bert Wheeler, due this week at El Rancho Vegas.

Pianist Liberace on boards for eighth consecutive engagement in as many seasons at Last Frontier.

Spike Jones held over extra week at Flamingo after sellout engagement. Lena Horne follows for two weeks.

John Hughes, N.Y. Daily News travel editor, in town for roundup story on Las Vegas. Also Virginia McPherson for United Press.

Peggy Lee, with brand new style both in singing and dress, doubled attendance over last performance at Thunderbird. Kay Starr now at same hostelry for fortnight.

Wayne Marlin acrobatic trio, holding forth at Wilbur Clark's Desert Inn pending forthcoming appearance of Pat O'Brien. Clark's currently on tour of Europe.

Rome

By Helen McGill Tubbs

"Borderline" at the Fiammetta.

Clare Booth Luce here for Holy Year.

The W. Lee Wilders are vacationing in Austria.

Irish writer Sean O'Faolain here for an extended stay.

David O. Selznick back from London business confabs.

Sam Zimbalist screening "Solomon's Mines" for friends in Rome.

Joseph Bellford, Continental manager of RKO, planed out for Paris.

Ingrid and Roberto Rossellini in Milan for biz huddles with Giovanni Risolti.

Lloyd Bridges planed out for his next picture assignment in Portsmouth, N. H.

The Passion Play of the Italian village of Sezze performed at the Colosseum in Rome.

Clara Edwards, film chairman of American Federation of Women's Clubs here on European jaunt.

Lux Films will distribute the winner of the Grand Prize at the Venice Festival, "Justice est Faite."

Paramount execs George Weltner, John J. Nathan and Milton Kirschenberg, here on European trip.

"My Daughter Joy," film made in Italy a year ago by Gregory Ratoff with Edward G. Robinson, now playing here.

Maria Pier Angeli, who just finished "Therese" in N. Y., has returned to Rome to play in "Tomorrow is Another Day," now in production.

Miami Beach

By Lary Solloway

Angel (Havana Madrid, N. Y.) Lopez in town and looking around.

Charlie Farrell back at Park Avenue Club for his eighth consecutive year.

Kirby Stone quintet held over at Clover Club until December, when the Vagabonds return.

Monte Proser back in town, along with Val Irving, working on their new Casa Cugat project.

Carrie Finnel will be featured in first Minsky production at Beachcomber, opening mid-December.

New owners of Club Bali changing tag to Club Caribe. Plans call for revues with middle-bracket names.

Leon and Eddie's closing until December for refurbishing. Babe Baker dickering with Leon Enken to move his Ha Ha Club femme impersonators show from Hallandale into the Miami spot when it reopens.

Ireland

By Maxwell Sweeney

Frances Richardson, chief research librarian, for 20th-Fox, in for vacation.

Kevin Byrne readying new musical, "Queen of the Aran Islands," for fall production in Dublin.

Abbey Theatre will stage revival of Lennox Robinson's "The Whiteheaded Boy" later this fall.

Vancouver Boys' Band sailed for Canada after ending European tour with stint at Theatre Royal, Dublin.

Group of Irish bonifaces sailed for U. S. Oct. 7 as Marshall Aid study team on hotel and restaurant operation.

Philadelphia

By Jerry Gaghan

Gordon Staples, concert violinist, has joined the U. S. Navy band.

Norman Black, former WFIL maestro, has joined the Philadelphia Orchestra's violin section.

Freddie King, former manager of the Forge in Chancellor Hall, has been named general manager of the Celebrity Room.

Philco set up a life-size television screen on Reyburn Plaza (opposite City Hall) for public viewing of the World Series telecasts.

Gene Kelly, who announced the Phillies games all season for WPEN, switches to WFIL to do the play-by-play on the Univ. of Penn football games.

Local tavernkeepers reported huge crowds during the World Series, but that business was not in line with the attendance brought in by the telecasts.

Harry Steinman cut short his honeymoon in Montreal with singer Fran Warren, to get back in time for the Martha Raye opener at his Latin Casino (4).

Pittsburgh

By Hal Cohen

Betty and Jane Kean held over at the Carousel.

Jerry Lewises celebrated their sixth wedding anniversary here last week.

Jim Keefe in beating drums for two-week stand of "Lend An Ear" at Nixon Oct. 23.

Fred Miller directing Edgewood Community Players' first show, "Out of Frying Pan."

Fred Burleigh has picked "At War With the Army" for his second show at Playhouse.

Jim Denton, of Darryl Zanuck's staff, met the press and radio gang here at 20th cocktail party.

Carnegie Tech Drama School opens season next week with "Liliom" under Lawrence Carra's direction.

Frank Scott just finished 16-week singing stint with Paul Mullay band at DeSoto Hotel in Savannah, Ga.

Hollywood

Lou Irwin planed to Chicago on agency biz.

Ruth Warrick recovering from minor surgery.

Barton MacLane vacationing on his Madera ranch.

Vic Mature home from Montana hospital with leg in a cast.

Bing and Dixie Crosby observed their 24th wedding anni last week.

Joseph H. Hazen in from N. Y. for huddles with partner, Hal Wallis.

Maurice Evans took a lease on Kent Smith's home in Beverly Hills.

William Holden and wife, Brenda Marshall, returned from N. Y.

Danielle Darrieux in from Paris for a role in Metro's "Welcome to Paris."

Jose Iturbi to Honolulu to start a concert tour that winds up in Rome.

Henry Ginsberg returned from N. Y. where he visited his ailing brother.

Max Shagrin joined the Lou Irwin agency, to head up motion picture dept.

Greer Garson's white cows won nine ribbons at the New Mexico State Fair.

Marty Schwartz appointed director of public relations for the Ambassador hotel.

William Russell recuperating in Santa Monica after an emergency appendectomy.

Barbara Stanwyck to Indianapolis for the preem of Metro's "To Please a Lady."

Terry Turner, exploitation chief of RKO, hospitalized after a series of hemorrhages.

Leo Spitz returned to his Universal-International desk after six weeks in Europe.

Al Rosen in town to line up talent for his forthcoming Broadway show, "Bonaventure."

Lena Horne, in from N. Y., will open a two-week stand at the Flamingo, Las Vegas, Oct. 19.

Stewart Granger in from a tour of eastern personals plugging "King Solomon's Mines."

Johnny Weissmuller and wife, Allene Gates, injured in an auto crash near Pebble Beach.

Masquers Club will tos a Circus Dinner tomorrow night in honor of Emmett Kelly, vet clown.

James Carraras in from London to confer with Robert L. Lippert on foreign distribution deals.

Monogram Studio Club will hold its annual picnic next Sunday at the Valley Park Country Club.

Chill Wills serving as honorary mayor of Waldport, Ore., his annual job during the Salmon Derby.

Bob O'Donnell bought home in Beverly Hills with the idea of dividing time between there and Texas, where he's head of Interstate chain.

Steve Miller named by the Studio Publicity Directors Committee to shepherd Hollywood names to London for the Command Performance.

Alan Young added to the list of entertainers for the Screen Publicists Panhandle Dinner, along with Vic Damone, Jane Russell and Arthur Blake.

Dore Schary awarded a medallion by the National Japanese-American Citizens League for "distinguished leadership in the motion picture industry."

Berlin

By Bill Conlan

George Richfield arrives soon to start production with the Central Europa outfit on some TV films.

Yehudi Menuhin in town for a concert at Titania Palast sponsored by HICOG. His services are gratis.

Tony Pastor's "Yes, Yes, in Your Eyes," still tops in Berlin popularity polls. Tune made the No. 1 spot on the Radio RIAS hit parade last March.

Lowell Bennett, author of "Parachute to Berlin," back at his desk after an auto crash in the Soviet zone. He is the State Department's press officer in Berlin.

Zurich

By George Mezoefi

King Cole Trio will make first bow here Oct. 19.

First Zurich performances of Terence Rattigan's "Winslow Boy" at Schauspielhaus set.

German comedy "Die Unschuld vom Lande," an oldie, is proving a "Sleeper" here, with 13 smash weeks at Palace.

Swiss Dixieland Jazzband of Geneva scored at Zurich Boerse-Saal. Features Othella Strozier, former member of the Katherine Dunham troupe.

Season at Zurich's first-run theatres starts with "Black Rose" (20th) at newly-renovated Apollo (largest film house in country), Paramount's "Heiress" at Rex and Columbia's "All King's Men" at Urban.

OBITUARIES

EDWARD CHILDS CARPENTER

Edward Childs Carpenter, 76, author and playwright, died Oct. 7 at Torrington, Conn. He had written many novels and plays, but is probably best remembered as author of "The Cinderella Man," produced on Broadway in 1915.

Born in Philadelphia, he began his career as a newspaper man and was financial editor of The Philadelphia Inquirer from 1905 through 1916. He published his first novel, "The Crash," in 1903 and then wrote three other novels, "Captain Courtesy," "The Code of Victor Jallot" and "The Easy Mark."

In 1905, he collaborated with J. Luther Long on a play, "The Dragon Fly," and then his "Captain Courtesy" was dramatized. His playwrighting career spanned the years between 1905 and 1935. He had a hit in 1928, when June Walker and C. Aubrey Smith played the leading roles in his "The Bachelor Father."

Another of his hits was "Whistling in the Dark," produced in 1932, with Ernest Truex in the leading role. His other plays included "The Pipes of Pan," "Melody," an adaptation of Mary Roberts Rinehart's "Bab," in which Helen Hayes appeared in 1920, and his last work, "Order Please," produced in 1935.

He was president of the Dramatists' Theatre, Inc., from 1924 to 1927; president of the Dramatists Guild of the Authors League of America from 1930 to 1935, and was a member of the Players.

Surviving are his wife, Mrs. Helen Knipe Carpenter, whom he married in 1907; and two brothers, Dr. Herbert C. Carpenter and Dr. Howard C. Carpenter, both of Philadelphia.

KARL SCHMIDT

Karl Schmidt, 86, musician and composer, died in Louisville, Ky., Oct. 7. He had been in retirement for several years, after serving 50 years as organist-choir director of Adath Israel Temple.

Schmidt was born in Mecklenburg, Germany, and came to this country as a young man. A cello soloist, he played at the Metropolitan Opera House, occupying a chair next to Victor Herbert. Schmidt also had the distinction of playing under Johann Strauss, Johannes Brahms, Anton Rubinstein, Arthur Nikisch, Franz Liszt, Anton Seidl and Dr. Hans Von Bulow. He became a solo cellist under Strauss in 1885 in Vienna. He succeeded Victor Herbert as musical director of the Emma Juch Grand Opera Co., and from 1906 to 1908 was director for Henry W. Savage's "Merry Widow" and other musical productions. He also composed a grand opera, "The Lady of the Lake," which was never produced, an oratorio, and numerous works for orchestra and cello.

Surviving are wife, nieces and nephews.

BOB WILLIS
MY PAL AND HUSBAND
GONE THREE YEARS THIS OCTOBER 13—
BUT ALWAYS IN MY HEART
Wife, EDYTHE

ANDREW H. OLDER

Andrew H. Older, 33, Washington correspondent for film and radio trade papers, died Oct. 8 in Washington, of polio. He had been ill only a few days, and died the day after he was rushed to Gallinger Hospital and placed in an iron lung.

Older, a native of Hartford, Conn., where he was graduated from Trinity College, had worked with the Office of War Information before entering the trade paper field. He left Government service to assume capital representation for Film Daily and Radio Daily, later adding Hollywood Reporter and Box Office to his own bureau. At various times, he worked for columnists Drew Pearson and Robert Allen. He was a member of the National Press Club and Tent 11 of the Variety Clubs of America.

Survived by wife, two daughters and son.

ARTHUR F. BAKER

Arthur F. Baker, 71, veteran Kansas City exhibitor, died Oct. 2 in that city following a paralytic stroke. He had been an exhibitor and circuit head since 1903. In association with cousins, Edward and Frank Gruble, he built the Electric Theatre, still a Kansas City, Kans., first-run, and later the Electric Theatre in St. Joseph, Mo. Soon after he set up theatres of the same name in Joplin and Springfield, Mo.

He was general manager of that circuit until 1938, when he left to form a circuit with his son, George. At the time of his death he was president of the Manor Amus. Co. and the Ritz Amus. Co., and was a partner with his son in another circuit, A. F. Baker Enterprises.

Survived by son and daughter.

DUDLEY FIELD MALONE

Dudley Field Malone, 68, one-time film actor and counsel for 20th-Fox, died of a heart attack Oct. 5 in Culver City. He had previously suffered a fall in his West Los Angeles home.

An international lawyer of note in his earlier days, Malone served as Assistant Secretary of State in the first Woodrow Wilson administration and as Collector of Customs for the Port of New York. As a film actor, he played the role of Winston Churchill, whom he resembled physically, in "Mission to Moscow." He is survived by a son, Dudley Field Malone, Jr., of London.

M. D. (BABE) COHN

M. D. (Babe) Cohn, 50, manager of the Paramount theatre, Kansas City, died after a heart attack in that city Oct. 8. Born in Lawrence, Kans., he was a pianist and orchestra leader before entering the exhibition field.

His first theatre job was with the Dickinson Circuit in Lawrence. Later he was with Publix Theatres, in Joplin and Springfield, Mo. He retired because of ill health in 1940, but returned to work with Paramount Distributing Corp. and Fox Midwest Theatres before becoming manager of Paramount in 1945. Survived by wife, son, and a brother.

ALBERT H. ZINK

Albert H. Zink, 68, Buffalo radio figure for over 27 years died in Buffalo last week. For past 16 years he was known as "Uncle Bill" to thousands of youngsters. Zink first broadcast shows over WGR in 1923.

In 1928-29 he broadcast CBS' True Story Hour from New York, returning to Buffalo for the Buffalo Broadcasting Co. over WGR and WKBW. Joining WEBR in 1933 he took over the "Children's Hour" on that station in 1934 and continued to broadcast program as "Uncle Bill" until time of his death.

CHARLES PALAZZI

Charles Palazzi, 62, Italian-born actor, who came to this country as a youth, died in New York, Oct. 7.

Starting as a chorus man in the Castle Square Opera Co. in Boston, he later played in New England and Canadian stock companies and with Maude Adams in "Chantecler."

Palazzi was with the Henry Jewett Players in Boston, supported Otis Skinner in "Captain Fury" and Margaret Anglin in "The Woman of Bronze."

A sister survives.

WILL H. LOCKE

Will H. Locke, 82, actor and author, was found dead in his trailer in Los Angeles, Oct. 7. Sheriff's deputies said he apparently had died of a heart attack.

Born in Chicago, Locke had written plays and acted across the country for more than half a century. He lived for a number of years in Fort Worth, Tex.

He produced and acted in stock companies. In recent years he had written short stories dealing with early-day railroading.

Survived by wife and son.

EMMA ADELPHI

Emma Adelphi, former vaudevillian and wife of Jack Norworth, died in La Jolla, Cal., Oct. 7. Miss Adelphi appeared in vaude in the team of Adelphi & O'Neill and later did an act with Jeanette Adair. With Norworth she appeared in a sketch, "The Naggers."

She retired about seven years ago, along with her husband, who survives.

JACOB S. JACOBS

Jacob S. Jacobs, 75, a retired theatre ticket broker, who had an agency for many years in the old Normandie hotel, N. Y., died in New York, Oct. 7. He was a brother of Michael S. Jacobs, the sports promoter.

Survived by wife and four sisters.

L. BENOIST TOMPKINS

L. Benoist Tompkins, 48, former president of the Little Symphony Concerts and a member of the board for 15 years died after a heart attack in his home in St. Louis Oct. 3.

He also was a former member of the board of the Community Music School. Wife and two children survive.

HARRY L. CROSBY

Harry Lowe Crosby, 79, Bing's father, died Oct. 4 at his home in North Hollywood after a heart attack. He had been ill for several months.

The elder Crosby moved from Tacoma to Hollywood in 1933 to establish business offices to handle Bing's activities and retired recently because of failing health. Other survivors are wife, sons—Bob, Larry, Everett, Ted and two daughters.

VICTOR H. LUND

Victor H. Lund, 51, member of the Ruthrauff & Ryan Chi radio and television department, died Oct. 4 in Chicago.

Prior to joining the agency in 1946, he had been manager of WAOV, Vincennes, Ind. He had also been associated with WIRE, Indianapolis and WBEN, Buffalo.

Mother of Casey Walters, currently appearing with the road company of "Mister Roberts," died in Boston, Oct. 8.

Lee O. Bartholomew, 74, pioneer film cameraman, died Oct. 2 in St. Louis.

Infant daughter of Milt Blackstone, television agent and producer, died in New York, Oct. 4.

Anthony G. Wise, 69, laboratory supervisor at Metro for 20 years, died Oct. 4 in Hollywood.

MARRIAGES

Patricia Ann Maloney to Daniel Michael Cunning, Cohoes, N. Y., Oct. 7. He's son of actress Mae Murray and Georgian Prince David Mdivani.

Loretta Allen to Julius B. Sucher, New York, Oct. 7. Bride is associated with Joyce Properties, Inc., and Playhouse Enterprises, Inc.

Lois Purvin to Jack Hirshberg, Van Nuys, Cal., Oct. 7. He's a Paramount publicist.

Martha Falof to Willard J. Craig, Yuma, Ariz., Oct. 7. He's comptroller at Metro.

Marion Logiodice to Bobby Cardillo, Pittsburgh, Oct. 9. He's bandleader at Pitt's Monte Carlo.

Terese Vollmer to William J. Blatt, Jr., Pittsburgh, Oct. 1. He's son of late founder of Blatt Bros. theatre circuit.

Mara Lynn to Harold Conrad, Beverly Hills, Oct. 1. Bride is a screen actress; he's a former Broadway newspaperman turned scripter.

Joy Walker to Bob Robertson, N. Y., Oct. 6. Bride is a dancer, appearing in "Pardon Our French"; he's a dancer with Al Jahn's orch, at the Thunderbird, Las Vegas.

June Hoopes to Allan Jeffreys, Atlantic City, Sept. 30. Both conduct "Dinner Bell," disk jockey show via WFPG in A. C.

BIRTHS

Mr. and Mrs. Cecil Tennant, daughter, London, Oct. 1. Father is exec with Laurence Olivier Productions; mother is Irina Baronova, ex-ballerina and legit actress.

Mr. and Mrs. Kenneth Clark, son, New York, Oct. 6. Father is head of public relations for the Motion Picture Assn. of America.

Mr. and Mrs. Frank Barton, daughter, Chicago, Oct. 5. Father is WBBM assistant news director.

State Dept. Aid

Continued from page 1

competition now and in the future. If the State Dept. is truly interested in assuring maximum exposure of the Germans to the American message, Johnston and Arnall will declare, it has no alternative but to instruct the High Commissioner's office in Germany to forbid the latter's parliament from imposing an unreasonable quota on Yank pix.

Appeal to the State Dept. results from a suggestion offered to MPAA and SIMPP reps in Frankfurt last Friday (6) that the American industry accept the 150 film quota for next year. Of that number, MPAA has been given indication it will get 140 and the indies 10, while SIMPP has been positively told majors will get 115 and indies 35.

MPAA Nixes Proposal

MPAA has already nixed the proposal and SIMPP is expected to instruct its German rep to do likewise. It came out of a meeting in Frankfurt Friday night of officials of the German government, the German industry, the U. S. High Commissioner's office, Marc Spiegel of the MPAA and Horst Pelckmann of SIMPP.

The Germans insisted that the Americans accept some form of self-limitation on their imports. When asked by Spiegel and Pelckmann what they had in mind, they came up with the 150 suggestion. That's 10 less than the majors and indies combined are allowed under the present agreement.

Yanks now fear that if no further action on their part is taken, the German parliament may suddenly transform the "suggestion" into law. This can be vetoed by the High Commissioner and it is for that reason Johnston and Arnall are plotting their appeal to the State Dept.

Although the suggested deal for 35 licenses is extremely favorable to SIMPP, which has only 10 annual import permits under the present agreement, Arnall is not in favor of it. Rather than shrinking the overall quota at the expense of the majors, Arnall feels that the whole figure should be expanded.

SIMPP prexy is of the opinion the Germany may be playing the indies against the majors, as indiby the inference given indies that they will get 35 licenses and the majors that they'll get 140 out of a total of 150. Arnall is inclined to turn the deal down with the thought that similar tactics next year may well find the indies on the short end even if they get the 35 now.

Longhair Headaches

Continued from page 1

in America. The Sol Hurok office, which imported him, has a couple of other dates set, and had planned a big concert tour if the boy made good, all of which it has to drop under the new development.

Gulda case is a clue to what other foreign talent, signed by U. S. managers or organizations, may expect, and what headaches certain concert bureaus, with their tours already lined up, or opera companies, with their repertories already set, may be in for. A young Italian pianist signed by one of the major N. Y. bureaus, who is due for a concert with the N. Y. Philharmonic this fall, is regarded as in a similar boat with Gulda, since he too comes from a former fascist land and probably had to join a Mussolini organization. A bass-baritone signed by the largest independent manager, who hails from an Iron Curtain country, is known not to have received his U. S. visa yet, and is still abroad. He's due to sing opening night for the Met Opera (Nov. 6)—if he ever shows.

The Met has several singers who were here last year, who had performed in Berlin or Vienna during the war years, either for Hitler or other Nazi dignitaries. Their status under the new act is unknown. A noted Italian conductor who made his bow here a season or two ago, might now come under the new shadow. Even Arturo Toscanini's name has been drawn into the discussion, despite the fact that he spurned Mussolini and fascist hoodlums who tried to beat him up, because he originally supported Mussolini as an Italian Socialist. The State Dept. had to step in late Monday (9) to still the Toscy rumors.

Situation comes at a bad time for the Met (prepping a season under a new management), just when subscriptions are coming in.

Writers War Bd.

Continued from page 2

Army Special Services, and Capt. Gerald Cameron.

Group decided that there will soon be a need for a strong writers organization to answer requests of this kind, but stressed that there is not a writers war board now in existence. The question had previously been discussed, in the RWG, which passed a resolution urging formation of a writers bod, outside the Author League. Since inception of the new temporary committee, RWG council has asked its members as individuals to give the group blanket releases on their scripts.

What develops out of the meeting in the way of a permanent organization hinges on Army headquarters in Washington.

Jed Harris

Continued from page 2

would prefer to do the show every two weeks, which is the policy followed by some TV producers, he declared: "Ideally, I would prefer to do one every two years."

Harris, who has had considerable experience in films as well as legit, expressed complete satisfaction with video's technical equipment and system of program operation. Unlike other producers who have come into TV from other branches of show biz and have complained about being made subservient to technicians, Harris averred that "if that's the way it's done, then it's probably the best way." Video, he said, "is only theatre. That means the acting and writing come first. Production, lighting and sets might give it more flavor but it can't make a show if the basic ingredients are missing."

Producer declined to offer a prediction on whether he thought TV would ever switch to straight filming but pointed up how much easier it would be for all concerned if film were used. "That way," he said, "I could get five or six shows ahead and then would not have to start worrying the same night one show is finished about what we're going to do the following week." Noting that he is pacted to do 39 shows during the seaso , he said that, on Broadway, "if we had 10 successes out of that, we would make a fortune."

Harris said that neither he nor Rose has seen much TV before and admitted that he himself had never witnessed a video dramatic show. "But," he declared, "I think that's an advantage, since Billy (Rose) and I must hew our own line." One of the reasons he finds the assignment so difficult, he said, is because they plan to concentrate on all original material. Unlike other video dramatic programs, which utilize adaptations of plays, films and stories, the Rose program will use none of these "so we have no way of pre-judging the dramatic values of our properties," he said.

Returning to his kidding-on-the-square about TV's tremendous pressure, Harris described the medium as a "terrible ghastly piece of machinery," adding: "Who needs it?" But he left little doubt that he's pleased that Rose asked him to produce the series, giving him a chance to become what he termed a "television student."

House Reviews

Continued from page 54

Circle, Indpls.

themselves well and get nice audience reception.

Dick Buckley's line of chatter and audience participation stunt, in which invited customers fit action to his lines, adds a nifty comedy punch to the bill. Jack Parker & Doll also get their quota of laughs with novel slicked-up juggling routine. Biz very good. *Corb.*

Hippodrome, Balto

Baltimore, Oct. 8.

Dick Brown, Ralph & Mary Carnivale, Eddie Manson with Margery Wells, Milt Douglas, Nora Toomey & Co. (3), Jo Lombardi House Orch (12); "The Fuller Brush Girl" (Col).

This is an okay lineup of standards which plays well and at good pace. Ralph and Mary Carnivale open show in sprightly style with rapid hoofery. Fiddle Manson, slotted the deuce, makes for a solid change of pace with his solid sesh of harmonicaing. Margery Wells accomps piano and lends support to groovey renditions of "Fiddle Faddle," "Roumanian Rhapsody," "I Found My Mama" and "Powerhouse" for maximum audience response.

Milt Douglas gags swiftly with rather familiar material, setting matters smartly for Dick Brown ("Stop the Music") in a highly satisfying round of vocals. Rep includes "Let Yourself Go," "Mona Lisa," "Had a Little Talk with the Lord" and as an okay switch, "It's So Nice to Have a Girl Around the House" for solid returns.

Closing slot is assigned to Nora Toomey and her two femme partners. Around previously as The Herzogs, act consists of an audience plant coming onstage for a hectic sesh of trapeze stunts. Gets plenty laughs and scores with socko swings and catches.

Biz fair. *Burm.*

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BOOM BIZ FOR B'WAY, ROAD LEGIT

Report Toscanini Taking Powder From NBC Symph in Shove-Around

Arturo Toscanini will not make his scheduled '50-'51 debut with the NBC Symphony Orchestra next Monday night (21). Whether or not he will return at all appeared highly problematical yesterday (Tues.). NBC rushed out a press announcement yesterday saying Fritz Reiner would conduct the first three Monday night concerts.

"Officially" the reason given for Toscy's decision to sit it out three weeks is that the famed maestro is suffering from an injured knee because of a fall. Unofficially, it's known that the 83-year-old conductor, considered the web's No. 1 prestige-public relations builder, is pretty well fed up with the way he and the symph have been shoved around in recent weeks, in trying to find a new time slot and originating point for the weekly broadcasts.

Should Toscanini decide to scram for keeps—and some members of the orchestra who have been in contact with the maestro fear this may be the case—it's considered a certainty that there will be widespread repercussions from RCA boss man David Sarnoff, whose feelings and warm regard for the maestro are well known. Particularly at a time when there have been industry-wide queries: "What gives with RCA-NBC public relations?" in the wake of the RCA reversal on color television, etc. NBC's permitting Toscy to check out, it's feared, will more than destroy all the good the maestro en-

(Continued on page 54)

150 Shows Taped For Armed Forces Since Korea Fighting Started

Hollywood, Oct. 17.

Number of transcribed radio programs etched by name talent for the armed forces since the start of the Korean fighting has reached 150. Majority of the performers received AFM or AFRA scale for the stint but all top name talent worked for nothing.

Irving Lande of the Hollywood Coordinating Committee has booked such names as Ann Blyth, Robert Ryan, Audrey Totter, Lee Cobb, Dean Jagger, J. Carroll Naish, Jeffrey Lynn, Wayne Morris, Robert Preston, Preston Foster, Bill Goodwin, George O'Brien, Richard Conte and Michael O'Shea for the "Adventure is Your Heritage" series being made for the U. S. Navy. Frank Danzig directs the series which is taped at Universal Recorders.

On the music side, Harry James, Tommy Dorsey and Sammy Kaye each have waxed 14 programs with their respective orchs, sidemen receiving scale and batoneers working gratis. Les Brown, Red Nichols and Jerry Gray have cut 26 shows each for the Marine Corps.

Hub Mayor's Disk Pitch

Boston, Oct. 17.

Hub's Mayor John B. Hynes took over a two-hour disk jockeying chore Friday (13) on Carl deSuze's early (7 a.m.) platter show over WBZ, to make a pitch for funds to send every Bostonian GI now in Korea a sizeable Christmas gift.

In addition to announcing disks, the mayor utilized the time to acquaint the public with his Christmas Festival plans.

Religious Music Gets Buildup As Sales Soar

Chicago, Oct. 17.

Sharp trend toward public demand for religious music has been noted in various parts of the country during the past few weeks. As a result, publishers and record companies are stepping up a search for promising religious items.

Trend hasn't been confined to one spot. Latest breakthrough of a religioso item occurred last week in Chicago over a revivalist-type song called "It's No Secret." Number was written, published and recorded on Columbia by singer Stuart Hamblen. Record broke wide open, and a demand for sheet copies stirred a number of publishers to bid for the song. Tune was purchased by Duchess Music and is set for recording by most of the major diskeries.

Current trend was started by Robbins Music's "Our Lady of Fatima," tune written by a Cincinnati housewife. Song broke wide open in Cincinnati on basis of an amateur acetate that a disk jockey spun one night. Robbins picked the song up, and it got wax treatments by Red Foley on Decca, Richard Hayes & Kitty Kallen on Mercury and a number of other artists. Song sold especially well in Boston.

Couple of other religious songs are currently moving well. Broad-

(Continued on page 22)

Sinatra, Benny, Dinah, Kaye for 'Command' Show

London, Oct. 17.

Frank Sinatra, Jack Benny, Danny Kaye and Dinah Shore are among the American performers invited to appear at the annual Command Performance of the Variety Artists Federation at the Palladium, London, Nov. 13. Miss Shore's appearance may coincide with a three-week Palladium engagement around that time, now in negotiation. Others have previously

(Continued on page 53)

TOURING 'PACIFIC' DOES 111G IN WK.

By HOBE MORRISON

Legit grosses, both on Broadway and the road, are having the liveliest boom in several seasons. Led by several record-breaking hits, attendance is zooming in New York and in key locations out of town.

With 52 shows current on Broadway and the road last week, the total gross was $1,185,800. That compared with 42 shows on the boards the corresponding week last season, with a total gross of $990,800. On the road, in particular, this season's figures have been consistently topping last season's both in number of playing weeks and total receipts. The weeks-played and total gross figures for Broadway have been running slightly behind last season, but have begun to improve recently.

Outstanding grosser anywhere last week was the touring "South Pacific," which amassed a staggering $111,200 at the State Fair auditorium, Dallas. "Kiss Me, Kate" also had a bonanza week, getting a blazing $54,700 at the Music Hall, Cleveland, while the Coast edition of "Gentlemen Prefer Blondes" smacked out $41,000 at the Curran, San Francisco, where

(Continued on page 53)

Hayward's 6 Legit Shows Hit $225,400 Gross in One Week

Leland Hayward, who recently had two failures in a row, made a spectacular "comeback" last week. With the premiere of his production of "Call Me Madam," he was sole presenter of two Broadway shows and associated in the presentation of two others. Adding two touring productions, there were three shows under his sole management and three others in which he is partnered.

That in itself is figured to be some sort of a record. But when the grosses of the various shows are considered, the situation is believed to be unique in show business history. All six shows last week grossed a total of $255,400, including the following: "South Pacific" in Dallas, $111,200; "South Pacific" on Broadway, $50,800; "Mister Roberts" on Broadway, $24,800; "Mister Roberts" in Philadelphia, $21,000 and "Daphne Laureola" on Broadway, $16,500. Incidentally, "Roberts" was the top straight-play grosser on Broadway, as it nears the three-year mark.

With "Madam" due to hit a capacity $51,600 this week, the touring "South Pacific" likely to reach $112,000 in Dallas and the other shows expected to gross more or less the same as last week, the

(Continued on page 54)

Black-White Video Has Rosy Future, Mfrs. to Tell Public in Bally Pitch

An all-out ad-publicity campaign to reassure the public that black-and-white video will continue for years, and that they can continue to buy receivers with full confidence that they'll continue to receive the most popular shows, will be launched in the immediate future. Virtually the entire video industry, under the leadership of the Radio-Television Manufacturers Assn. is behind the move.

Campaign, which was decided on at a special meeting of the RTMA video committee in N. Y. Monday (16), called to talk out the confusion resulting from the FCC's final okay to commercialize the CBS color system last week, will embrace all possible media of communication. Steering committee to handle the campaign will be set up this week. It's to work out "factual information" for presentation to the public and the trade, according to RTMA, "in an effort to clear up the confusion created by a misunderstanding of technical issues and the circulation of misinformation."

RTMA members at Monday's meet also discussed the possibilities of legal action against CBS and the Federal Communications Commission but decided against

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Piaf's Paris Legit Debut

Paris, Oct. 17.

Edith Piaf makes her Paris legit bow in a new play, as yet untitled, which Marcel Achard has just completed for her, due to open at the ABC theatre under Mitty Goldin's direction Feb. 20.

Currently clicking at the Club Versailles, N. Y., Miss Piaf closes there Dec. 19 and flies directly to Paris for the holidays and rehearsals. She may next play the Mocambo, Hollywood nitery, in August, before she opens the winter season at the Versailles in late 1951.

Yank Name Acts Tourist Lure For Cuban Casinos

Cuban niteries are planning to capitalize on the Senatorial crime probe. With Florida gambling shut down tight, Havana cafes and casinos will attempt to lure the smart money crowd to that area with U. S. talent. Frequent plane service from Miami Beach to Havana is expected to make it easy for Florida vacationers to visit greenfelt casinos in Cuba.

Mario Medrano, operator of the Montmartre, Havana, and the Copacabana, Camaguey, is currently in New York setting talent for these spots. He has already pacted Teddy & Phyllis Rodriguez, Spaulding Trio to open Oct. 22; the Freshmen for Nov. 9, and is currently negotiating for Cab Calloway.

Bill Lebow who operates the International hotel, Panama, and

(Continued on page 63)

OK on Video Color Stirs Theatres To Hesitate on Tele

Further hesitancy by theatremen in the matter of investing in large-screen television equipment is likely to result from the Federal Communications Commission's go-ahead signal to Columbia Broadcasting System for latter's use of color video. Exhibs already equipped for theatre TV also might be headed for new problems.

It's pointed up theatre video in black and white could hardly be a boxoffice lure if home receivers

(Continued on page 53)

ED SULLIVAN

Says

"We recommend the Victor record 'THE LADY OF FATIMA' by 'The Hour Of Charm' All Girl Orchestra-Choir Directed by Phil Spitalny."

Male Ballet Cheesecake a 'Shocker' Tho Web Self-Policing Is Paying Off

By BERT BRILLER

Public pressure against TV for excessive decolletage and overly-gory crime mellers has apparently cooled off, primarily because the webs themselves have been policing stanzas to curb violence and the too-plunging neckline.

In dramatic stanzas where mayhem takes place, care is exercised that the action is outside the camera frame or that the point of contact is not seen. As an NBC-TV continuity acceptance editor wrote in okaying one bit of whodunit slugging, "The clonker's body covers the clonkee," thereby obscuring the brutal clonk.

In the sphere of cleavage, video's femmes are showing greater moderation, and it appears that the public has come to accept the current standards for necklines. However, one recent NBC-TV vaudeo resulted in five telephone calls from viewers alleging that the tights on the male ballet dancers were too revealing.

In his weekly TV report sent to the web's video personnel and to its owned-and-operated stations, continuity acceptance chief Stockton Helffrich wrote that the tights "in terms of contour revealed were strictly average." One of the calls was from a mother who protested that the male cheesecake was "shocking" to her daughters. Helffrich commented that "either the kids involved or the mother must be in need of a good lesson in anatomy."

In passing on tele material, Helffrich is guided by a common sense approach that keeps an eye on what the viewing public will

(Continued on page 63)

RUNYON FUND NETS 100G FROM LEGIT TIX SALES

Novel plan whereby theatregoers can buy ducats for Broadway shows through the Damon Runyon Fund has netted $100,000 for cancer research. Originally started when Richard Rodgers and Oscar Hammerstein, 2d, allocated 14 choice seats for each performance of "South Pacific" to the fund, the organization's "boxoffice" now handles tickets to nine shows, including "Kiss Me, Kate," "Happy Time," "Gentlemen Prefer Blondes," "Peep Show," "Call Me Madam," "Affairs of State," "Pardon Our French" and Damon Runyon's own "Guys and Dolls."

Fund maintains an office at the Park Sheraton hotel, where seats are allocated on a "best contribution basis" to playgoers who might otherwise pay heavy premiums to scalpers. Contributions to the fund are tax-deductible.

Contributions for "South Pacific" tickets have ranged from $10 to $1,000. One woman whose family had been stricken with cancer paid $4,000 for four "Pacific" seats.

Lemuel Ayres and Arnold Saint Subber, "Kiss Me, Kate" producers, offered their producers' tickets, as did Rodgers and Hammerstein for "Happy Time." Carol Channing contributed her two Saturday evening tix to "Blondes" and Michael Todd made the entire first row of "Peep Show" available.

The Runyon fund, which is spearheaded by Walter Winchell, has already collected over $3,800,000 and expects the ticket-contribution deal to help it hit the $4,000,000 mark shortly.

Winchell's TV Guester

Walter Winchell is scheduled for a TV appearance on the Milton Berle "Texaco Star Theatre." Purpose is to bestow an award on Berle for his plugging of charities, notably on behalf of the Cancer Fund.

WW was originally scheduled to show up on the Berle stanza last week, but had to cancel out because of a case of the shingles.

The Scent, Not Shooting, Makes Korea a Great Place to Come Home From

By LT.-COL. BARNEY OLDFIELD

Seoul, Korea, Oct. 13.

(Even James A. FitzPatrick, the Traveltalk man, could leave this country with no reluctance at all.

New York Post's Jimmy Cannon says he's going to quit his newspaper stand and Luther-Burbank a rose which smells like fertilizer, and make a fortune selling them in Korea.

Theatres which used to show pictures with a lot of shooting on the screen are temporarily out of business because of the shooting which took place in the lobby and environs.

Seoul City Sue (nee Ann Wallace, ex-missionary) did not wait around to greet her countrymen, scrammed north with a big case of mike fright, and was at a new stand in Pyong-Yang when nearby Kimpo airfield was taken.

AP's Don Whitehead is fearful and self-conscious about being seen back in Tokyo's plush correspondents' club (No. 1 Shimbun Alley), because, he says, "I haven't been wounded like the other correspondents, let alone killed."

Whenever a correspondent leaves the theatre and his mates behind to cover the wavering remnants of

(Continued on page 61)

CLAMPDOWN ON BLDG. EXPECTED BY GOVT.

Washington Oct. 17.

The Government is expected to issue an order in the next day or two clamping down on construction. Construction of new theatres and other amusements will be brought to a complete halt, except that maintenance and repairs of existing property will be permitted.

The order, it is understood, will place controls over critical building materials for new construction above $1,000. Under the pending order the Government would be permitted to give the green light for a theatre or other recreational establishment in a community which is growing rapidly due to defense production. In such cases, the work would be called essential to national defense. Otherwise, the bars would be down completely.

Mencken Condition Critical

Baltimore, Oct. 17.

Following a heart attack last Thursday (12), H. L. Mencken, author and critic, is still in critical condition in Johns Hopkins hospital here.

Mencken, 70, suffered a stroke in 1948.

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Sen. Johnson Scored By Italo Pic Industry For Rossellini Attacks

Rome, Oct. 17.

Italian film industry, no lover of producer Roberto Rossellini, nevertheless last week presented a solid front in snubbing U. S. Senator Edwin C. Johnson, who has repeatedly attacked Rossellini. Italian producers and actors appeared at a hurriedly organized "protest party" given at the same time as Trans-World Airlines' big reception for Johnson.

Johnson was on a TWA-sponsored trip of Europe, along with 47 American newspapermen, as a member of the Senate Foreign Commerce committee. On the same night that TWA gave a big reception at the Excelsior hotel, with most of the American colony present, the Italian Film Club, headed by director Vittorio DeSica, the Government heads of the film business and the producers hosted a party in Rossellini's honor two blocks away at the Bernini hotel. Everyone buried the hatchet for the night in a united protest.

In another development, Rossellini announced he had filed suit against Johnson in Rome for alleged derogatory remarks made at the reception in the presence of Italian newsmen. He said the Senator had called him a scoundrel. Suit does not mention Johnson's speeches in the Senate last spring attacking Rossellini.

Johnson said he was concerned in Italy with "matters much greater than Rossellini." He said he was interested in the state of Italian recovery, and he met with retiring ECA chief Paul Hoffman and Ambassador James C. Dunn before leaving for Paris.

Good Samaritan Rossellini

Rome, Oct. 17.

Driving to their beach home last week, director Roberto Rossellini and his wife, Ingrid Bergman, saw an overturned car and three bloody people lying unconscious in the road.

Rossellini took them to a hospital, where their condition was pronounced serious. His wife rode home in a truck from scene of the accident.

Morton Downey's 2d Bride

White Sulphur Sprgs, Oct. 17.

Morton Downey and Peggy Hohenlohe, socialite, were married at the Greenbrier here today (Tues.). Both the bride, whose mother is Margaret Thompson Biddle, European representative for Cowles magazines, and the tenor have been married once previously.

Only attendants were Mr. and Mrs. Robert W. Woodruff, (he's board chairman of Coca-Cola, Downey's radio sponsor), who marked their own 37th wedding anni today with the Downey nuptials.

Football on Page 63

A Horse on Me

By ELLIOT NUGENT

Mexico City.

We were trying to keep the whole thing quiet (my directing a picture in Mexico) until we see if we've got our horses straight. But Mickey Rooney will talk even if few people down here can understand him, and these things get around.

You see it isn't exactly a horse opera but it has more horses than I was accustomed to dealing with in, let us say, "The Voice of the Turtle." Rooney rides a horse, or tries to. That's an understatement; he rides three different horses, and drives one more pulling a buckboard. Bob Preston also rides three (not all at once, however), Wanda Hendrix rides one, but on a side-saddle, just to be fancy, and Bob Stack rides two, one of which he steals from Bob Preston. In addition to the above named gringos we have a number of excellent Mexican actors who ride horses even better than they speak English. Then there is a group of bandidos (bandits to you, you ignoramus) who are either on horseback or clanking spurs all over the sound stage while we are trying to record dialog. This keeps two men busy following them around taping down the spurs so they won't rattle. Our bandidos are a fine cheerful lot of muchachos but they become a bit depressed when they can't clank. I have promised to dub in some fine clanks later, and even made soundtracks but they don't completely trust me.

Now, just to let you in early on some of the plot, providing I have your promise not to tell anyone around Broadway, this horse that Stack steals from Preston is a pretty hep kind of a nag. He comes when he is called, goes away when the boss says so, drinks beer, jumps over fences, and is more beautiful than a May morning. Also he is white, if you'll pardon the-expression. Now to get such an animal we interviewed most of the white horses in Mexico, let them read the script and conducted a few auditions. Well, when the horses heard there was a good part around they all raised their salaries. We finally got an agent who said he could introduce us to the most expensive, handsome and talented horse between Yucatan and Mazatlan, but the horse wouldn't come to see us; we had to go to see him. He wanted star billing, a percentage of the profits, and a portable dressing stall, but we finally made a deal. He carries his own trainer with him who is a major in the Mexican army, and occasionally allows his owner, a former president of Mexico, to drop into the stable for a short call. Naturally, a horse like that has to have a stand-in or double, for the rough stuff. We found one. Pretty good too. Now since our two business managers (one of whom represents Benedict Bogeaus, the Hollywood producer, and the other Oscar Dancigers, his Mexican partner) do not like to spend a star horse's salary on scenes which his understudy can do, they are always ringing in Horse No. 2 on me when I'm not looking. I go over and start to pick up a conversation with Sonny where I left off the day before and find I'm talking to the wrong horse. The other day Sonny No. 2 got sick and he had an understudy.

Even the boys who handle the horses get mixed up and they can speak Spanish.

Changing Horses Amid Scenes

We were riding Preston into a scene on a horse which he had stolen from Stack, just to get even. (I hope you're following this closely.) Well, when he stole the horse last week it was a roan with a white face. When he rode in yesterday the horse was roan all over—if that is correcto. It got by me, but not Preston, an old horse man. We remonstrated with Victor Gonzalez, our horse manager, giving him a pretty sharp tut-tut. He got this translated, explained that White-Face had a better offer that day and didn't like pictures anyhow. So we painted a face on his understudy. By that time the sun was gone.

Aside from the difficulties of keeping my horses straight, this is a pretty pleasant experience. The crews down here are wonderful, and we have what is considered the best in Mexico. It's called Staff-Estrella, these boys have been together for years. Everything is union—or Sindicato—here but the various departments help each other and trade jobs, which is not done in the States. The boy who follows focus understands lighting; a grip can follow focus; the property man dresses the sets and knows his period decoration. Because of the rules of the Mexican Directors Guild I have a "stand-by," or co-director, a charming and most cooperative gentleman named Rolando Aguilar, who is well known here in his own right. He speaks fluent English and is invaluable in relaying my instructions and arranging many puzzling situations.

But he doesn't know the horses any better than I do. The other day we needed a horse to play dead. During the horse-casting he and I had picked a talented young grey fresh out of dramatic school who could roll over and lie doggo just dandy. But when our cast assembled do you think we had the right grey? No sirree! The grey we had was about as relaxed as Mickey Rooney. So they trussed him up, threw him down and sat on his head. (The horse, not Rooney that is.)

Well, tomorrow comes "Sonny's" big scene. I've got to stop writing now, call him up and send him some oats.

Hasta la vista—you all.

CANTOR'S CONCERTS A 1-MAN 'SO. PACIFIC'

New Orleans, Oct. 17.

Eddie Cantor, who's been playing solo concerts recalling his 41 years in show business, indicates that he's becoming the "one-man 'South Pacific'" with SRO houses at all his stops. In four performances last week comic scored $45,000. Gross of $28,000 was picked up in two nights, one each in London, Ontario, and Buffalo. Two nights at Massey Hall, Toronto, resulted in a capacity crowd with 300 seats on stage and $17,000 in the till, an all-time record here.

Cantor resumes his performance here tonight (Tues.), and he'll return to New York Oct. 26 to prepare for his third video show on NBC.

H'wood Stars to London For Command Show

With Britain's Royal Command Film Performance soon coming up, a vanguard of Hollywood stars is now heading toward London for the event. Gloria Swanson and her daughter, Michelle Farmer, sailed yesterday (Tuesday) on the America. Claudette Colbert sails tomorrow (Thursday) on the Caronia, while Irene Dunne and Mont-

(Continued on page 53)

Nellie Lutcher Follows Lena Horne, Rose Murphy As a Big Click in England

London, Oct. 6.

Colored songstresses with an original style are the current vogue in England. First came Lena Horne, and more recently Rose Murphy and now, latest to hit these shores, is Nellie Lutcher. Opening this week for Bernard Delfont, who brought her over through Charles Munyard, Miss

(Continued on page 54)

Hope's Korean Jaunt Delays Sunday TV Bow

Bob Hope's preem on the NBC Sunday night "Comedy Hour" series, originally scheduled for Oct. 29, has been postponed to Nov. 26. Hope will be in Korea on the original date entertaining troops. Bobby Clark, who is to alternate with Hope as the star of each fourth stanza in the NBC lineup of comedians, as a result will take over again on that last Sunday this month.

Hope, incidentally, will escape the competition anticipated from Margaret Truman's video debut on Ed Sullivan's "Toast of the Town" on the rival CBS web. President's daughter is scheduled to guest on Sullivan's show Oct. 29.

USING PACTEES SPURTS PROD.

Mankiewicz Seen Retaining SDG Post Vs. Opposition in Loyalty Oath Row

Hollywood, Oct. 17.

Efforts of right-wingers to oust Joseph Mankiewicz as Screen Directors Guild prez because of his opposition to an SDG anti-communist loyalty oath appeared doomed to failure today (Tuesday). Combination of Guild sentiment and legal maneuvers by Mankiewicz supporters made it seem unlikely his recall could be effected.

Issue is expected to be settled via a general membership meeting, for which the SDG prexy's backers have petitioned. Bylaws provide that any 25 members in good standing can ask such a session be held within 10 days. Such a petition was dropped in the mail slot of the strangely-closed SDG offices Saturday (14) morning. Meeting has been called for Sunday (22).

Meantime, counting of recall ballots previously sent out by the right-wingers or announcing of results of the count was halted by a restraining order yesterday (Monday) morning from Judge Turney W. Fox. That followed appearance in court of attorney Martin Gang, representing the 25 directors who are actively backing Mankiewicz and who petitioned for the general membership meeting.

Board of the Screen Writers Guild met Monday night (16) but adjourned after several hours debate without taking action on the loyalty oath question. Committee will attend the MPIC meeting Wednesday night to hear further discussion. Monday night talk centered around the wording and intent of the proposed oath which

(Continued on page 22)

'STROMBOLI' SOCKO IN DRIVE-IN THEATRES

"Stromboli," which proved to be a flop in standard theatres, has suddenly turned out to be a bonanza in the drive-ins. RKO, the distribs, unfortunately didn't discover the mysterious open-air draw of the Ingrid Bergman-Roberto Rossellini project until too late in the season to take full advantage of it. It is planning, however, to make a full-scale offensive for ozoner dates as soon as the weather warms up next year.

RKO has succeeded in getting only slightly over 3,000 contracts on "Stromboli," and expects few more from indoor theatres. Since the distrib has racked up as high as 16,000 contracts on a film ("She Wore a Yellow Ribbon"), exhib resistance to the Bergman-starrer is evident. Film has grossed about $600,000 to date, which promises a considerable loss for RKO.

According to reports from the field to sales chief Robert Mochrie, failure of "Stromboli" was due more to theatremen's refusal to book it than customer resistance. It has reportedly done moderately well in a large number of theatres, but exhibs were afraid of it because of the critical lambasting it took and the opprobrium which

(Continued on page 20)

David Loew Easing Out of Film Biz?

Film vet David L. Loew said in New York this week that he anticipated having no further active interest in the film industry. He's currently working, he said, on a project outside the industry.

Associated with him in the new venture is Carl Leserman, with whom he was partnered, along with Walter E. Heller & Co. of Chicago, in the financing of two films for United Artists release.

Loew declared the time unpropitious for going into any further film financing. He still retains his interest in the Enterprise unit, which is now being liquidated.

Giudice Due in Friday With 2 Italian Films

Filippo Del Giudice, former head of J. Arthur Rank's Two Cities Films, is scheduled to arrive in New York Friday (20), accompanied by Rene Clair, French film director, and Salvo D'Angelo, prez of Universalia Films of Italy.

Del Giudice is bringing prints of two Universalia films with him. They are "The First Communion," and Clair's "Beauty of the Devil." Del Giudice holds the American distribution rights to both pix.

20th Abandons Plan for Skedded Shows on 'Eve'

Twentieth-Fox, after a four-day trial of its "All About Eve" scheduled performances policy at the Broadway Roxy, decided yesterday (Tues.) to abandon the plan. While the Roxy will probably gross a big $91,000 on the initial week ending tomorrow (Thur.), a combination of favorable word-of-mouth and unanimous rave reviews indicated the figure would have gone much higher had "Eve" been playing on a straight exhibition policy.

Another factor leading to 20th's decision to give up on the skedded performance setup was the number of demands from circuits and individual exhibitors in various parts of the country that they be assured they could play "Eve" any way they saw fit. While 20th, because of the anti-trust provisos, has not been able to insert more than a request" clause in its contracts that exhibs playing "Eve" follow the skedded performance plan, these theatre operators wanted a definite okay that they could play the picture on a standard exhibition basis. Balaban & Katz circuit in Chicago, moreover, had decided by Monday (16) against the special policy, just before its tub-thumpoing campaign was scheduled to tee off for the opening Nov. 2 at the State-Lake theatre.

RKO circuit also objected to the

(Continued on page 16)

FILM WORKERS MERGE WITH INDIE FOOD UNION

Major company publicists and homeoffice employees last week found themselves in the organized company of food and tobacco workers. New association came when the United Office and Professional Workers of America, of which the Screen Employees Guild is a part, became affiliated with the Distributor, Processing and Office Workers of America. Latter organization claims a membership of 45,000 persons in New York City alone.

In the new shuffle, Jack Ryan left the employ of SEG, where he had been serving as business representative. Sig Matles continues as SEG president.

Newsreel Cos. in Joint Coverage of Truman-Mac

Joint coverage of big news events, especially when large expense is involved, was employed again by the newsreel companies on President Truman's trip to Wake Island for his conference with General Douglas MacArthur. TV news outfits, which also did similar coverage, went it alone, Telenews sending its crew and NBC employing its own men.

The five newsreels sent a single crew.

BIGGEST MID-OCT. SINCE WAR'S END

Hollywood, Oct. 17.

More concentrated use of contract personnnel, permitting reduced overhead on individual pictures, has given Hollywood its greatest mid-October production splurge since the end of the war. Total of 53 pictures are in production today (17), topping by six the previous mid-October high of 47 set in 1946. At least 10 more films are scheduled to go before the cameras by the end of the month as studios head for a high level of production which is expected to be maintained for some time.

Mid-October marks in other postwar years were 45 in 1945, 47 in 1946, 44 in 1947, 37 in 1948, and 41 in 1949. Busiest studio in town is 20th-Fox, with 10 films on th list. Next heaviest activity is in the ranks of the independents with eight pictures shooting. Warners and Metro each have six pictures shooting, Columbia and U-I have five each, and Republic and RKO have four apiece, Paramount and Monogram each list a pair and Lippert has one before the cameras.

Increased activity is attributed to the desire by studios to keep contract personnel working steadily. Talent formerly used on only two or three pictures a year now is employed on four or five—or more. As a result, producers have discovered that they can turn out more films per year, at a lowered cost per film. Trend has been growing steadily since it developed over a year ago and is now regarded as common practice, particularly among the majors.

Increase in production has been matched by a general employment increase around town.

Joe Schenck Sits In On UA Theatres In Refinancing Talks

Joseph M. Schenck, who resigned recently as prexy of the United Artists Theatre Circuit and trusteed his stock, is nevertheless playing an important advisory role this week in discussions on refinancing of the chain's debt structure. Schenck, 20th-Fox studio exec, arrived in New York from the Coast last week and will remain for a few more days.

UATC recently took over Mike Naify's Golden State chain in Cali-

(Continued on page 54)

3-Way Development in Colored Pix, With 20th-Fox and Eastman Partnered; Opens Way for H'wood's All-Tinters

Three-way development in the color motion picture field that will vastly improve the film industry's competitive position in regard to TV is expected to be announced shortly. It will permit the production of films in color at little more than the present cost of black-and-white, opening the way for Hollywood to turn out virtually its entire product in tints.

Project is a joint venture of 20th-Fox, Eastman Kodak and the Keller-Dorian Colorfilm Corp., of which George J. Schaefer is a controlling stockholder and board chairman. The $300,000,000 anti-trust suit brought by Keller-Dorian against Eastman and Technicolor two years ago is in process of settlement and Eastman will turn out rawstock for the production of color films under the K-D single-strip lenticular process.

20th-Fox's research department has played an important role with Eastman and K-D in ironing out kinks in the process. Even more important, 20th prexy Spyros Skouras and exec v.p. William Michel were instrumental in arranging peaceful settlement of K-D's tre-

(Continued on page 18)

British Censor's First U.S. Trip; Hollywood O.O.

W. T. L. Watkins, general secretary of the British Board of Film Censors, arrived in N. Y. from London last Saturday (15) and left immediately for the Coast. It's his first U. S. trip and under auspices of the Motion Picture Assn. of America.

Although concerned with U. S. product, for the obvious reason of its extensive playing time in England, Watkins' Hollywood onceover represents his first visit at the studios.

Brandt Seeks To Insure Financing Of Hughes Deal

Harry Brandt's negotiations for purchase from Howard Hughes of control of the RKO theatre circuit were marking time this week as the Brandt syndicate made efforts to insure its financing. Deal has been stymied by Hughes' insistence that the entire purchase price of about $6,500,000, or clear evidence of it, be made available to him before he'll turn over the stock.

Brandt group has been balking at tieing up the large amount of coin until it has assurances from Hughes that he'll actually make the deal once the funds are in evidence. Result has been a hurdle that Brandt, Sam Dembow, Jr., his chief negotiator, and Milton C. Weisman, his attorney, have been attempting to clear away.

They hope to get the issue squared away in the next 48 hours. In that event, possibility is that Dembow will return to the Coast for further talks with Hughes and his advisers in an effort to sew up the deal.

If Dembow mission to the Coast is successful, he will be followed later by Brandt and Weisman for the signing.

YATES TO COAST AFTER 6-WEEK EUROPEAN O.O.

Herbert J. Yates, Republic president, will leave N. Y. tomorrow (Thurs.) by plane for a three-week Coast visit to catch up on studio matters.

Yates and William Saal, his executive assistant, returned last week after a six-week tour of England, the provinces, Ireland, Scotland, Norway and France. They studied conditions abroad and visited affiliated firms, including British Lion which distributes Republic product in Great Britain. Yates found biz "pretty good" and "like in America they buy the good ones and bypass the stinkers."

National Boxoffice Survey

Key City Business Spotty; 'Mister 880' Still Tops, 'Toast,' 'Mountain,' 'Walk' Next Strongest

Business at principal deluxers in key cities covered by VARIETY this session is extremely spotty. Where new strong fare is being launched, trade generally is satisfactory to big, but elsewhere boxoffice take is inclined to lag. Interest in TV, heavier federal taxes, higher prices for goods and upped cost of living all are contributing to offish tone in many spots.

"Mister 880" (20th), champ last week, again is leading the field this stanza, being okay to great in some 11 keys. Second place is being captured by "Toast of New Orleans" (M-G), with many satisfactory sessions and some big to smash. "Rocky Mountain" (WB), although inclined to be somewhat uneven, is racking up enough coin to finish third.

"Walk Softly, Stranger" (RKO), just starting out, is taking fourth money. "Union Station" (Par) is winding up fifth while "Copper Canyon, another Paramount pic, is finishing sixth. "No Way Out" (20th) and "Three Secrets" (WB) round out the Big Eight list.

Runnerup pix are "Devil's Doorway" (M-G) "Right Cross" (M-G), "Destination Moon" (EL) and "Edge of Doom" (RKO) in that order.

"All About Eve" (20th) shapes up as one of outstanding new films, based on high crix appraisal in N. Y., and big trade done despite use of scheduled-performance policy at Roxy. "Dark City" (Par), which opens at N. Y. Paramount today, is great in Philly. "Tripoli" (Par) also is doing nicely in Philly and good in Cincy. "Woman on Run" (U) looms fine on teeoff in Boston. "Two Flags West" (20th) shapes up solidly on N. Y. opening.

Indicative of the juggling of bookings is revealed by some 45 different films currently playing key cities.

"Destination Moon" (EL), on some added playdates, is big to smash currently. "Sunset Boulevard" (Par) looms fast in Chi. "State Secret" (Col) is holding very strongly in second N. Y. week.

"Sleeping City" (U) is doing okay in Pitt and Philly. "The Outlaw" (RKO) is sock in Toronto. "Fancy Pants" (Par), nice in L. A., looks big in Montreal.

"Glass Menagerie" (WB) teed off fine in Toronto and continues stout in third Music Hall round. "Desert Hawk" (U), okay in Cincy, shapes smash in Montreal.

"Surrender" (Rep) is doing nicely in Buffalo. "Speedway" (M-G) looms fine in second Indianapolis stanza.

(Complete Boxoffice Reports on Pages 8-9)

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Hollywood as 'Dream Factory' Just Nightmare to Femme Anthropologist

By HERB GOLDEN

The film industry has its exploitation type pix and the publishing industry obviously has its exploitation type books. That seems to be the most logical explanation for Dr. Hortense Powdermaker's "Hollywood, The Dream Factory," which was published this week by Little, Brown (342 p., $3.50).

Dr. Powdermaker is an associate professor of anthropology at Queens College, a school for girls in Charlotte, N. C. Her pervious claim to fame is that she spent a year in a thatched hut on a South Pacific island studying the culture of the Melanesians. About this she wrote a book, "Life in Lesu," published in 1933.

That provides the "gimmick" for the new book, which is subbilled "An Anthropologist Looks at the Movie-Makers." Suggestion obviously is that the cultures of Melanesia and Celluloidia bear some affinity which justifies comparison. They probably do—in lots of ways that would be good for yocks in the hands of a light-fingered satirist. Dr. Powdermaker drags her anthropology in by the scruff whenever she thinks of it, but it does nothing to relieve an otherwise dull and tedious tome.

Viking Fund Sponsors

The lady doctor went to Hollywood on a grant from the Viking Fund, a trust established by international cartelist Axel Wenner-Gren in 1941. She spent from July, 1946, to August, 1947, on her study. In 13 months she appears to have picked up little more than anti-Hollywood, anti-Production Code arguments, rumored incidentia on sex habits of pretty young hopefuls and some terrible tales of front-office pressure on filmmakers to produce pictures that make money. Most of it could have been put together by any hep Hollywood correspondent in two weeks.

Dr. Powdermaker obviously did not go to the Coast as an objective scientist. She appears to have had some pretty definite ideas about the film colony and its mores, and she has found what she undoubtedly feels is evidence for justification of her opinions.

Variety As Source

Much of her material is culled from the pages of VARIETY. Of VARIETY, Dr. Powdermaker says in her introduction: "During the year in Hollywood, I read most all of the tradepapers. But long before that, I had become acquainted with the weekly VARIETY, which was the most important single source of printed information. Its frank, detailed news was and continues to be an invaluable source of data."

Naive

Unfortunately, Dr. Powdermaker has scooped up quantities of isolated data without appreciation of its significance or the background to place it in its larger context. Sometimes she gets to the downright silly. For instance, after coming to the conclusion that bedroom

(Continued on page 18)

Jolson Getting Fee Plus 50% Split For Wald-Krasna 'Stars'

Hollywood, Oct. 17.

Al Jolson is reported drawing 50% of the profits, plus a cash fee, for starring in "Stars and Stripes Forever," forthcoming Technicolor tunefilm to be produced by the Wald-Krasna unit for RKO release. Understood W-K and RKO, sharing equally in the profits of the picture, are giving equal parts of their shares to get Jolson.

This will be Jolson's first screen appearance since he did a specialty for "Rhapsody in Blue" at Warners in 1945. Since that time, however, he has dubbed in vocal numbers for "The Jolson Story" and "Jolson Sings Again" at Columbia.

Wald-Krasna are pitching a deal to Ginger Rogers and Fred Astaire for a re-teaming in a dancing picture. Producers already have the property and are now awaiting Miss Rogers' return from N. Y. later in the week.

Astaire-Rogers pix were among RKO top grossers when they were paired at Gower street lot years ago.

Treasury Enlists Pix Industry in Bond Drive

Treasury Department is enlisting the support of the film industry in inaugurating a U. S. Savings Bond drive early in November. Treasury Secretary Snyder has contacted Sam Pinanski, Boston circuit operator and head of Theatre Owners of America, with the view to lining up the trade's cooperation.

Pinanski, who was the key industry representative in the recent Independence Bond Drive, now is forming a committee to work with him in the new campaign.

ELC's $450,000 On FC Product In 1st 2 Months

Although formal answers to the $526,000 suit brought by Film Classics creditor assignee Irving Kaufman against Eagle Lion Classics are not expected to be filed in N. Y. supreme court until tomorrow (Thursday), the action, in effect, was answered last week by an affidavit submitted by ELC treasurer David Melamed. Disclosing that ELC has collected close to $450,000 in rentals on FC product from June 12 to Aug. 5, the Melamed papers maintain that FC is not entitled to either distribution fees or producers' shares on the 450G rental income.

Melamed's affidavit accompanied a supreme court motion made Friday (13) by ELC attorney Robert L. Augenblick making Discovery Pictures, Discovery Pictures Corp., Associated Artists Productions Hecuba Holding Corp., Albert J. Cohen Productions and the Chemical Bank & Trust Co., co-defendants in Kaufman's suit. Augenblick's legal maneuver sought to place $10,992 to the credit of four of the above firms as producers' shares due them.

ELC motion also asked the court that it be discharged from liability insofar as the $10,992 is concerned. Of this amount, $6,000 is due Hecuba; $141 goes to Discovery; $433 to Associated Artists and $3,921 to Cohen. Each producer claims that provisions of individual distribution agreements with the defunct FC guarantee them a collection priority on their share of gross rentals.

ELC, according to Melamed's affidavit, admits its indebtedness on all producers' shares collected by it. But the company, the papers add, is entitled to all distribution coin received on FC product during the period in question. Document also took note of the conflicting claims of various producers as well as the Chemical Bank, which contends it has first crack on earnings of several films financed by it.

Original FC-Kaufman action charged that between June 9 and Aug. 10 ELC collected $122,917 which rightfully is for the benefit of FC. Second cause of action involves a claim for $4,382 worth of office equipment for which the plaintiff allegedly was never reimbursed. Lastly, the suit seeks recovery of $400,000 in gross rentals on films belonging to FC or in which FC had a financial interest.

Screen 2 UN Films

Two films produced by the United Nations Dept. of Public Information are being screened this week at the RCA Exhibition Hall in Radio City, N. Y. Admission is free at the screenings, which tie in with United Nations Week, Oct. 16-24.

First film is "Earthquake in Ecuador." Narrated by Sam Wanamaker, it's a documentary of the rehabilitation steps taken in Ecuador following the 1949 earthquake in that country. Second short, "Of Human Rights," dramatizes the universal declaration of human rights in terms of a smalltown incident.

Gary Cooper, Lippert Set Moderate-Budget Indie

Hollywood, Oct. 17.

Gary Cooper and Robert L. Lippert set up Mayflower Productions for making a series of moderate-budget films in which Cooper will concentrate on production end and will not appear. They'll be released through Lippert Pictures. Each is half-partner in Mayflower, which has already set a pair of westerns for production.

The number of films on slate will depend upon reception to the first, which rolls in five or six weeks.

Pix Still Cool To Hemingway Book

Although Ernest Hemingway's "Across the River and Into the Trees" continues to top the best-seller list, it still has steamed up no bidding from film studios for screen rights. While it has generally been expected that there would eventually be a Hollywood sale, there's no sign of active interest at the moment from either majors or independents.

No price tag has been set, but studios fear a fee that would be prohibitive. Actually, according to Alfred Rice, the author's attorney, he is more interested in terms of a deal which would permit Hemingway to keep a maximum amount of coin after taxes than in the actual price.

Hemingway, incidentally, has been kept from working on his new novel by the pain resulting from a recent leg injury. He is at his home in Cuba. He hurt the leg when he fell on a boat. Blood clot developed, which Hemingway reported "We now have licked."

Meantime, Metro is reportedly interested in another new novel, "Jubel's Children," by Leonard Kaufman. Twentieth-Fox was interested but has bowed out. It's the story of an old man whose children don't want to board him until they discover he's worth considerable coin. Then he visits all of them in turn for three months to test them.

Book was published by Random House and has been selected for Doubleday Dollar Book Club issuance in March. Kaufman's previous novel, "Tender Mercy," is held for pix by Charles Feldman.

CARNEGIE HALL ART THEATRE FALLS THRU

Ilya Lopert, prez of Lopert Films, has given up the idea of carving a new art theatre out of the basement of Carnegie Hall, N. Y. Negotiations and plans for the project were well under way early this year.

Lopert, whose associates include Robert W. Dowling, prez of City Investing Co., and New York realty tycoon Robert W. Goelet, Sr., is now hunting for a site farther east on 57th street, or the vicinity, than the Seventh avenue location of Carnegie Hall. Plan is either to build or to remodel some present structure if a satisfactory site can be found.

Thinking of the Lopert group is in line with that of most art house operators that the hottest spot for art b.o. is Manhattan's 57th street east side. Top biz done by Rugoff & Becker's Sutton in that area during the past few years has greatly colored their thinking.

Lopert group takes over management and half-interest in the lease on the Bijou in the Broadway sector from City Investing when "Cyrano" goes into the house Nov. 16. House will be kept on two-a-day policy that has prevailed during the current two-year-old run of "Red Shoes." Sir Alexander Korda's "Tales of Hoffman," combining music and ballet, will follow "Cyrano." The two of them, it is hoped, will take care of bookings for several years.

Arent Heads Laurel

John Arent, former production supervisor and veepee of Laurel Films, was named prexy of the firm this week.

Arent will serve as executive producer. He joined Laurel three years ago as treasurer.

New Batch of Foreign Pix Set For U.S. Gives Art Houses Enough Product

Possibility of a product shortage for art houses in the U. S. appears remote on the basis of a flock of new imports disclosed by foreign film distributors in New York last week. A number of Italian pix are scheduled to come from Scalera Film Distributing Corp., newly launched by Pietro Bullio and Ralph B. Serpe, prez and veepee of Italy's Scalera Studios, and the Danches Bros., Hollywood indie producers.

SFDC will handle films turned out by the parent Scalera firm in Italy. First on the company's release slate is "The Mulatto." Subsequent features are to include "Carmen," "Tosca," "S.O.S. Submarine," "La Boheme" and "Shadow of Eagle." Lux Film Distributing Corp. is also unveiling two fresh Italian imports next week. They are "Flesh Will Surrender" and "Bullet for Stefano." Both open at the City theatre, N. Y., Oct. 25.

Robert J. Flaherty, noted documentary producer-director, is currently editing "St. Matthew Passion" for Academy Productions. Lensed and recorded in Vienna, the film features the Vienna Philharmonic Orchestra which plays the Bach score. Academy, incidentally, secured the U. S. distribution rights through assistance of the Foreign Films Advisory Unit of the Motion Picture Assn. of America.

In a deal recently set by Brandon Films, Inc., Swedish product of Scandia Pictures Co. will be distributed in the U. S. by Brandon. Slated for release on Nov. 1 are "The Children," based on the novel by Laura Fitinghoff, and "Road to Heaven" (Himalspet). Transaction was closed by Thomas J. Brandon and Ernest Mattson, who repped Scandia.

600G Windsor Suit Opens in Baltimore

Baltimore, Oct. 17.

The $600,000 treble damage suit brought by the Windsor Theatre in 1948 against the Hilton and Walbrook theatres has opened in Federal district court before Judge Calvin Chesnut and is expected to last through this week.

The Windsor action originally included the eight major distributors but these companies settled with the Indie theatre in Washington last spring by agreeing to give the Windsor a fair share of their product. The distributors agreed to an injunction and so escaped suit for money damages.

Windsor is represented in court by Harold Schilz, D. C. attorney, and Paul Due, of Baltimore, while Walbrook and Hilton are defended by Robert Sher, of Washington. Both Sher and Schilz are former attorneys in the U. S. Justice Department Anti-Trust Division.

Split Col Board Cues 25c Divvy In Policy Switch

Decision by Columbia to hand its stockholders an extra 25c cash dividend came only after a lively discussion by the company's board of directors in Chicago last week. Prexy Harry Cohn went east from the studio to Chi for the session, where previous Col policy of issuing extra dividends in stock was called "meaningless" and reversed.

Part of the directorate favored handing out the extra cash in addition to a regular 50c yearly dividend as warranted by Col's earning record for the year ending last July 1. Company earned $2.58 per share on its common.

Another segment of the board favored husbanding the cash—which would amount to about $165,000 on the 654,000 shares outstanding—against future contingencies. Some of these directors, it is understood, advocated investment of part of Col's $6,000,000 cash reserve in television and other industries as a hedge against future deflation of film earnings. It was held that this might be more advantageous to Col stockholders than the relatively minor 25c per share, part of which would go in taxes.

Col paid 50c per share on the common last year and $1 during each of the three previous years. Its highest dividend was $1.50, in 1937. Many times in the past—the latest was 1947 and 1948—it gave extra dividends in stock. These generally amounted to 2½ shares

(Continued on page 16)

Europe to N. Y.

Irving Asher
Rene Clair
Salvo D'Angelo
Filippo del Giudice
Toby Howland
Eustace Holy
Renee Jeanmaire
Angela Lansbury
Christopher Lynch
Vanya Manley
Erica Morini
Harry Morris
Milton R. Rackmil
Sy Rady
Norton V. Ritchey
George J. Schaefer
St. John Terrell

N. Y. to L. A.

Martin Broones
Howard Dietz
Mel Ferrer
John Garfield
Edmund Goulding
Van Heflin
Ben Henry
Edward Heyman
Dr. Harry Martin
Agnes Moorehead
Mary Pickford
Henry Rogers
Milt Samuel
Joseph M. Schenck
Roger L. Stevens
W. T. L. Watkins
Herbert J. Yates

20th-Fox Mans Concert Films for Art Houses; Artist Series Planned

Twentieth-Fox plans to channel its upcoming series of concert films into specialty and art houses for single-feature engagements, where it will seek top terms for them. Pictures will then be put into general release, where they may run on double bills. Even in general situations, however, 20th hopes to get the same terms it gets from its usual "A" features.

With several of the original series now in the can and awaiting release, 20th this week began lay-

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L. A. to N. Y.

Judith Anderson
Lauren Bacall
Maurice Binder
Al Bloomingdale
Humphrey Bogart
Johnny Burke
Ludwig Donath
Morton Downey
Margaret Ettinger
Joan Fontaine
Bill Guthrie
Cedric Hardwicke
Gabby Hayes
Paul Henreid
Karl Herzog
Joseph Kane
Evelyn Keyes
Perry Lieber
Dick Pitts
Rudolph Polk
Vincent Price
Claude Rains
Vera Ralston
Frank Rosenberg
Robert J. Rubin
Zachary Scott
Lionel Shapiro
Phil Silvers
George Simon
Jule Styne
Lewis Titterton
Terry Turner
Marta Toren
Jimmy Van Heusen

N. Y. to Europe

Montgomery Clift
Claudette Colbert
Irene Dunne
Michelle Farmer
Libby Holman
Frederick Lonsdale
Steve Miller
Gabriel Pascal
Phil Reisman
Dr. Artur Rodzinski
Lew Schreiber
Arthur Sircom
Gloria Swanson
Jack Wrather

BIDDING SUB AS EXHIB HEADACHE

COMPO, TOA Execs in Understanding, But Problems Loom on Local Levels

Despite the amiable session in New York two weeks ago of execs of the Council of Motion Picture Organizations and Theatre Owners of America, neither group fully feels that the problem of their relationship has been settled. While there's understanding and sympathy between COMPO and TOA at top echelon levels, lack of full cooperation by some TOA constituent groups in various parts of the country is already being felt.

Toppers of the exhib organization frankly admit that they expect the difficulties of getting local TOA organizations to work with COMPO committees in their areas —and, even more important, to kick in with coin to support the all-industry public relations body —will increase as time goes on. They lay the basic cause to lack of proper geographic representation of local exhib groups on COMPO's exec board.

Founders of the exhib organization admit that they struggled with the very same problem in setting up TOA itself. First two years, it is said, saw a constant battle to gain cooperation from various constituent groups. Solution finally came in greatly enlarging the board to give geographic representation to every part of the country.

Thus, TOA execs are privately suggesting the same for COMPO. As a matter of fact, it is reported that some effort has been made to give TOA and Allied, the two major exhib organizations in COMPO, four more members each on the exec board. So far, however, this has failed to work out. Each of COMPO's 10 constituent groups has two members on the board. That includes two local New York exhib organizations, which is a source of burn to some big and powerful TOA units.

Actually, some TOA toppers with the best interests of COMPO at heart are suggesting that the

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WALLIS PROFITS FROM SCOTT PA. PUBLICITY

Hal Wallis is profiting considerably from bookings in Pennsylvania on the Lizabeth Scott-starrer, "Dark City," despite his recent battle with exhib Jay Emanuel over last-minute withdrawal of Miss Scott from a "Pennsylvania Week" tour. Paramount, which distributes the Wallis product, put on a drive for the pic as soon as word went out that the star would tour the state.

As a result, some 87 bookings were obtained in Pennsylvania, plus 40 in territories in neighboring states, which is understood to be a single-week record for Par. By the time Miss Scott's withdrawal was announced, it was too late to shift dates. Thus there are few engagements this week for "Wyoming Mail," Universal pic starring Alexis Smith, who subbed for Miss Scott on the "Pennsy Week" train. Emanuel, however, did manage to book the film in his houses in Harrisburg and Reading.

Aboaf, Baronat Also On U's S. American Tour

Americo Aboaf, recently appointed vicepresident of Universal's foreign department, and Fortunat Baronat, department's ad-pub head, will accompany U president Nate J. Blumberg and Al Daff, head of foreign operations, in their tour of South America next month. Group will leave N. Y. on Nov. 11 for Rio de Janeiro.

John Davis, managing director of the J Arthur Rank organization, will arrive in N. Y. on Nov. 6 from his London headquarters to join the group. S. A. trip is said to be part of Blumberg's plan to make regular visits to firm's global branches to discuss sales and showmanship. He visited England and France last summer.

Lieber's Bally Trek East

Perry Lieber, RKO studio publicity director, arrived in N. Y. yesterday (Tues.) to sit in with Rutgers Nielson, eastern publicity manager, and S. Barret McCormick, advertising chief, on campaigns for upcoming product. Lieber makes the trek east every three months, eliminating need for McCormick, Nielson and latter's staff to travel to the studios to coordinate promotion programs.

Terry Turner, company's exploitation head, also pulled into N. Y. yesterday and went to his home immediately to complete recuperation from a nose hemorrhage which had him hospitalized during a recent L. A. visit.

Slow Dough Flow Into COMPO Keys Emergency Meets

Impracticability of present billing procedures for the 1/10th of 1% dues assessment for the Council of Motion Picture Organizations is a prime problem up for discussion at the forthcoming executive committee meeting. Session of the 20-man COMPO steering body has been called by prexy Ned E. Depinet for Nov. 16 and 17 in New York.

Billing problem came up with the issuance Sept. 15 of the initial assessments. It was soon discovered that some of the bills issued by distribs to exhibs were for such amounts as 5c. or 7c. Cost of the accounting and letter-writing was far beyond the amount collectible.

As a result, the board will be asked to revise the monthly collection system, perhaps instituting a quarterly or semi-annual billing period in the case of small houses.

Distribs have collected some coin as a result of the billings from Sept. 1, when COMPO officially became operative, but none has actually been turned over to

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Magnani Set to Star In Italo Techni Film

Rome, Oct. 3.

Panaria Films of Rome and Britisil Technicolor of London will jointly produce a film starring Italy's Anna Magnani. Cost of film will be carried by Technicolor (represented by Kay Harrison), one half; Panaria Films, one fourth, and an Italian bank, the other fourth. The latter will furnish cash while the others will put up some money and their services. The pic will be made here at Cine-Citta Studios, with the Technicolor film to be flown to the laboratories in England for developing since there are no such laboratories in Italy.

Yarn has been adapted from a one-act play of the 18th Century French playwright, Prosper Merimee, with screenplay to be done by Renzo Avanzo, Antonio Pietrangeli, Pierro Tellini, and Cecchi D'Amico. Tentative title is "General Sacramento's Carriage."

Panaria hopes to get started by Dec. 1, with the film to be directed by Luchino Visconti.

'Shoes' in N.Y. Shift

"Red Shoes," now in its 104th week at N. Y. Bijou, will move to the Victoria, another City Investing house, for popular-price run after "State Secret" finishes its engagement at the latter spot.

"Shoes" will be supplanted at Bijou by "Cyrano de Bergerac" on Nov. 16, playing on reserved-seat, upped scale policy like current film.

NO SOLUTION FOR THEATREMEN

Problem of finding a substitute for competitive bidding, or somehow eliminating the shortcomings and irritants of the licensing system, has been placed squarely in the laps of exhibitors, and they don't have the solution. Meanwhile, the selling procedure is a continually intensifying headache for hundreds of theatremen, some of whom say they actually would prefer to sell a theatre to a competitor rather than continue with the injustices which they claim bidding entails.

The subject was spotlighted at the recent convention of Allied States in Pittsburgh and will occupy a prominent spot on the agenda for the Theatre Owners of America conclave in Houston Oct. 30-Nov. 2, but to date there has been no definitive action in the way of finding the right answers. Attitude of M-G sales chieftain William F. Rodgers, which he expressed at the Allied session, and which is typical of a majority of the distribs, was that he would regard with an open mind any substitute for the competitive selling. Rodgers called upon the theatre men for suggestions but latter were silent. He said in N. Y. last Friday (13) he has yet to hear from any exhibs who have any proposed substitute which would comply with court decrees. Avowed reasoning of the film companies, of course, is that bids represent the only means of averting legal entanglements in problem situations.

One Last Effort

One prominent operator of a circuit in the midwest stated in N. Y. he will make one last effort to get together with his rival on a product split and if the latter refuses to cooperate he will dispose of the

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Brit. Film Council Vs. Govt. Report

London, Oct. 17.

Cinematograph Films Council yesterday (Tuesday) took a dim view of the government-sponsored Plant Report, which last year probed the distribution and exhibition branches of the British film industry. Composed of some 20 members who represent all phases of the industry, the panel made recommendations to Board of Trade prez Harold Wilson which were mainly of a negative character.

Council opposes the introduction of competitive bidding and a breakup of monopoly in theatre situations, but advocates a revision of the London release system. This method grooves all films into prerelease bookings in three London areas following firstrun preems in the West End. After three weeks in London, product then moves into general distribution throughout the rest of the country.

Plant Committee's outright rejection of divorcement is supported by the Council, but it turns down a proposal for an independent arbitration tribunal, claiming that sufficient machinery already exists to handle cases of unfilled quotas and other grievances. When handed down in 1949, the Plant Report held that divorcement of the major British circuits from their producer-owners would offer no solution to getting the industry back on its feet.

Although the Council is firmly opposed to the Plant Report's findings, a minority report submitted by George Elvin, executive secretary of the Assn. of Cine & Allied Technicians, urges increased government participation in industry affairs. Elvin document repeats ACAT's much-publicized formula for industry ills. These include requisitioning idle studio space, establishment of state distribution, creation of a fourth major circuit and a return to a higher quota.

McNutt Reported Issuing Ultimatum To Pickford, Chaplin on UA Situation

Hints were heard this week of another deadline in the critical affairs of United Artists, It was reported authoritatively that board chairman Paul V. McNutt had given an ultimatum that owners Charles Chaplin and Mary Pickford come to agreement with each other and with him by next Wednesday (25) if they desire him to continue efforts to resuscitate the company.

McNutt, it was authoritatively stated, has available coin for both operation and production financing, but is unwilling to advance it on terms of the option on the company he now holds. His option on the Pickford-Chaplin stock is at $5,400,000. He has concluded as a result of audits since the deal was made last July that the shares are not worth that much and he will not go ahead unless there is a substantial downward revision of the figure.

He is reported to have tried to make that clear in the one short meeting he held with Chaplin and Miss Pickford in New York a month ago. Chaplin is reported to have shown no interest, remarking: "You made a deal, now perform."

Since then McNutt has been in repeated powwows with Miss Pickford and laid down the ultimatum to her that a downward revision must be made or he would drop his option—which has until Dec. 31, 1951, to run—and the owners could flounder for other money if they desired to keep UA operative.

Miss Pickford returned to the Coast from New York over the weekend, reportedly to attempt to arrange a confab with Chaplin.

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U Eyes 'Norway' Pic

Universal finally is considering production of "Song of Norway," which Edwin Lester produced on Broadway and in London with marked success in 1945. Film firm acquired the screen rights a few years ago and did some background shooting in Norway in color, but never followed through with the production.

U toppers are now discussing filmization of the play in England in association with J. Arthur Rank.

'Last Nail' Seals Distrib Fate In High Court Nix

U. S. Supreme Court's final "no" to the remaining defendants in the industry anti-trust suit came as a "disappointment but not a surprise" to many film company lawyers. There always had been some hope that the highest tribunal might reverse itself, the attorneys said, but it was admitted the likelihood of such a move wasn't too strong. Decision simply means the "last nail in the coffin," one legalite said.

The Supreme Court's decision last Monday (16), denying for the second and final time a hearing on the appeals petitions of the Department of Justice, Warner Bros., 20th-Fox and Loew's, left only one of the four parties—Loew's — in a position where it must map new strategy. WB and 20th, it was stated yesterday, will continue efforts to work out a consent decree with the Department. High Court's refusal to act was a matter of little importance to the Government. Fact is that the plaintiff actually would not have filed an appeal from the three-year divorcement order of the statutory court in N. Y. if the defendants also refrained from doing so.

New course of action by Loew's has been awaiting the new verdict. The negative decision sent attor-

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Italo Film Buyer Sues Leo Cohen for $10,000

Angelo De Vito, a film buyer for several Italian distribution companies, last week secured a warrant of attachment in Brooklyn supreme court against Leo Cohen, a foreign film distributor. During the preceding week, De Vito brought a $10,000 suit against the distrib claiming that the defendant concealed rental income on the Italian pic, "Non Ti Scordar Di Me" (Forget Me Not).

Asserting that he entered into an agreement with Cohen in February, 1949, whereby the latter would distribute the film in the U. S., De Vito charges that from May, 1949, he never received statements as to the pic's earnings. Plaintiff acquired American distribution rights to the 13-year-old feature from Otto Marbach. Originally it was released in the U. S. by the defunct Grand National Pictures. Cohen is now in Europe.

Pitts Back From H'wood

Richard Pitts, editorial director for the Council of Motion Picture Organizations, returned to New York yesterday (Tuesday) from the Coast. He'll take up headquarters in the east to prepare favorable material on the industry which will be planted by COMPO.

Pitts, former Charlotte, N. C., newspaperman, was in Hollywood about three weeks gathering his material.

DIPSON SQUELCHED ON BUFFALO CLEARANCE

Buffalo, Oct. 17.

Dipson Theatres, Inc., bid for clearance reduction via court action was squelched in state supreme court here when Judge Alger Williams on Friday (13) threw out of court case brought by Dipson's new Abbott, southside nabe theatre prior to opening.

Dipson claimed refusal of distributors to offer him a run immediately following Paramount's 2,100-seat Seneca was result of illegal combination in violation of state Donnelly anti-trust act. Distribs showed some had offered Abbott competitive bidding with Seneca, others four days after and others seven days. Judge Williams at the close of plaintiff's case held Dipson had failed to prove a case and that there was no evidence of monopoly, illegal combination or restraint of trade.

Ruling is considered important by distribs because judgment for plaintiff might have opened door to scores of dissatisfied exhibitors seeking improvement on clearances and runs.

Dorothy Gish Stars In de Rochemont Pic

Dorothy Gish has been inked by Louis de Rochemont for the lead in "The Whistle at Eaton Falls," indie production which he sent before the cameras at Portsmouth, N. H., this week. Pic, to be released by Columbia under a new deal with that company, is De Rochemont's first since "Lost Boundaries."

Based on actual incidents, entire film will be lensed in Portsmouth and vicinity. Script by Lemist Esler and Virginia Shaler concerns a young idealist who dedicates himself to preventing Eaton Falls from becoming a ghost town by the removal of its only industry.

Aside from Miss Gish, cast will be made up mostly of local people. Robert Siodmak is directing. Borden Mace is associate producer and Thomas Whitesell unit manager. Irving Drutman is handling unit publicity. Shooting is expected to be completed by first week of December.

Harvey

Hollywood, Oct. 13.

Universal release of John Beck production. Stars James Stewart; features Josephine Hull, Peggy Dow, Charles Drake, Cecil Kellaway, Jesse White, Victoria Horne, Wallace Ford. Directed by Henry Koster. Screenplay, Mary Chase and Oscar Brodney from the Mary Chase play; camera, William Daniels; editor, Ralph Dawson; music, Frank Skinner. Previewed Oct. 10, '50. Running time, 103 MINS.

Elwood P. Dowd	James Stewart
Veta Louise Simmons	Josephine Hull
Miss Kelly	Peggy Dow
Dr. Sanderson	Charles Drake
Dr. Chumley	Cecil Kellaway
Myrtle Mae	Victoria Horne
Wilson	Jesse White
Judge Gaffney	William Lynn
Lofgren	Wallace Ford
Mrs. Chumley	Nana Bryant
Mrs. Chauvenet	Grace Mills
Herman	Clem Bevans
Mrs. McGill	Ida Moore

"Harvey," Mary Chase's Pulitzer prize play, loses little of its whimsical comedy charm in the screen translation. The warmth and humor involved in this fable of an invisible, pixie rabbit, plus the already established entertainment reputation, would seem to guarantee good returns in the key situations. Elsewhere, grosses should be in proportion.

A number of factors combine to insure the film treatment. Mary Chase did the script in collaboration with Oscar Brodney. Three of the principals, James Stewart, Josephine Hull and Jesse White, were seasoned in the wacky characters by playing them on stage. And, not least, Henry Koster did the direction with a sympathetic approach that brings the fey humor to life. Also, and importantly, no single cast member steals all of the honors. All troupe together as an enormously effective whole.

The humor of the original was extremely fragile and the film adaptation has lost little of it by treating the mythical rabbit more as a literal entity than as a symbol of man's desire for escape. Such gags as doors opening for the invisible rabbit to pass through (the play broke down to that only once) are good for laughs.

The exploits of Elwood P. Dowd, a man who successfully escaped from trying reality when his six-foot rabbit pal came into his life, continually spring chuckles, often hilarity, as the footage unfolds. Stewart would seem the perfect casting for the character so well does he convey the idea that escape from life into a pleasant half-world existence has many points in its favor. Josephine Hull, the slightly balmy aunt who wants to have Elwood commited, is immense, socking the comedy for every bit of its worth.

Film gets off t. a happy start with Elwood venturing forth to his favorite bar to imbibe with the invisible Harvey and more visible barflies who put up with the rabbit because of free drinks. First sparkling bit of fun comes in the musicale the aunt is giving, hilariously broken up by Elwood's unexpected return, and her subsequent determination to have her nephew put away.

Elwood's visit to a private asylum has dire results for all concerned. The aunt is committed and when that error is rectified, Cecil Kellaway, the top medico, takes up the pursuit of Elwood, only to wind up a firm believer in Harvey and all he stands for. Realizing treatment may change Elwood back into a hard-headed business man, the aunt decides she prefers him pleasant, even with Harvey.

There are innumerable little scenes spotted by Koster's knowing direction to continually brighten the unfoldment. Some add a gentle touch of pathos to the humor, most effective in the overall entertainment. Elwood's alley explanation of how he first met Harvey is a solid scene among the many that spark the whimsy.

Producer John Beck sets the film up with a physical supervision that is just as strong as the casting. Among the players who shine can be counted Jesse White, the asylum attendant who becomes the willing romantic target of Victoria Horne, the frustrated daughter of Miss Hull. Peggy Dow, nurse, and Charles Drake, young psychiatrist, are effective in their roles and Wallace Ford spots his cab-driver sequence expertly. Others are equally good.

William Daniels' photography is excellent in catching the story's mood and moving it through the 103 minutes. The Frank Skinner score treats the fey quality just right. Other technical credits figure strongly in the production. *Brog.*

19 RKO SCRIBES BUSY

Hollywood, Oct. 17.

RKO has a total of 19 writers working on 15 scripts, indicating the busiest production activity on that lot since Howard Hughes took command.

Miniature Reviews

"Harvey" (U). Highly amusing screen adaptation of the hit play. Big for keys, good elsewhere.

"Last of the Buccaneers" (Color) (Col). Costume actioner as bill-topper for smaller situation or good supporter.

"Deported" (U). Good crime melodrama, filmed on Italian location. Average b.o.

"The Texan Meets Calamity Jane" (Col). Mild entry even for a low-budgeter.

"Bomba and the Hidden City" (Mono). Jungle pic should be safe bet to pad out a double bill in smaller general situations.

"Law of Panhandle" (Mono). Okay Johnny Mack Brown western.

"Woman in Question" (British) (GFD). British whodunit that peters out to be a mild murder meller; not so good for U. S.

Last of the Buccaneers

(ONE SONG)
(COLOR)

Hollywood, Oct. 13.

Columbia release of Sam Katzman production. Stars Paul Henreid; features Jack Oakie, Karin Booth, Mary Anderson, Edgar Barrier, John Dehner. Harry Cording, Eugene Borden. Directed by Lew Landers. Screenplay, Robert E. Kent; camera (Technicolor), Vincent Farrar; editor, Henry Batista. Previewed Oct. 2, '50. Running time, 78 MINS.

Joan Lafitte	Paul Henreid
Sergeant Deminick	Jack Oakie
Belle Summers	Karin Booth
Swallow	Mary Anderson
George Marcval	Edgar Barrier
Sergeant Beluche	John Dehner
Cragg Brown	Harry Cording
Captain Perez	Eugene Borden
Sauvinet	Jean Del Val
Governor Claiborne	Pierre Watkin
Paul DeLorie	Sumner Getchell
Jose Cabrillo	Paul Marion
Colonel Parnell	Rusty Westcoatt

Lafitte, the pirate who sailed the waters of the Gulf of Mexico, is back again with cutlass and cutthroats to add some swagger to "Last of the Buccaneers." It's a good program entry, capable of going top or bottom of the bill, according to the situation booking it, because of the color dressing and general production mounting.

Time of the action costumer is just after the British have been chased away from New Orleans with the aid of the buccaneer and his freebooters. When the governor of Louisiana fails to return his ships, Paul Henreid, as Lafitte, captures one and establishes himself and crew on the island of Galveston to prey on Spanish shipping. Merchants to whom Spanish goods are assigned scream but as long as Lafitte lays off American ships he is safe from government action.

Plot boils up towards its climax when one of Lafitte's pirate captains raids an American ship, Karin Booth, beloved of Lafitte, comes to the island to marry him, finds the American goods. Government forces are tipped off before Lafitte can clear himself and the island is raided, but the master buccaneer and his lady love escape to start life anew in other climes.

The Robert E. Kent story tosses in every standard action ingredient, including Indian fighting and the cavalry, and Lew Landers' direction does a lot with the familiar material. Mass clashes are excellent, and footage moves continually under his guidance. Casting is particularly good for the moderate budget, from Henreid in the title role through Jack Oakie and John Dehner as his chief henchmen; Miss Booth as the love interest and Mary Anderson as a femme freebooter with her eye on Lafitte. Principals and the others measure up to all demands.

Productionwise, budget coin has been spent smartly by Sam Katzman. Use of Technicolor for Vincent Farrar's lensing adds value, seascapes and land sequences come across for release intentions, and editing keeps footage to 78 minutes. There's a comedy tune tagged "Pirate from Kentucky" that Oakie does for a light sequence. *Brog.*

Deported

Hollywood, Oct. 16.

Universal release of Robert Buckner production. Stars Marta Toren, Jeff Chandler; features Claude Dauphin, Marina Berti. Directed by Robert Siodmak. Screenplay, Robert Buckner; from story by Lionel Shapiro; camera, William H. Daniels; editor, Ralph Dawson; music, Walter Scharf. Previewed Oct. 16, '50. Running time, 88 MINS.

Countess di Lorenzi	Marta Toren
Vic Smith	Jeff Chandler
Vito Bacelli	Claude Dauphin
Gina Carapia	Marina Berti
Bernardo Gervaso	Richard Rober
Armando Sparducci	Silvio Minciotti
Caleo Caruso	Carlo Rizzo
Gemma Sparducci	Mimi Aguglia
Father Cenaro	Adriano Ambrogi
Peppino Pampiglione	Michael Tor
Benamino Barda	Erminio Spalla
Donati	Dino Nardi
Aldo Brescia	Guido Celano
Postal Clerk	Tito Vuolo

Universal sent cast and cameras to Italy for on-the-spot filming of this melodrama about a stateside criminal deported to his native land. Plot doesn't deal specifically with any known deportee but it's out-of-the-crime headlines implications are obvious. It is well presented and can expect about average returns in most general situations.

The Lionel Shapiro story, scripted by Robert Buckner, who also produced, concerns an Italian-born gangster who is deported after serving a five-year term for stealing $100,000. Jeff Chandler plays the role and, although back in Italy, is still under police surveillance because the loot has never been recovered. Also watching is Chandler's former partner in crime, who wants his cut.

Chandler becomes idolized in his native village because of his kindly deeds as he plots to get the swag into Italy by romancing Marta Toren, widowed Italian countess who heads distribution of American foodstuffs to the poor. He has a New York pal spend the money for food to be sent to the village, planning to hijack the merchandise, peddle it in the black market and thus recover his coin. Scheme is progressing nicely until Chandler falls in love with Miss Toren. He confesses to her, tries to stop the hijacking but is caught by police. However, it is indicated authorities are sympathetic because of his obvious reformation and will let him off lightly.

Robert Siodmak carefully keeps the script playing at an interesting pace and, wherever possible, he injects an excellent feeling of suspense. Neither the direction nor the playing goes in for flamboyant histrionics. This handling, plus authenticity of the local color, gives a good air of reality to the footage.

Chandler and Miss Toren capably sell the star roles, the former with a brusk virility and Miss Toren with her considerable Nordic charm. With the exception of Richard Rober, the ex-partner, cast is made up of foreign players. Two of the many who sharpen their assignments are Marina Berti, femme who plays Rober's girlfriend, and Claude Dauphin, the intelligent Italian detective. Silvio Minciotti, as Chandler's uncle, and Carlo Rizzo, village blackmarket dealer, are among the others standing out.

Production values are excellently framed by the location lensing of William Daniels, plus special photography by David S. Horsley. Editing is crisp, reflected in the 88 minutes' running time. *Brog.*

The Texan Meets Calamity Jane

(COLOR)

Columbia release of Andre Lamb production. Directed and written by Lamb. Features Evelyn Ankers, James Ellison, Lee "Lasses" White. Camera (Cinecolor), Karl Struss; editor, George McGuire; music, Rudy de Saxe. Trade shown N. Y., Oct. 13, '50. Running time, 71 MINS.

Calamity Jane	Evelyn Ankers
Gordon Hastings	James Ellison
Colorado Charley	Lee "Lasses" White
Cecelia Mullen	Ruth Whitney
Matt Baker	Jack Ingram
Sheriff Atwood	Frank Pharr
Emmy Stokes	Sally Weidman
Herbert	Rudy de Saxe
Rollo	Ferrell Lester
Dave	Paul Barney
Nick	Ronald Marriott
Carlos	Walter Strand
Sam	Hugh Hooker
Shotgun Messenger	Bill Orisman
Elmer and the Horse	Lou W. Pierce
Henry the Whistler	Elmer Herzberg

"The Texan Meets Calamity Jane" should have trouble pleasing even the least demanding customers. Pic is generally bad in all respects, even for a low-budgeter.

Pic has Calamity Jane (Evelyn Ankers) faced with a dispossess from her legally operated gambling hall in South Dakota through the connivance of some crooked opposition. James Ellison, as a lawyer from Texas, helps the gal retain her operation. Poor dialog, stereotyped characters and a few badly staged fights, likewise for some gun duels, keep things at a dull pace.

Of the cast Miss Ankers, Ellison and Jack Ingram, as the No. 1 heavy, come off best. *Gros.*

Bomba and the Hidden City

Monogram release of Walter Mirisch production. Features Johnny Sheffield, Sue England. Directed by Ford Beebe. Screenplay, Carroll Young, based on characters created by Roy Rockwood in the "Bomba" books; camera, William Sickner; editor, Roy Livingston; music, Ozzie Caswell. At New York theatre, N. Y., dualer week of Oct. 10, '50. Running time, 71 MINS.

Bomba	Johnny Sheffield
Leah	Sue England
Hassan	Paul Guilfoyle
Dennis Johnson	Damian O'Flynn
Raschid	Leon Belasco
Abdullah	Charles La Torre
Hadji	Smoki Whitfield

A flimsy story with a jungle setting fails to give vent to any really exciting moments in this latest addition to the "Bomba" series. Entry follows a pat formula made familiar via the numerous Tarzan pictures. Heavy play is given to the jungle boy's tree-swinging, but there's little else, except for one unconvincing tussle with a supposedly untamed animal, to prove the youth's prowess at self-survival amid wild life. However, nature of pic, in addition to its various exploitation angles, should make it a safe bet to pad out a double bill in smaller general situations.

A tribal chieftain (Paul Guilfoyle), who gained his status via unscrupulous methods, serves as Bomba's (Johnny Sheffield) antagonist in this episode. After 71 minutes of running time, wherein Sheffield is knifed, imprisoned and whipped, Guilfoyle is brought to justice through the cunning of his adversary. A touch of femininity is brought into the proceedings via Bomba's aid to a gal (Sue England), who is the rightful heir to the throne, held unjustly by Guilfoyle. Latter murdered her parents to get into the driver's seat.

Acting by all members of the cast is average. Ford Beebe's direction could have been tighter, while camerawork by William Sickner is routine. *Gros.*

Law of the Panhandle

Hollywood, Oct. 13.

Monogram release of Jerry Thomas production. Stars Johnny Mack Brown; features Jane Adams, Riley Hill, Marshall Reed, Myron Healey. Directed by Lewis Collins. Screenplay, Joseph Poland; camera, Harry Neumann; editor, William Austin. Reviewed Oct. 13, '50. Running time, 55 MINS.

Johnny Mack	Johnny Mack Brown
Margie Kendal	Jane Adams
Tom Stocker	Riley Hill
Rance	Marshall Reed
Henry Faulkner	Myron Healey
Fred Kendal	Ted Adams
Judd	Lee Roberts
Ace Parker	Carol Henry
Ezra Miller	Milburn Morante
Luke Winslow	Kermit Maynard
Evans	Bob Duncan

Format of this latest Johnny Mack Brown entry from Monogram follows the usual pattern, which means it's okay oater material for the Saturday matinee trade. Action pace and production framing are suitable.

Brown, U. S. marshall, is called in by Riley Hill, sheriff, to aid in breaking up a gang of outlaws terrorizing ranchers. Direction by Lewis Collins starts the action early and keeps it going with chases, fisticuffs and gunplay, as Brown goes about his heroics in bringing to light the heavy who is masterminding the plot. Motivation for the skullduggery is fact the railroad is coming through and Myron Healey wants to acquire all of the land.

There's a tricky windup in the Joseph Poland script. As yarn reaches climax, Healey guns Brown down with six shots from his pistol. Next scene is Brown stopping Healey's flight, hero having taken the precaution to load the gun of the man he suspected with blanks.

Brown has nice support from Hill and Jane Adams, latter two spotting a light romance. Healey is particularly good as the chief heavy. Others are acceptable in standard characters. There's an okay technical dress to Jerry Thomas' production supervision for the light budget expenditure, including lensing and editing. *Brog.*

Woman in Question

(BRITISH)

London, Oct. 3.

GFD release of Anthony Asquith-Javelin Films production. Stars Jean Kent, Dirk Bogarde, John McCallum, Susan Shaw. Directed by Anthony Asquith. Screenplay, John Cresswell; camera, Desmond Dickinson; editor, John D. Guthridge. At Odeon, London. Running time, 88 MINS.

Astra	Jean Kent
Bob Baker	Dirk Bogarde
Catherine	Susan Shaw
Murray	John McCallum
Mrs. Finch	Hermione Baddeley
Mr. Pollard	Charles Victor
Superintendent Lodge	Duncan Macrae
Lana	Lana Morris
Chief Insp. Butler	Joe Linnane
Shirley	Vida Hope
Alfie Finch	Bobbie Scroggins

A whodunit with a different slant, "Woman in Question" showed promise in its early stages of being a bright, intelligent thriller. But the novelty of treatment which wears well for the first two or three reels soon disappears, and the pic deteriorates into a conventional murder meller with a climax that contains little surprise. A strong cast should make it fairly attractive here, but it is not strong enough to make a great impact on American audiences.

The film opens after the murder has been committed. A young fortune-teller of questionable virtue is found strangled in her bedroom. Starting without a clue, the police establish her character through the eyes of the people who knew her, some of whom are suspects. To the next-door neighbor who did some cleaning for her, she was a kind woman, to the storekeeper across the street who offered his hand in marriage, she was a sympathetic creature; to her sister and boyfriend, she was a drink-sodden slut, while to an Irish sailor who saw her at rare intervals, she was everything a woman should be—until he found she was going around with other men.

As each of the witnesses is interrogated by the police, their story is told in flashbacks, with the dead woman brought to life in half a dozen guises. The flashback technique, satisfactory enough to begin with, soon becomes tiresome.

The role of the strangled woman gives Jean Kent one of her best opportunities to date—and she grasps it. Either as the demure little widow, or the coarse, vulgar slut, she does equally well. Thesping generally is on a good level. Hermione Baddeley contributes a gem as the garrulous next-door neighbor. Susan Shaw as the sister and Dirk Bogarde as her boyfriend also do nicely as does John McCallum as the quick-tempered Irish sailor. Charles Victor as the strangler is not too well camouflaged. Duncan Macrae is an unusually calm detective and Joe Linnane as his chief inspector keeps up the atmosphere of imperturbability. There are also two scene-stealing bits done by Lana Morris and Vida Hope as volunteer witnesses.

Anthony Asquith's direction excels in the earlier part of the film, but in the long run is handicapped by the limitations of the script. Desmond Dickinson's camera work is expert. *Myro.*

Our Daily Bread

(GERMAN-MADE)

Central Cinema release of Deutsche Film Studio production. Stars Paul Bildt and Harry Hindemith; features Paul Erwin Roth, Victoria von Ballasko, Inge Landgut, Helmut Helsig, Ina Halley and Angelika Hurwiez. Directed by Slaten Dudow. Screenplay, Dudow; Hans Joachim-Beyer and Ludwig Turek; camera, Robert Baberske; music, Hans Eisler; English titles, Charles Clement. At Stanley theatre, N. Y., Oct. 5. Running time, 110 MINS.

Her Webers, the father	Paul Bildt
Ernst	Harry Hindemith
Harry	Paul Erwin Roth
The mother	Victoria von Ballasko
Inge	Inge Landgut
Peter	Helmut Helsig
Kate	Ina Halley
Niki	Angelika Hurwiez

(In German; English Titles)

Although it waves the red flag of Stalinism from opening frame to final fade, "Daily Bread" scores as competent filmmaking. Propaganda pic, despite its subject, flows in smooth and rather absorbing fashion, as a result of the skillful handling by all concerned.

While the plot leads to an obvious conclusion, i.e., conquest over "reactionary forces" as symbolized in the film by one individual, development of the story and the work of director and performers must be recognized as skillful on

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How to Beat the A-Bomb

Timed with current civilian defense programs being set up all over the nation, a number of documentaries for theatre showing have been prepared on how the public may protect itself against the dangers and effects of an atom bomb explosion. First of these in release, and currently at the Rivoli, N. Y., "You Can Beat the A-Bomb," presents a lucid picture of how an atomic attack affects the ordinary civilian and the elementary methods by which the civilian can protect himself.

Produced jointly by Emerson Productions and Crystal Productions and released through RKO, the 20-minute short is chiefly effective in that it presents the problems from the individual and personal viewpoint rather than the mass. That is, instead of picturing the overall effect of an atomic attack on a city, it portrays individual family situations and their preparations and reactions to an attack. Moreover, it is effective in that it presents different situations and the means of coping with them—a surprise attack, an attack with warning, an "air shock" explosion and a "water shock" detonation.

Film tells the civilian how to protect himself in the street, at home and at work. It describes the bomb's powers and its limitations. While no one can expect to learn the techniques of self-preservation from the film alone, it is a good starting point in defense education. Despite a couple of far-fetched scenes which show the head of a household instructing his family on defense methods in a manner which would seem to indicate he had practically invented the bomb, the production is realistic, straightforward, and should prove of immense value both to the general public and to civilian defense groups. *Chan.*

NO SAD SONGS AT FILM FETE FADE

Gains of $117,510,030 Registered In Sept. Amus. Stock Upswing

Tremendous upswing in the composite value of amusement shares during September was disclosed in figures released by the New York Stock Exchange this week. The shares increased in value during the 30-day period by $117,510,030. Their average price went up $2.09, from $18.50 at the end of August to $20.59 as of the last day of September.

Even a greater upsurge in values is evidenced in comparisons of closing prices at the end of September, 1950, with those of the same date a year ago. Composite values of all shares listed on the Big Board went up $275,456,059. Average per share shot skyward by more than $5, going from $15.35 to $20.59.

Total value of all amusement shares listed was $1,158,215,692 at the end of September; $1,040,705,662 at the end of August and $882,757,633 at the end of September, 1949.

Amusement industry bonds also showed a hefty increase in values during September. They went up $177,475, from $6,550,838 at the end of August to $6,730,313 at the end of September. Average price increase was $2.50, marking an increase from $91.25 to $93.75.

Most of the increase is believed to be represented by television stocks, although films also experienced a good upturn.

Against the background of the film industry's new operating efficiencies (widely publicized in financial circles) and continually improving business prospects, major company securities have moved generally upward on the N. Y. Stock Exchange. Observers say the upswing has been notable for its steadiness with little of the erratic fluctuations which have historically marked the issues.

That the shares are gaining

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30 Minutes Cut From 'Joan' in Gen'l Release; Stress Action, Spectacle

It will be a new "Joan of Arc" that the public sees when RKO sends the Ingrid Bergman-starrer into general release Nov. 1. Thirty minutes have been cut from the original 2½-hour running time, and emphasis has been thrown on action and spectacle.

Cuts and changes are the same as RKO wanted to make when the film went into roadshow release last year. Director Victor Fleming, who owned a piece of "Joan," refused permission, however, for any changes in his finished version. Fleming has died in the interim, and producer Walter Wanger has given RKO the green light for making any changes the distrib thinks will add to the commercial quality of the classic story.

Pic played approximately 3,500 roadshow engagements, and has in the till now a little over $2,000,000. RKO hopes to add perhaps another $2,500,000 in regular release. Even with the tremendous biz the film has done abroad, that still, however, won't serve to get the Wanger-Bergman-Fleming unit off the hook. Negative cost about $4,250,000, and it is figured the pic will have to gross almost twice that to come out. Bankers Trust, N. Y., advanced more than $3,000,000 of the budget and will undoubtedly get its coin back without difficulty.

Among changes that have been made in the film is the dubbing in of the "voices" that "Joan" hears so that they can actually be heard by the audience, which is figured to give the film more substance. Cuts include much of the courtroom scenes and long marches overland.

New ad campaign has been set up, too. It is completely away from the religious angle, with all emphasis now on spectacle and action. RKO is going to ask 50% terms from exhibs in areas where the pic did not play a roadshow engagement.

2 Pix Lensing in N.Y.

Quiet in recent weeks, New York film production is picking up, with one location unit lensing at the Metropolitan Museum of Art this week and a full-length feature scheduled to roll Nov. 27. Location crew, headed by Fred Pressburger, is shooting opening scenes and backgrounds for the English version of the Roman spectacle, "Fabiola." Pic stars Michele Morgan and is being distributed in the U. S. by Jules Leroy.

Feature due to get underway in November is Laurel Films' "Double for Della." Yarn was previously titled "Two of a Kind." Story is based upon a Milton Berle stage comedy, "Same Time Same Place," authored by Searle Kramer. Casting starts Oct. 23.

Goldwyn, FWC Attorneys Clash On Depositions

San Francisco, Oct. 17.

Samuel Goldwyn's anti-trust suit against Fox-West Coast took a new twist this week when the two sides clashed on appearances at deposition proceedings. Goldwyn attorney Joseph L. Alioto filed a motion in Federal court here seeking to compel Charles P. Skouras, John B. Bertero and Ed Zabel to appear for questioning because depositions already have been given by Goldwyn and James A. Mulvey, president of the Goldwyn firm. Alioto claims the three were required to testify last week, but failed to do so.

Skouras, Bertero and Zabel stated they will give depositions only after Mulvey and Goldwyn have completed their statements, which may be next year, they said.

Last week's proceedings in the case led to an outburst by Goldwyn. After two days of testimony he leveled an avalanche of vitriol against FWC in general and the Skouras brothers in particular, using such terms as "greedy," "monopolists," "collusionists" and "conspirators." He charged the circuit "has a stranglehold on the market throughout the west which puts motion picture producers at its mercy and threatens the whole free enterprise system in the motion picture industry."

Examination of Goldwyn and Mulvey was conducted by FWC attorney Arthur B. Dunne, who charged that the Goldwyn action "comes under the general heading of a shotgun complaint."

Goldwyn identified himself as the first producer to come out fighting against the alleged theatre monopolies. "I have a little money left," he said, "and I am going to use it up in this fight if I have to. There can be no compromise on a thing of this sort. I owe this fight to the business and to the young producers."

Product Lack Forces Closing of L.A. Forum

Los Angeles, Oct. 17.

Lack of first-run product caused shuttering of the Forum theatre, a 1,766-seater operated by Sherrill Corwin. More than $100,000 was spent recently to refurbish the house, acquired about a year ago from Warners.

Theatre had been playing on a 21-day break and discovered that the boxoffice is stretched pretty thin by the time the picture reaches that availability bracket. House will be reopened when strong pictures show up.

HEADACHES GONE TILL NEXT YEAR

By ARTHUR KNIGHT

Antibes, Oct. 4.

With the shuttering of the tiny Antibes film festival in southern France recently, Europe draws the curtain on its busiest film summer of all time. Venice, Biarritz, Cannes, Prague, Edinburgh, London, Berne, Scheveningen, San Remo—all have had some sort of film presentation this summer, and the list is not exhausted. But the film distributors are. Now at least they can tell themselves, with a sigh of relief, (no more festivals—until Cannes again, March, 1951.

There is no question about these festivals being a minor headache for most of the majors. To them, they represent simply another free show, a giveaway, with the possibility of a little good publicity for the winner and a good black eye for the losers. It's an open secret now that the American companies no longer offer what they consider their best pictures to the European festivals. The risk is too great. What they send is a second best, or a "festival picture," one that might have more appeal for a special group of highbrow critics than for the open market.

Also, the amount of backstage politicking that governs prize distribution at some of the bigger shows has given rise to a certain amount of discontent. "Panic in the Streets" (20th) was a pretty sure thing for Venice even before the festival got under way, while the conventional "well informed circles" have said that America could have had the International Prize at Venice (awarded to France's "Orphee") by signing a certain film trade agreement. All of this makes the producing companies look at the festival business with a little alarm.

On the other hand, it is pretty difficult to ignore a festival. Pictures are shown and discussed and written about. It may not mean box-office publicity, but the bad publicity resulting from non-participation of the American industry could mean a black eye in film-conscious Europe. Of course, this works both ways, too. With three of the six American entries in Venice of the crime-and-violence school, there was a good deal of critical muttering about the kind of films that Hollywood turns out.

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Entire Day to Be Devoted To Distributors by TOA At Oct. 30-Nov. 2 Convention

Theatre Owners of America will give an entire day to the distributors when the exhibitor organization convenes in Houston, Oct. 30-Nov. 2, exec-director Gael Sullivan reported in N. Y. Monday (16). He said all the companies will have special booths on the convention grounds and all have been invited to discuss their upcoming product. Present indications are that a majority of distrib sales chiefs and a few company presidents will be on hand. The distribs will take over on the second day of the convention.

Conclave will begin with reports by the various TOA committees on their findings and conclusions regarding subjects they were charged with investigating. Membership shortly after will weigh the committees' recommendations for possible adoption as national TOA policy. Open forum will take place on the fourth and concluding day of the meeting.

Committee chairmen slated to submit reports follow: Mitchell Wolfson, television; Claude Ezell, driveins; Myron Blank, 16m. films; Walter Reade, Jr., exhibitor-distributor relations; Julian Brylawski, national legislation; Morris Loewenstein, state and local legislation; M. A. Lightman, concessions; Emil Bernstecker, public relations; S. F. Fabian, organization and membership; E. D. Martin, maintenance and operation.

Fulltime Prexy for TOA Looms As Necessity, On Non-Salaried Basis

Toumey Quits Goldwyn

William Toumey resigned this week as eastern pub-ad chief for Samuel Goldwyn Productions in order to open his own public relations and merchandising outfit.

He'll start at once on special prerelease promotion of J. Arthur Rank's "They Were Not Divided" and will also handle other non-industry accounts. He was eastern aide to Goldwyn's top flack, Jock Lawrence.

Upped Sked of 30 Films Reported By Par for 1951

Cued by increasing competition from other majors, divorcement new market conditions and the prospect of general improvement in trade operations, Paramount will increase its production output from the current annual total of 20 films to a 1951 sked of 30, reportedly representing an added investment in negatives of close to $10,000,000 for the year.

Announcement of the 50% numerical increase at the company's divisional sales meeting in N. Y. last Saturday (14) was not altogether a surprise, however. Major, over a period of recent months, has been adding to its producers' stable, obviously with an elaborate plan in mind. Among the additions are William Perlberg and George Seaton, from 20th-Fox; independent George Pal; Everett Riskin, from Metro; Claude Binyon, from 20th, and Harry Tugend, who returned to the company after a two-year absence.

It was made clear at the N. Y. meeting that the stepped-up production activity will be accompanied by a fully sustained sales push. Board chairman Adolph Zukor told the group of division and branch chiefs that the additional effort at the studio must be matched by the sales and advertising departments. It was Zukor who cited divorcement as one of the reasons demanding greater selling effort. He said Par has made significant changes in its studio operations in order to utilize its talent and trained personnel. In looking to increased competition from other forms of entertainment, Zukor declared: "We must have outstanding pictures to exist."

Company recognized the changes in market conditions, including shorter runs and quicker playoffs, and concluded this situation pointed up the advisability of the heavier production program. Good return on the substantial upping of

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Indiana Allied In Indpls. Meet Nov. 13-14

Indianapolis, Oct. 17.

Two-day annual convention of the Allied Theatre Owners of Indiana gets underway here Nov. 13 at the Hotel Lincoln. Among those scheduled to attend the conclave are Abram F. Myers, National Allied's general counsel; Col. H. A. Cole, chairman of Allied's "must percentage" committee, and Arthur Mayer, exec veepee of the Council of Motion Picture Organizations.

Meet's program slate calls for sessions to start Monday, Nov. 13, with closed group gatherings of exhibitors classified according to their type of theatre operation. Convention winds up Tuesday at 5 p. m., due to the fact that ATOI and the Indianapolis Variety Tent are jointly sponsoring a dinner for National Allied prez Trueman Rembusch and Marc Wolf, chief barker of the International Variety Clubs. Both are ATOI officers as well as COMPO directors.

Presidency of the Theatre Owners of America is looming as a full-time job. The post will be continued on a non-salaried basis, but TOA principals are expected to insist that the successor to Sam Pinanski, incumbent, must give "at least 95% of his time" to the affairs of the exhibitor organization. Election of new officers will take place at the Houston convention of TOA Oct. 30-Nov. 2.

Feeling is said to be that, while Gael Sullivan has been doing a competent job in the capacity of executive director, very often he has had no immediate leadership to lean to in matters of strong concern to the entire organization. Additionally, the job asked of the president, as apart from the exec director's duties, reportedly has not been given all the attention desired.

Competence of Pinanski or his predecessor, Arthur Lockwood, is not questioned, or even hinted at, but the thought in top TOA circles, privately expressed, is that neither of the two was at the helm with any great deal of consistency. It is said the situation was further aggravated with the rising tide of problems facing exhibitors throughout the country, and the occurrence of other industry developments which should have been given on-the-scene attention by the prexy.

One important business matter which has been neglected, according to some highly-placed TOAers, is the organization of a regional unit in Michigan. It's said the national group has 200 individual members in that state, including the Butterfield and United Paramount situations, but they are without a local organization which they can call their own. Additionally, the question of membership has been considered in the thinking, which inclines to desirability of a fulltime president. Although the exhib outfit claims never to have lost even a single member, the fact remains there hasn't been a full, nation-wide drive for new recruits. Both the setting of a Michigan affiliated or-

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Johnston Pledges Fight To Finish, Despite Court Nix on 'Boundaries' Suit

Washington, Oct. 17.

For the second time in recent months the Supreme Court yesterday (16) refused to rule on the constitutionality of local and state censorship of motion pictures. On the heels of the high tribunal's stand, film industry officials indicated that the issue will be pressed regardless.

Attitude of film circles was generally reflected by a statement from Eric Johnston, prez of the Motion Picture Assn. of America. "The fight will continue," he declared, "until political censorship is forever rooted out and full freedom of the screen is achieved under the constitution."

The test case was the action of the Atlanta board of film censors in refusing to license "Lost Boundaries." Only member of the court in favor of taking jurisdiction and hearing the appeal was Justice William O. Douglas.

Case was brought by the RD-DR Corp. of New York, which owns the film. The Atlanta board contended that the film would adversely affect "the peace, morals and good order" of the city because it might create race strife in the community.

The RD-DR Corp. claimed that motion pictures were covered by the First Amendment to the Constitution, which provides for free speech and free press, and that, therefore, the picture could not be censored.

"The mere existence of such legislation as the Atlanta ordinance," said the film company brief, "is a deterrent to the production of pic-

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L.A. Continues Mild But 'Toast' OK $28,000; 'Mountain' NSG 30G, 'Walk' 21G, 'No Way' Sluggish 36G

Los Angeles, Oct. 17.

Despite six new bills, first-run pace locally still is lagging with most new entries not doing better than moderately. "No Way Out" expects only medium $36,000 in five theatres, and stays only one week.

"Rocky Mountain" is heading for mild $30,000 in three houses. However, "Toast of New Orleans" looks likely to hit okay $28,000 in two spots. Slow $21,000 is shaping up for "Walk Softly, Stranger" in two locations. "Return of Jesse James" looks mild $15,000 in two sites, with Cab Calloway on stage at Orpheum, one of two theatres.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"No Way Out" (20th). Medium $36,000. Last week, "Mister 880" (20th) (9 days), good $47,600.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Rocky Mountain" (WB). Mild $30,000. Last week, "Three Secrets" (WB) (2d wk), $20,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1) — "Toast of New Orleans" (M-G) and "Law of Panhandle" (Mono) (Loew's only). Just okay $28,000. Last week, "The Men" (UA) and "Redwood Forest Trail" (Rep) (Loew's only) (2d wk), thin $15,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1)—"Walk Softly, Stranger" (RKO) and "Border Treasure" (RKO). Mild $21,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), $20,600.

Hollywood Paramount (F&M) (1,451; 50-$1)—"Fancy Pants" (Par) (m.o.) (2d wk). Nice $8,500. Last week, nifty $11,600.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1) — "Return Jesse James" (Lip) with Cab Calloway heading stage bill at Orph only. Light $17,000. Last week, "San Quentin" (WB) and "Alcatraz" (WB) (reissues), $11,900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Surrender" (Rep) and "Showdown" (Rep). Slim $15,000. Last week, "Fireball" (20th) and "Farewell Yesterday" (20th) $19,000.

Four Star (UA) (900; 60-$1) — "Next Voice" (M-G) (5th). Near $2,500. Last week, nice $2,800.

Fine Arts (FWC) (679; 60-$1)—"Macbeth" (Rep) (3d wk). Okay $2,200. Last week, $3,000.

Broadway Grosses

Estimated Total Gross
This Week $539,700
(*Based on 18 theatres.*)
Last Year $555,300
(*Based on 18 theatres*)

'Mister' Stout $16,000, Cleve.

Cleveland, Oct. 17.

With all the rain storms this week, a steady pick-up is evident in first-run takes, led by "Mister 880," pulling stoutly at Allen. "Union Station" also is showing well. "Born to Be Bad" looks nearly as good at Palace. "No Way Out" spurted so unexpectedly that Hipp held it over four extra days.

Estimates for This Week

Allen (Warner's) (3,000; 55-75)—"Mister 880" (20th). High-stepping $16,000. Last week, "Wyoming Mail" (U), nice $11,000.

Esquire (Community) (704; 55-75)—"Fuller Brush Girl" (Col). Oke $3,500. Last week, "City Lights" (UA) (reissue) (3d wk), $3,000.

Hipp (Warners) (3,700; 55-75)—"No Way Out" (20th) (2d wk). Lively $6,500 for 4 days stayover following nice $18,000 last week.

Palace (RKO) (3,300; 55-75)—"Born to Be Bad" (RKO). Middling $11,000 or near. Last week, "Sleeping City" (U), satisfactory $15,000.

State (Loew's) (3,450; 55-75)—"Union Station" (Par). Bright $13,000 or close. Last week, "To Please a Lady" (M-G), excellent $17,500.

Stillman (Loew's) (2,700; 55-75)—"Devil's Doorway" (M-G). Moderate $7,500. Last week, "Hamlet" (U) (revival), mild $6,000.

Cincy Continues to Lag; 'Walk' Smooth $11,000, 'Tripoli' $10G, 'D.O.A.' 7G

Cincinnati, Oct. 17.

Biz generally at major stands is continuing moderately for a second week. Of five new bills currently, "Walk Softly, Stranger" at the Palace is in the lead. "Rocky Mountain" at Albee and "Tripoli" in the Capitol loom good. "D.O.A." at Grand and "Desert Hawk" at Keith's round out okay lineup.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Rocky Mountain" (WB). Oke $10,500. Last week, "The Men" (UA), mild $9,000.

Capitol (Mid-States) (2,000; 55-75)—"Tripoli" (Par). Good $10,000. Last week. "No Way Out" (20th) (2d wk), okay $6,500.

Grand (RKO) (1,400; 55-75)—"D.O.A." (UA). Satisfactory $7,000. Last week, "Toast New Orleans" (M-G), pleasing $10,500.

Keith's (Mid-States) (1,542; 55-75)—"Desert Hawk" (U). All right

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'Outlaw' Smash $15,000, Toronto; 'Menagerie' 13G

Toronto, Oct. 17.

Flock of filmusicals, such as "Toast of New Orleans," "Blue Heaven" and "Three Little Words," are jamming them in here for top returns and best business in several weeks. The real sock-eroo newcomer is "The Outlaw," playing in two houses.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57)—"County Fair" (Mono) and "Triple Trouble" (Mono). Satisfactory $12,000. Last week, "Frightened City" (Col) and "Motor Patrol" (Int), ditto.

Eglinton, Victoria (FP) (1,180; 1,140; 38-67) — "The Outlaw" (RKO). Smash $15,000. Last week, "Treasure Island" (RKO) (4th wk), $7,500 in 4 days.

Imperial (FP) (3,373; 37-59) — "Blue Heaven" (20th) (2d wk). Swell $15,000 after last week's $18,000.

Loew's (Loew) (2,096; 38-67) — "Three Little Words" (M-G) (2d wk). Big $10,500 after last week's excellent $15,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Glass Menagerie" (WB). Nice $13,000. Last week, "No Way Out" (20th) (2d wk), $11,000.

Odeon (Rank) (2,390; 48-$1.15)—"Petty Girl" (Col). Lusty $12,000. Last week, "They Were Not Divided" (EL) (2d wk), neat $9,000.

Shea's (FP) (2,386; 38-67) — "Union Station" (Par). Big $13,500. Last week, "Tea for Two" (WB) (3d wk), fine $11,000.

Uptown (Loew) (2,743; 42-75) — "Toast New Orleans" (M-G) (2d wk). Fine $7,500 after last week's big $12,500.

'Walk' Robust At $10,000 in Mpls.

Minneapolis, Oct. 17.

With only a trio of holdovers in current loop lineup, there is no dearth of fresh fare. However, public response still is below par. Best money is going to "No Way Out" and "Walk Softly, Stranger." "Hamlet" on regular admission date is not so good. Cold weather is a boxoffice help.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Hamlet" (U) (2d run). First showing at regular scale. Mild $4,500. Last week, "Tea for Two" (WB) (2d wk), fair $4,500.

Lyric (Par) (1,000; (50-70)— "Copper Canyon" (Par) (m.o.). Mild $4,000. Last week, "Fireball" (20th) and "Avengers" (Rep), slow $4,200.

Radio City (Par) (4,000; 50-70)— "Three Secrets" (WB). Light $9,500. Last week, "Copper Canyon" (Par), slow $10,000.

RKO-Orpheum (RKO) (2,800; 35-70) — "Walk Softly, Stranger" (RKO). Robust $10,000. Last week, "In Lonely Place" (Col) and vaude, good $18,000 at 50-85c scale.

RKO-Pan (RKO) (1,800; 35-70)— "Saddle Tramp" (U) and "Bunco Squad" (RKO). Fair $6,500. Last week, "Faust and Devil" (Col), fair $5,000.

State (Par) (2,300; 50-70)—"No Way Out" (20th). Highly praised picture climbing to nice $10,000. Last week, "Peggy" (U), fair $7,500.

World (Mann) (400; 50-85)—"Gigi" (Indie) (2d wk). Okay $2,400 after nice $2,800 first canto.

Seattle Up; 'Toast' Tall $14,000, 'Way Out' Big 9G, 'Mister' Fast 11G

Seattle, Oct. 17.

Batch of new fare is giving first-runs a brighter picture here this stanza. "Toast of New Orleans" is heading for great total at Music Hall. "No Way Out" at Coliseum and "Mister 880" at Fifth Avenue both shape big. "Breaking Point" is light in Liberty.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84) — "No Way Out" (20th) and "West of Brazos" (Lip). Big $9,000. Last week, "Dark City" (Par) and "Border Rangers" (Mono), floppo $4,300.

Fifth Avenue (Evergreen) (2,349; 59-84) — "Mister 880" (20th) and "County Fair" (Mono). Big $11,000. Last week, "Petty Girl" (Col) and "Farewell Yesterday" (20th). Big $10,700 in 9 days.

Liberty (Hamrick) (1,650; 59-84)—"Breaking Point" (WB) and "Kangaroo Kid" (EL). Light $6,500. Last week, "Born to Be Bad" (RKO) and "Holiday Rhythm" (Lip), $6,400.

Music Box (Hamrick) (850; 59-84) — "Faust and Devil" (Col). Swell $6,000. Last week, "Macbeth" (Rep), nice $4,800.

Music Hall (Hamrick) (2,200; 59-84) — "Toast of New Orleans" (M-G) and "Madness of Heart" (U). Great $14,000 or near. Last week, "3 Secrets" (WB), $8,700.

Orpheum (Hamrick) (2,600; 59-84)—"Rocky Mountain" (WB) and "Pioneers in Petticoats" (Rep) (2d wk). Thin $4,500 in 5 days. Last week, big $10,700.

Palomar (Sterling) (1,350; 50-84)—"Black Rose" (20th) (2d run) plus stageshow. Good $6,500. Last week, "Union Station" (Par) and vaude, good $5,900.

Paramount (Evergreen) (3,039; 59-84) — "Copper Canyon" (Par). Nice $10,000. Last week, "Destination Moon" (EL) and "Eye Witness" (EL) (2d wk), $7,800.

D.C. Improves; 'Mister' Staunch 20G, 'Walk' Brisk $11,000, 'Mountain' 12G

Washington, Oct. 17.

Slight uptrend in midtown boxoffice this session is helping overcome doldrums of recent weeks. "Mr. 880" at Loew's Palace, spurted after press reports came out and shapes big. "Rocky Mountain" at the Warner, though not sock, betters the average of recent pix. And "Walk Softly, Stranger," at RKO Keith's, hypoed by a sneak preview, looms nice.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"Right Cross" (M-G) plus vaude. Okay $19,000. Last week, "Life of Her Own" (M-G) plus vaude, strong $25,000.

Dupont (Lopert) (378; 50-85) — "Walls of Malapaga" (Indie) (2d wk). Steady $3,000 after good $4,500 last week.

Keith's (RKO) (1,939; 44-80) — "Walk Softly, Stranger" (RKO). Nice $11,000. Last week, "Born to Be Bad" (RKO), $9,000.

Metropolitan (Warner) (1,163; 44-74) — "Fighting Command" (Indie) and "Fury of Sky" (Indie) (reissues). So-so $4,500. Last week, "Iroquois Trail" (UA), $5,500.

Palace (Loew's) (2,370; 44-74)—"Mister 880" (20th). Tops the town with big $20,000, and building. Last week, "Union Station" (Par), slim $11,000.

Playhouse (Lopert) (485; 50-85)—"No Way Out" (20th) (5th-final wk). Nsh $3,500 after $3,800 last week.

Warner (WB) (2,164; 44-74)—"Rocky Mountain" (WB). Firm $12,000 or over. Last week, "Breaking Point" (WB), poor $9,500.

Trans-Lux (T-L) (654; 44-80)—"Eye Witness" (EL). Unusually slow opening for this house, with dull $5,500 likely. Last week, "Destination Moon" (EL) (8th wk), $2,600 in final 4 days.

'Toast' Tasty $30,000 in Slow Hub; 'Mister' 18G, 'On Run' Robust 17G

Key City Grosses

Estimated Total Gross
This Week $2,339,000
(*Based on 25 cities, 200 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,642,000
(*Based on 24 cities and 208 theatres.*)

'Walk' Lively In K.C. at $10,500

Kansas City, Oct. 17.

Plenty of activity this week with the American Royal Live Stock and Horse Show, street parade, Coronation Ball and flock of other activities. "Mr. 880" in three Fox Midwest houses looms nice, but "The Men" at Midland is dull. Missouri and Paramount are both topping average takes, respectively playing "Walk Softly, Stranger" and "Rocky Mountain."

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Ox-Bow Incident" (20th) and "Man Hunt" (20th) (reissues). Pleasant $3,800. Last week, "Broken Arrow" (20th) (m.o.), $4,000.

Kimo (Dickinson) (550; 50-75)—"Royal Affair" (Indie) (reissue). Slow $1,200. Last week, "Run for Money" (Indie), same.

Midland (Loew's) (3,500; 45-65)—"The Men" (UA) and "The Happy Years" (M-G). Dull $11,000. Last week, "Life of Own" (M-G) and "Mystery Street" (M-G) okay $14,000.

Missouri (RKO) (2,650; 45-65)—"Walk Softly, Stranger" (RKO) and "Tyrant of Sea" (Col). Nice $10,500. Last week, "Breaking Point" (WB) and "Rider Tucson" (RKO), same.

Paramount (UP) (1,900; 45-65)—"Rocky Mountain" (WB). Satisfactory $10,000. Last week, "Dark City" (Par) and "The Lawless" (Par), $9,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Mr. 880" (20th). Pleasing $15,000. Last week, "The Fireball" (20th) and "Farewell Yesterday" (20th), slow $11,000 in 6 days.

'Life' Fine $16,000 In Prov.; 'Walk' Trim 13G, 'Mountain' Solid 13½G

Providence, Oct. 17.

The State is the town topper this week with "A Life of Her Own," doing nice biz. Others also in the healthy vein are Majestic's "Rocky Mountain" and RKO Albee's "Walk Softly Stranger," "Copper Canyon" did little at Strand.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Walk Softly Stranger" (RKO) and "Snow Dog" (Mono). Hotsy $13,000 or near. Last week, "Outrage" (RKO) and "Indian Territory" (Col), $12,000.

Fay's (Fay) (1,400; 44-65)—"I Killed Geronimo" (Rep) and vaude, with Saturday showing of Notre Dame game on TV. Good $7,000. Last week, "Surrender" (Rep) and vaude with ND game, $7,500.

Majestic (Fay) (2,200; 44-65)—"Rocky Mountain" (WB) and "Holiday Rhythm" (Lip). Very steady $13,500. Last week, "Mister 880" (20th) and "Farewell Yesterday" (20th), solid $16,000.

State (Loew) (3,200; 44-65)—"Life Of Own" (M-G) and "Texan Meets Calamity Jane" (Rep). Nice $16,000. Last week, "Stars In Crown" (M-G) and "Happy Years" (M-G), fair $14,000.

Strand (Silverman) (2,200; 44-65)—"Ball of Fire" (UA) and "Holy Year 1950" (20th). Opened Monday (16). Last week, "Copper Canyon" (Par), just so-so $8,500.

'Copper' Bright $11,000, Omaha; 'Walk' Light 6G

Omaha, Oct. 17.

"Copper Canyon" at Paramount is only picture doing anything like normal gross, with good session on tap. Orpheum has "Stella" and "Great Jewel Robber," and slim total for week. The Brandeis, with a strong bally on its "Walk Softly Stranger," will not be exciting. State's "Summer Stock" was sock

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Boston, Oct. 17.

Biz continues spotty hereabouts with holiday some help to boxoffice although not enough to counteract general public apathy. "Toast of New Orleans" at Orpheum and State opened strong to lead town with "Woman on Run," hypoed by opening day personal of Ann Sheridan in fine runner-up position. "Copper Canyon" at Para and Fenway is fair, with "Mr. 880" good at Met. "Wyoming Mail" at Boston shapes slow.

Estimates for This Week

Astor (Jaycox) (1,200; 50-95) — "Edge of Doom" (RKO) (2d wk). Holding well at $10,000. Last week, fancy $12,500.

Boston (RKO) (3,200; 40-85) — "Wyoming Mail" (U) and "Farewell to Yesterday" (20th). Slow $10,000. Last week, "Saddle Tramp" (U) and "Bunco Squad" (RKO), $9,500.

Fenway (NET) (1,373; 40-85) — "Copper Canyon" (Par) and "Hidden City" (Indie). Fair $5,500. Last week, "The Fireball" (20th) and "Eye Witness" (EL), $4,000.

Memorial (RKO) (3,500; 40-85)—"Woman on Run" (U). Nice $17,000. Last week, "Sleeping City" (U), $14,000.

Metropolitan (NET) (4,367; 40-85)—"Mr. 880" (20th) and "County Fair" (Mono). Good $18,000 shapes. Last week, "No Way Out" (20th) and "Holiday Rhythm" (Lip), $17,000.

Orpheum (Loew) (3,000; 40-85)—"Toast of New Orleans" (M-G). Heavy opening day traffic, should bring solid $19,000. Last week, "Stars in Crown" (M-G) and "Lady Without Passport" (M-G), tepid $13,000.

Paramount (NET) (1,700; 40-85) — "Copper Canyon" (Par) and "Hidden City" (Indie). Oke $13,000. Last week, "Fireball" (20th) and "Eye Witness" (EL), light $9,000.

State (Loew) (3,500; 40-85) — "Toast of New Orleans" (M-G). Oke $11,000. Last week, "Stars in Crown" (M-G) and "Lady Without Passport" (M-G), $9,000.

Strike Still Sloughing Pitt; 'Toast' Warmish $11,500, 'City' Oke 7G

Pittsburgh, Oct. 17.

Downtown biz continues in doldrums with newspaper strike going into third week although with public apparently is settling down to the situation, with a slight pick-up in sight. "Toast of New Orleans" at Penn and "Sleeping City" at Fulton both started off fairly well under the circumstances. "No Way Out" is holding up nicely in second stanza at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 45-80)—"Sleeping City" (U). Caught good opening day Saturday (14) and looks okay $7,000 or near. Last week, "Blue Heaven" (20th) (2d wk), $6,500.

Harris (Harris) (2,200; 45-80)—"No Way Out" (20th) (2d wk). Satisfactory $8,500. Last week, solid $10,200.

Penn (Loew's (3,300; 45-80)—"Toast New Orleans" (M-G). Fair $11,500. Last week, "Devil's Doorway" (M-G), $10,500.

Stanley (WB) (3,800; 45-80)—"Rocky Mountain" (WB). Errol Flynn starrer getting a bad break from newspaper strike. Light $10,500 looks about all. Last week, "Breaking Point" (WB), $8,500.

Warner (WB) (2,000; 45-80)—"Breaking Point" (WB) (m.o.). Fair $5,000. Last week, "Good Humor Man" (Col) and "Convicted" (Col), $4,000.

'MOUNTAIN' DOMINATES DENVER, HIGH $18,500

Denver, Oct. 17.

Biz looms good this round, with "Rocky Mountain" showing the way with big session at two houses. "Destination Moon" shapes lofty in three spots. "Toast of New Orleans" is strong enough in second Broadway week to win a third.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Destination Moon" (EL) and "Shakedown" (U), day-date with Tabor, Webber. Big $4,000. Last week, "Where Sidewalk Ends" (20th) and "Reach for Star" (Rep), good $3,500.

Broadway (Wolfberg) (1,500; 35-74)—"Toast of New Orleans" (M-G) (2d wk). Fine $9,000. Holds again. Last week, $15,000.

Denham (Cockrill) (1,750; 35-74)—"Copper Canyon" (Par) and "Cas-

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Chi Better; Baker Plus Smith-Dale Tilt 'Fuller' Fast $18,000, 'Walk' 14G, 'Edge' $12,000, 'Moon' Sock 23G

Chicago, Oct. 17.

Loop business was helped only slightly by Columbus Day, then dropping back over the weekend with little help from new entries. "Fuller Brush Girl" with Palace vaude unit led by Belle Baker, Smith and Dale onstage has fast $18,000 in sight.

Coming in for heavy radio plugging, "Walk Softly, Stranger" looms good $14,000 at United Artists. Personals of stars in "Edge of Doom" failed to stir up biz, with okay $12,000 likely at Grand. Roosevelt newcomer, "Destination Moon," is socko $23,000.

Pacing the holdovers, "Sunset Boulverad" should be fancy $22,000 for second week at Woods. Oriental's "Mister 880" with Harmonicats and DeMarco sisters leading stage lineup is good $31,000 in second round. "Copper Canyon" and Georgia Gibbs onstage is poor $22,000 in second session at Chicago. State-Lake's second stanza of "Breaking Point," is bogged down to mere $10,000.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Copper Canyon" (Par) with Georgia Gibbs, Phil Foster topping stage (2d wk). Poor $22,000. Last week, $30,000.

Grand (RKO) (1,200; 50-98)—"Edge of Doom" (RKO). Okay $12,000. Last week, "No Way Out" (20th) (3d wk), $13,000.

Oriental (Indie) (3,400; 50-98)—"Mister 880" (20th) plus Harmonicats and DeMarco Sisters onstage (2d wk). Good $31,000. Last week, $40,000.

Palace (RKO) (2,500; 50-98)—"Fuller Brush Girl" (Col) with Belle Baker and Smith and Dale topping Palace vaude unit. Neat $18,000. Last week, "Born to Be Bad" (RKO) and "When Smiling" (Col) (2d wk), $11,000.

Roosevelt (B&K) (1,500; 50-98)—"Destination Moon" (EL). Sock $23,000. Last week, "Devil's Doorway" (M-G) and "Happy Years" (M-G) (2d wk), $9,000.

State-Lake (B&K) (2,700; 50-98)—"Breaking Point" (WB) (2d wk). Light $10,000. Last week, $14,000.

United Artists (B&K) (1,700; 50-98)—"Walk Softly, Stranger" (RKO). Good $14,000. Last week, "High Lonesome" (EL) and "Killed Geronimo" (EL), $7,500.

Woods (Essaness) (1,073; 98)—"Sunset Boulevard" (Par) (2d wk). Fast $22,000. Last week, $28,000.

World (Indie) (587; 80)—"Devil In Flesh" (Indie) (5th wk). Very good $5,000. Last week, $6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

New Films Boost Det.; 'Heaven' Nice $27,000, 'Men' Rugged $15,000

Detroit, Oct. 17.

New product in all except one house is expected will hypo biz slightly this stanza. "My Blue Heaven" is shaping good $27,000 at Fox. "Three Secrets" may hit okay $18,000 at Michigan. "The Men" looks strong $15,000 at Palms. "Right Cross" is landing a feeble $7,000 at Downtown. "Toast of New Orleans" shapes fine at Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Blue Heaven" (20th) and "Shakedown" (U). Good $27,000. Last week, "No Way Out" (20th) (2d wk), $19,000, steady rain late in week hurting.

Michigan (United Detroit) (4,000; 70-95)—"Three Secrets" (WB) and "Surrender" (Rep). Oke $18,000. Last week, "Petty Girl" (Col), $17,000 rain washing out early hopes.

Palms (UD) (2,900; 70-95)—"The Men" (UA) and "Kiss for Corliss" (UA). Strong $15,000. Last week, "Breaking Point" (WB) and "Chain Gang" (Col), $10,000.

United Artists (UD) (2,000; 70-95)—Closed for alterations. Will reopen in six weeks. Last week, "Convicted" (Col) and "When Smilin'" (Col) (3d wk), $6,000.

Madison (UD) (1,800; 70-95)—"Toast New Orleans" (M-G). Fancy $12,000. Last week, "Life of Own" (M-G) (2d wk), $8,000.

Adams (Balaban) (1,700; 70-95)—"Lady Without Passport" (M-G) (2d wk). Down to $5,000. Last week, oke $7,000.

Downtown (Balaban) (2,900; 70-95)—"Right Cross" (M-G). Weak $7,000. Last week, "Devil's Doorway" (M-G) (2d wk), $4,000.

'Walk' Fancy 20G In Spotty Frisco

San Francisco, Oct. 17.

With holdovers slipping off badly, the overall boxoffice here this session shapes spotty. Both the Golden Gate and Fox will furnish the most cheers at the wickets. "Walk Softly, Stranger" looms fine at the former while "Mister 880" is okay at the Fox. "Deported" is only passable at the United Artists. Though all h.o.'s are off sharply, "Toast of New Orleans" looms satisfactory in five days of second Warfield round.

Estimates for This Week

Golden Gate (RKO) (2,859; 60-85)—"Walk Softly, Stranger" (RKO) and "Square Dance Katy" (Mono). Fine $20,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), $10,500.

Fox (FWC) (4,651; 60-95)—"Mister 880" (20th) and "Lost Volcano" (Mono). Oke $20,000. Last week, "Rocky Mountain" (WB), tepid $15,000.

Warfield (Loew's) (2,656; 60-85)—"Toast of New Orleans" (M-G) (2d wk). Oke $12,500 in 5 days. Last week, sock $21,200.

Paramount (Par) (2,646; 60-85)—"Union Station" (Par) (2d wk). Off to $7,500 in 4 days. Last week, mediocre $14,000.

St. Francis (Par) (1,400; 60-85)—"Copper Canyon" (Par) (2d wk). Oke $7,500 in 8 days. Last week, fair $12,500.

Orpheum (No. Coast) (2,472; 55-85)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Okay $12,000. Last week, "Wyoming Mail" (U) and "Shakedown" (U), $13,500.

United Artists (No. Coast) (1,208; 55-85)—"Deported" (U). Oke $7,500. Last week, "Hamlet" (U), $7,200.

Stagedoor (Ackerman-Rosener) (370; 85-$1)—"Mrs. Fitzherbert" (U). Good $3,000. Last week, "Woman of Dolwyn" (Indie) (2d wk), $2,600.

Clay (Rosener) (400; 65-85)—"Woman Dolwyn" (Indie) (m.o.). Neat $2,200. Last week, "Bond Street" (Indie) (3d wk), solid $2,200.

Larkin (Rosener) (400; 65-85)—"The Children" (Indie) (2d wk). Off to $2,300. Last week, fine $2,900.

United Nations (1,150; 85-$1)—"No Way Out" (20th) (4th wk). Only $2,500. Last week, trim $4,500.

'Toast' Trim $14,000 In Buff.; 'Mister' Fat 12G

Buffalo, Oct. 17.

Biz is levelling off currently, with few big draws. Topping list are "Toast of New Orleans" and "Mister 880." "Surrender" with stageshow looks fine at Century.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Toast of New Orleans" (M-G). Good $14,000. Last week, "No Way Out" (20th) and "West of Wyoming" (Mono), $12,000.

Paramount (Par) (3,000; 40-70)—"Mister 880" (20th). Nice $12,000. Last week, "Breaking Point" (WB) and "Savage Horde" (Rep), same.

Center (Par) (2,100; 40-70)—"Panic in Streets" (20th). Okay $10,000. Last week, "Copper Canyon" (Par) (2d wk-5 days), $6,500.

Lafayette (Basil) (3,000; 40-70)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues). Oke $9,000 or near. Last week, "Sleeping City" (U) and "Mystery Burlesque" (U), $10,500.

Century (20th Cent.) (3,000; 40-70)—"Surrender" (Rep) and stageshow. Fine $11,500. Last week, "House by River" (Rep) and stageshow, $10,[illegible].

Indpls. Blames Autumn Weather; 'Secrets' $9,000

Indianapolis, Oct. 17.

Ideal weather drew crowd of 20,000 to one state park last Sunday, which is why first-run biz isn't so good here this stanza. "Speedway," a holdover, still looks tops with satisfactory session at Loew's. "Rocky Mountain," at Indiana, and "Three Secrets," at Circle, are only moderate. "Shakedown," with Roy Acuff unit onstage is doing fair biz at Lyric.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Three Secrets" (WB) and "Bunco Squad" (RKO). Modest $9,000. Last week, "Peggy" (U) with Mills Bros., Elliot Lawrence orch others, onstage, solid $21,000 at 50-90c scale.

Indiana (G-D) (3,300; 44-65)—"Rocky Mountain" (WB) and "Trial Without Jury" (Rep). Light $9,500. Last week, "Breaking Point" (WB) and "Avengers" (Rep), $8,000.

Loew's (Loew's) (2,427; 44-65)—"Speedway" (M-G) (2d wk). Nice $10,000 after sock $18,000 first stanza for picture filmed in part here.

Lyric (G-D) (1,600; 50-85)—"Shakedown" (U) with Roy Acuff Hillbilly show onstage. Fair $11,000. Last week, "Saddle Tramp" (U) and "Little Rascals" (Indie), modest $5,000 at 44-65c scale.

'Tripoli' Preem In Philly Nice 25G

Philadelphia, Oct. 17.

Television is taking rap for slump in Sunday trade at first-runs here. New fare is attracting the main attention. "Dark City" looms great at Goldman. World preem of "Tripoli" at Mastbaum appears headed for nice session. Outstanding is "Mister 880" with sock total likely at the Fox. "Rocky Mountain" is on disappointing side at Stanley. "Toast of New Orleans," at Randolph, looks best holdover.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"City Lights" (UA) (reissue) (2d wk). Holding at good $11,500 after bright $14,000 opening.

Boyd (WB) (2,360; 50-99)—"Louisa" (U) (2d wk). Down to $8,000. Last week, only $9,500, light.

Earle (WB) (2,700; 50-99)—"Sleeping City" (U) (2d wk). Off to $12,000. Last week, okay $15,000.

Fox (20th) (2,250; 50-99)—"Mister 880" (20th). Sock $25,000. Last week, "No Way Out" (20th) (2d wk), neat $19,000.

Goldman (Goldman) (1,200; 50-99)—"Dark City" (Par). Great $17,000 or near. Last week, "Petty Girl" (Col) (2d wk), $11,000.

Karlton (Goldman) (1,000; 50-99)—"Gilda" (Col) and "Platinum Blonde" (Col) (reissues) (2d wk). Off to $3,500 in 5 days. Last week, nice $8,000.

Mastbaum (WB) (4,360; 50-99)—"Tripoli" (Par). Fine $25,000. Last week, "Breaking Point" (WB) (2d wk), $16,000.

Randolph (Goldman) (2,500; 50-99)—"Toast of New Orleans" (M-G) (4th wk). Fine $15,000. Last week, $17,000.

Stanley (WB) (2,950; 50-99)—"Rocky Mountain" (WB). Disappointing at $15,500. Last week, "The Men" (UA) (4th wk), $10,400.

Stanton (WB) (1,475; 50-99)—"Right Cross" (M-G) (2d wk). Nice $9,500 after solid $15,000 opening week.

Trans-Lux (T-L) (500; 50-99)—"Faust and Devil" (Col). Okay $5,500. Last week, "Destination Moon" (EL) (8th wk-6 days), $2,000.

'MAIL' FAIR $10,500, L'VILLE; 'STATION' 10G

Louisville, Oct. 17.

Biz at downtown houses is slow this week, slow pace being blamed on warm weather. This is unusual for October, when cool weather ordinarily gives local wickets a shot in the arm. "Union Station" looks best currently at Rialto. "Rocky Mountain" at the Mary Anderson is modest, while "Wyoming Mail" at the State is just fair.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Rocky Mountain" (WB). Errol Flynn opus meeting some opposition from the hot weather. Looks medium $6,500. Last week, "Breaking Point" (WB), same.

Rialto (Fourth Avenue) (3,000; 45-65)—"Union Station" (Par) and "The Showdown" (Par). Modest $10,000. Last week, "Our Very

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9 New Bills Up B'way; 'Eve'-Vaude Soar to $91,000, 'Life of Own' Plus Colonna-Russell-Himber Sock 64G

Start of real fall weather mixed with rain, plus nine new bills, will boost Broadway first-run business this week. Crowds in the city for the Army-Michigan and other grid games gave Saturday (14) trade a real hypo while Sunday, too, was stronger than usual on that day at many houses. Scheduled performances policy at the Roxy apparently swelled the take at the nearby Capitol, Music Hall and Rivoli since many refused to wait for the next show.

"All About Eve," plus 30-minute stageshow headed by Martha Stewart and Blackburn Twins, also iceshow, is heading for big $91,000 at the Roxy, with great boost from almost 100% rave reviews. The 5,886-seat house obviously was unable to cash in fully on this high crix appraisal because nobody was admitted to the theatre while the film was on the screen. Awareness of this situation is shown by the fact that the Roxy returns to its usual policy this week, starting next Friday, beginning of second week of run. Concensus of Broadway opinion is that the normal theatre policy there might have spelled upwards of $20,000 additional at the boxoffice.

"Life of Own," with Richard Himber band, 3 Suns, Jerry Colonna, Andy Russell with his wife Della onstage, shapes very strong $64,000 at the Capitol. "Two Flags West" at Rivoli is heading for rousing $30,000.

"Walk Softly, Stranger" also is giving the Globe a creditable week at $16,000. "Outrage" is limping to thin $7,500 at the Criterion.

"Trio" wound up its first week at the small Sutton with huge $19,600, record for house. It was helped by terrific notices. "Madness of Heart" is moderate $6,500 at the Park Ave. New bill at the Palace and the Rialto, also new, are not getting far.

"Glass Menagerie," with stageshow, is holding near the second-week figure with solid $125,000 for third session at the Music Hall. Will hold a fourth week. "Union Station," with Duke Ellington band, Sarah Vaughan heading stageshow, is holding near $60,000 on second Paramount week.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Edge of Doom" (RKO) (11th wk). Still around recent level, with $5,400 likely this stanza after $5,600 last week. "American Guerilla in Philippines" (20th) set to open Nov. 7.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (104th wk). Continues around recent weeks with $5,500 probable after $5,200 last week. "Cyrano" (UA) opens Nov. 16 on reserved-seat policy.

Capitol (Loew's) (4,820; 55-$1.50)—"Life of Own" (M-G) plus Richard Himber orch, 3 Suns, Andy Russell with Della, Jerry Colonna onstage (2d wk). First week ended last night (Tues.) pushed up to very strong $64,000. Holds. In ahead, "Born to Be Bad" (RKO) with Phil Spitalny all-girl orch onstage (2d wk), $23,000 in final 6 days.

Criterion (Moss) (1,700; 50-$1.75)—"Outrage" (RKO). Heading for light $7,500. Last week, "Midnight and Dawn" (Col) (2d wk), $7,000.

Globe (Brandt) (1,500; 50-$1.20)—"Walk Softly, Stranger" (RKO). Reaching fine $16,000 or near. Holding. In ahead, "Surrender" (Rep) stayed only one week for $7,500.

Mayfair (Brandt) (1,736; 50-$1.20)—"Treasure Island" (RKO) (10th wk). Ninth stanza ended Monday (16) held to $7,500 after $8,000 last round. "Louisa" (U) opens Oct. 24.

Palace (RKO) (1,700; 55-$1.20)—"Admiral Was a Lady" (UA) with vaude. Modest $18,500 or close. Last week, "Fuller Brush Girl" (Col) and vaude, good $20,000.

Paramount (Par) (3,664; 55-$1.50)—"Dark City" (Par) with Morey Amsterdam, Janis Paige, Charles Ventura orch topping stage bill. Opens today (Wed.). Last week, "Union Station" (Par) plus Duke Ellington orch, Sarah Vaughan heading stageshow (2d wk), held surprisingly well at $60,000 after fine $72,000 opening round.

Park Avenue (U) (583; 90-$1.50)—"Madness of Heart" (U) (2d wk). First week ended last night (Tues.) was moderate $6,500. In ahead, "Madeleine" (U) (6th wk), $2,800 in 6½ days.

Radio City Music Hall (Rockefeller) (5,945; 80-$2.40)—"Glass Menagerie" (WB) with stageshow (3d wk). Big Columbus Day trade helping to solid $125,000, which is surprisingly near last week's nice $127,000. Holds a fourth. "Miniver Story" (M-G) opens next.

Rialto (Mage) (594; 44-98)—"Next of Kin" (U) (reissue) and "Last Bomb" (Indie). Looks to wind up near $6,000, so-so, and won't hold. Last week, "The Cheat" (Indie) (2d wk), $4,500.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"Two Flags West" (20th). First week ending today (Wed.) looks to hit rousing $30,000, and naturally is holding. This house, too, got its share of theatregoers who could not get into Roxy. In ahead, "No Way Out" (20th) (8th wk) hit $10,500 in final 8 days to round out successful run.

Roxy (20th) (5,886; 80-$2)—"All About Eve" (20th) plus Martha Stewart and Blackburn Twins, iceshow onstage. Using scheduled-performance policy, looks to reach big $91,000, with house admittedly held down because of not permitting anybody inside while picture is showing. Abandons this policy for usual house schedule on Friday (20), start of second week. Last week, "Mister 880" (20th) with Dick Haymes, Ben Wrigley and the Asia Boys, iceshow onstage (2nd wk), fine $78,000.

State (Lowe's) (3,450; 55-$1.50)—"Toast of New Orleans" (M-G) (3d wk). Holding nicely with about $20,000 after very good $25,000 last session, over hopes. Stays on.

Strand (WB) (2,756; 55-$2)—"Breaking Point" (WB) with Lisa Kirk, Borrah Minevitch Harmonica Rascals, Georgie Tapps onstage (2d-final wk). Off to $30,000 after good $43,000 opening stanza albeit below hopes. "Three Secrets" (WB) and Ella Logan, Gil Lamb heading stageshow open Friday (20).

Sutton (R&B) (561; 90-$1.50)—"Trio" (Par) (2d wk). First week ended Monday (16) soared to terrific $19,600, new high for this bandbox house. This tops the old mark held by "Fallen Idol" (SRO). Got in extra show each day. In for run. Last week, "Winslow Boy" (EL) (19th wk), $3,900 in 6 days.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts" (EL) (19th wk). Winding up at $6,200, nearly same as last week's nice $6,300. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50)—"State Secret" (Col) (3d wk). Second frame ended last night (Tues.) held to big $21,000, with boost from Columbus Day holiday. First week was stout $22,500 but bit below hopes. Stays on indef.

'Doorway' Strong $19,000, St. Loo

St. Louis, Oct. 17.

Midsummer temperature over the weekend is slowing trade here this round with a single exception. "Devil's Doorway" is going against trend with hefty total at Loew's. "Union Station" looms good at Ambassador after okays from all crix. The St. Louis, relighted for "Hamlet" at pop scale, is in for trim week.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Union Station" (Par) and "House by River" (Rep). Fine $14,000. Last week, "Secret Fury" (RKO) and "Woman on Pier 13" (RKO), $11,000.

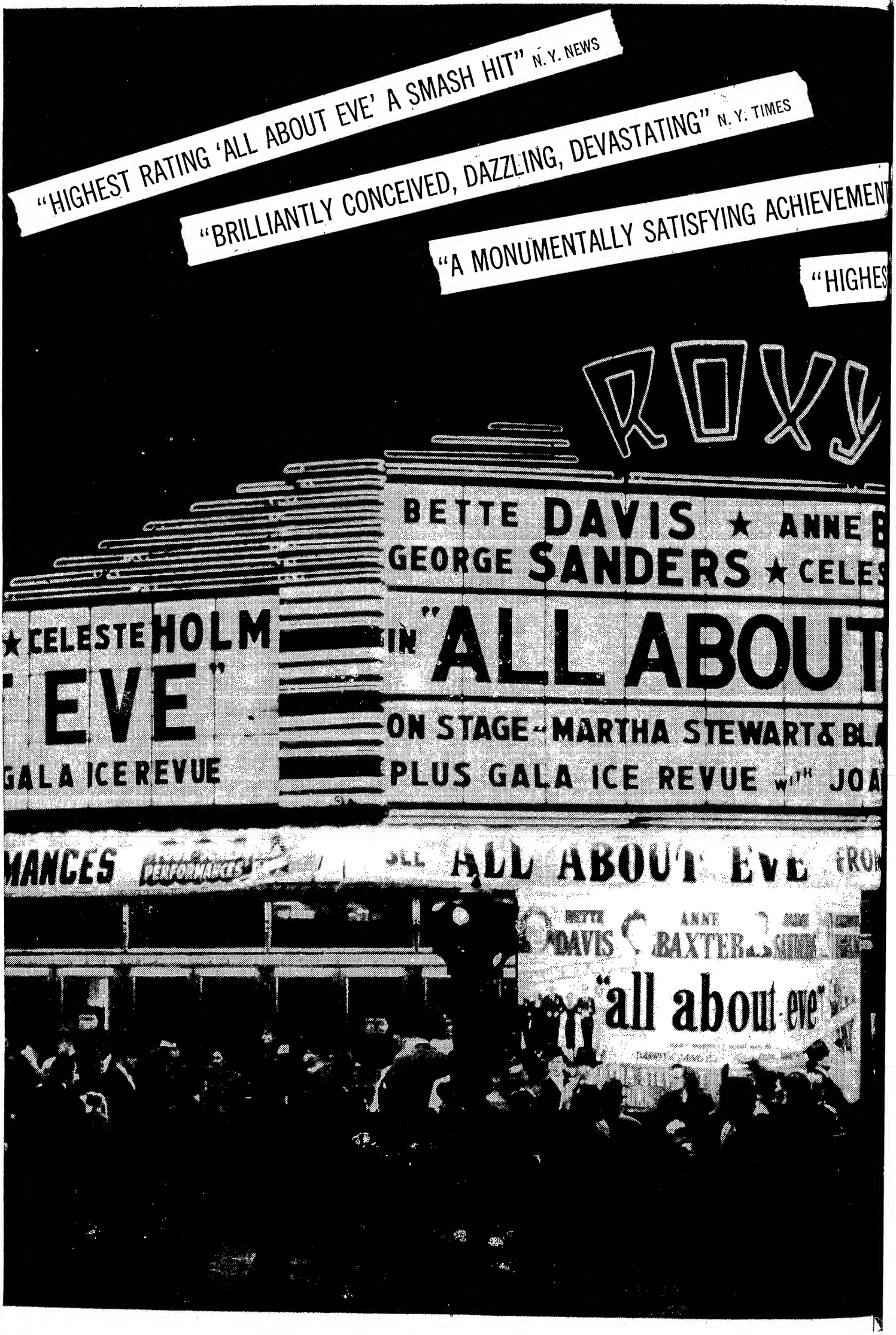
Fox (F&M) (5,000; 60-75)—"Sleeping City" (U) and "Shakedown" (U). Opened today (Tues.). Last week, "Rocky Mountain" (WB) and "Ichabod and Mr. Toad" (RKO), oke $14,000.

Loew's (Loew) (3,172; 50-75)—"Devil's Doorway" (M-G) and "Stars in Crown" (M-G). Tall $19,000. Last week, "The Men" (UA) and "Happy Years" (M-G), $13,000.

Missouri (F&M) (3,500; 60-75)—"Our Very Own" (RKO) and "The Desert Hawk" (U). Nice $10,000. Last week, "Blue Heaven" (20th) and "Tea for Two" (WB) (2d wk), $7,500.

St. Louis (F&M) (4,000; 60-75)—"Hamlet" (U). Shapes trim $8,000. Shuttered last week.

Shubert (Ind) (1,500; 60-75)—"Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). Oke $4,500. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues), $5,000.


"HIGHEST RATING 'ALL ABOUT EVE' A SMASH HIT" N.Y. NEWS
"BRILLIANTLY CONCEIVED, DAZZLING, DEVASTATING" N.Y. TIMES
"A MONUMENTALLY SATISFYING ACHIEVEMENT
"HIGHES
ROXY
BETTE DAVIS ★ ANNE B
GEORGE SANDERS ★ CELES
★ CELESTE HOLM IN "ALL ABOUT
EVE"
ON STAGE - MARTHA STEWART & BL
GALA ICE REVUE
PLUS GALA ICE REVUE with JOA
MANCES PERFORMANCES
ALL ABOUT EVE
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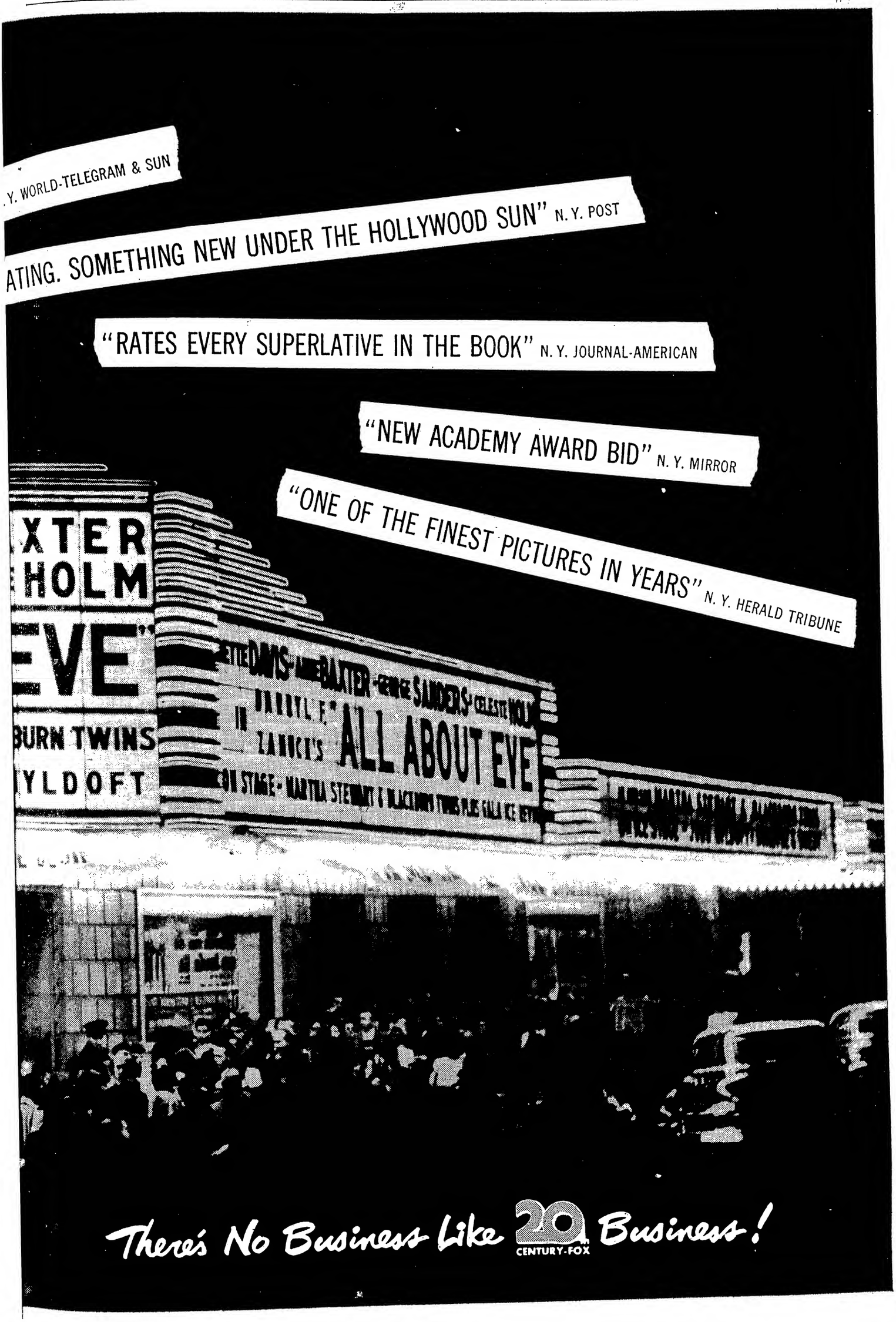
. Y. WORLD-TELEGRAM & SUN
ATING. SOMETHING NEW UNDER THE HOLLYWOOD SUN" N. Y. POST
"RATES EVERY SUPERLATIVE IN THE BOOK" N. Y. JOURNAL-AMERICAN
"NEW ACADEMY AWARD BID" N. Y. MIRROR
"ONE OF THE FINEST PICTURES IN YEARS" N. Y. HERALD TRIBUNE
XTER
HOLM
EVE"
BURN TWINS
YLDOFT
ALL ABOUT EVE
There's No Business Like 20th CENTURY-FOX Business!

German Film Biz Topper Quits In Protest Vs. Plan to Curb U.S. Pix

Frankfurt, Oct. 10.

Dr. Curt Oertel, active chairman of the leading German picture industry association, Spitzenorganization der Filmwirtschaft (SPIO) has resigned in protest against German producers' and government attempts to curtail American film imports into Western Germany. According to Oertel, who will continue to work for a solution privately, he resigned the post because he does not want to share the responsibility for what is being done now.

Oertel's resignation came only three days after a joint meeting of the representatives of the U. S. High Commission, the Bonn government. Motion Picture Association of America (MPAA), SPIO, along with reps of German producers, exhibitors and distributors hit a complete impasse on trying to agree on the number of Yank pix to be imported in 1950-51. It climaxed the six-week open war between the German producers and Hollywood, which was strengthened by an unprecedented nationalistic press campaign against the U. S. films.

Both Oertel and U. S. High Commission spokesmen, as well as Marc M. Spiegel, MPAA rep here, admitted that the over-nationalistic campaign is backed by former Nazi elements and Ruhr industrialists, who played a major role in UFA, the Nazi state's film monopoly.

Last year the Yank major companies plus Republic and Monogram agreed on a self-limitation of importing 15 pix each per year. Selznick, Goldwyn and Small brought in an additional 10 films. This year MPAA and SPIO agreed to raise the majors' contingent to a total of 180, plus 20 for the indies. Exhib and distribs especially favored the plan.

Vogel Asks Slash

However, at the joint meeting, Dr. Rudolf Vogel, rightist deputy and chairman of the Bundestag's (lower chamber) committee for press, radio and films said a drastic cut in U. S. pix imports, to 110 pix per year, is necessary. Vogel and the Ministry of Economics representative further stated that Germany has trade agreement commitments to import some 145 foreign pix in 1950-51, including many British, French, Austrian, Swedish and South American products. Vogel further claimed that 40 pre-1945 made German films (former UFA makes) must be screened in first-runs. With an addition of 60 new German films and a market capacity of 350 per year, this would allow only about 100 U. S. films into the country.

While distributors and exhibitors argued that the public wants U. S. films since other foreign pix could not be screened without a huge financial loss, Vogel finally reversed to allow not more than 150 U. S. films imported in 1950-51 (both MPAA and indies) or still less than last year.

U. S. High Commission officials, sitting in as observers, did not immediately protest the German action. Later, however, they acknowledged that Marc Spiegel, MPAA rep here, to be right in claiming films cannot be handled as just another commodity of exchange and that Yank pix are an important media in the reeducation and democratization of Germans. The meeting ended in impasse and it was decided that, with negotiations between Bonn and MPAA continuing, the market needs will be gone over again within six months.

Spiegel stated that MPAA did not agree to imports reduction. It will go ahead in conjunction with its SPIO accord and will not accept any government-dictated quota of imports, or the 150 films suggestion for all of the U. S. motion picture industry. Society of Independent Motion Picture Producers has also instructed its rep here to turn down the suggestion.

Hollywood Help on Trick Shots

Rome, Oct. 3.

Ned Mann is here from Hollywood to do some trick shots on the Vittorio DeSica pic, "Miracle of Milan," currently being finished up at the Titanus Studios. DeSica shot the film in Milan last winter.

Mann, who has specialized in such work for years in Hollywood, is here with his wife, who has been a film cutter in Hollywood.

Fullers Seek Buchanan For 'Castles' in Aussie

Sydney, Oct. 10.

Jack Buchanan is being sought by the Fullers for an Aussie run next year in "Castles in the Air." Buchanan would come here for about six months, if deal is set. Clifford Mollison in the British farce, "Don't Listen Ladies," opens in Melbourne this month. He will do the show in Sydney later.

"Madame Louise," with Arthur Rigby, folds soon after a lukewarm reception. "Dark of the Moon" comes into the Palace here this week.

Ban on 'Manners' Up in Parliament

London, Oct. 10.

The ban on the repeat performance of Val Gielgud's political comedy, "Party Manners," has led to the biggest political rumpus in some years. Press protests have been universal, with the exception of Labor's Daily Herald, which originally demanded the ban. Politicians of the Right are accusing the British Broadcasting Corp. of "a climb down," and Members of Parliament are to ask questions when the House reassembles later this month. Through this barrage, the BBC itself has remained silent, offering no explanation of its unprecedented action.

The ban having lifted Val Gielgud's play out of comparative obscurity and made it an issue of national importance, has resulted in a West End engagement later in the month. The original TV cast, headed by Raymond Lovell, will open at the Princess theatre Oct. 31.

This will represent the second London run of the play, since recently it had a short season at the Embassy in Hampstead. It also has been broadcast on radio by the BBC to a much larger audience than TV without protest.

London Legit Bits

London, Oct. 10.

After the Markova-Dolin ballet season at the Stoll's, Kingsway, which opens Oct. 24 for eight weeks, **Anton Dolin** will star in "Where the Rainbow Ends," a Christmas seasonal show which is revived annually. Stoll's theatre expects to run an Italian opera season after run of "Rainbow Ends" . . . **Norman Ginsbury's** "Portrait By Lawrence" goes on the air for the BBC on one of their Saturday night programs.

Lillian Hellman's "Children's Hour," done here at membership theatre three years ago, and refused a license by the Lord Chamberlain for general consumption, is being revived again by **Peter Cotes** at the private Bolton's theatre in mid-November with hope that veto might be released . . . **Wallace Douglas,** who staged **H. M. Tennent** and **George & Alfred Black's** West End hit, "Seagulls Over Sorrento," and **Lee Ephraim's** "Music At Midnight," will stage "Party Manners," which opens a six-week run at the Princes.

Having made his money by presenting French touring revues, **Donald Roche** is going in for straight plays. His first is "Desire Shall Die," in which he stars **Hermione Baddeley, Edith Sharpe** and **Norman Shelley,** which opens at the Wimbledon theatre Nov. 27 for a tryout. Unlike most of his previous plays, **Stanley French's** "Mrs. Inspector General" opens cold at the Savoy Nov. 7. Most of his other shows have had provincial tryouts before coming to the West End.

Arvid Englind is bidding for the Scandinavian rights of **Philip Weathers** and **Flakland Carey's** "Madame Tic-Tac," which was produced at the Winter Garden theatre in June, with **Francoise Rosay** starred . . . **Mario da Silva,** representing the International Society of Dramatic Authors in Brazil, is in town looking over the West End plays suitable for Latin-America, and is off to Amsterdam, Paris and Rome Oct. 20.

Markova, Dolin Score In Edinburgh With New Co.

Edinburgh, Oct. 17.

Alicia Markova, making her first ballet appearance since her recent illness, got an ovation at the Empire here last Monday (9) at the opening of the new Markova-Dolin dance company called The Festival Ballet. Anton Dolin and John Gilpin also drew favorable notices.

The company, playing Glasgow this week, opens at the Stoll theatre, London, for an eight-week season next Tuesday (24).

Dent Envisions British Film Policies Hurting Real Industry Growth

London, Oct. 17.

The assertion that the individualist, the man with ideas, and new talent, was being washed out by the selective policy of the National Film Finance Corp., was made by Arthur Dent when he hosted a luncheon to the London crix last Wednesday (11).

There was plenty of floor space at present in the studios and much of it was being used for American financed production. Both the Board of Trade and Tom O'Brien, M. P., wanted to see more U. S. pictures made in Britain, but this could lead to an ironical situation, said Dent. The Films Act, designed to encourage British production, could lead to a state of affairs in which exhibitors, forced to comply with quota, would have to show a preponderance of American-made British pix.

Dent also criticized the present circuit release system. He pointed out that the loss of a group deal for London also robbed the distributor and producer of bookings in theatres who have a split commitment with the circuits, and play concurrently with them.

French Harass Yanks Via Theatre Schedules

Paris, Oct. 17.

French government is adopting new tactics to harass American film companies. Exhibitors were recently compelled to extend the length of their programs which necessitated the use of shorts.

In order to prevent U. S. distributors from cashing in on the situation, the administration reportedly is refusing to grant screening permits for their shorts despite the fact that the briefies already were approved by the censor.

India Exhibs Go for Bally

Madras, Oct. 3.

Indian filmites are becoming increasingly showmanship minded. Special promotion stunts were employed recently for Metro's "Yellow Cab Man" and 20th-Fox's "Cheaper by Dozen." The Metro, Bombay, last month publicized the former pic via a lineup of taxi cabs along Marine Drive.

Hindi film producers are also taking to the medium of radio for advertising their product. Radio Goa is increasingly being used by Bombay film producers. First to start the trend was Sohrab Modi with his Hindi film, "Sheesh Mahal."

Current London Shows

(Figures show weeks of run)

London, Oct. 17.

"Accolade," Aldwych (6).
"Ace of Clubs," Cambridge (15).
"Brigadoon," Majesty's (77).
"Capt. Carvallo," Garrick (10).
"Carousel," Drury Lane (19).
"Cocktail Party," New (24)
"Dear Miss Phoebe," Phoenix (1).
"Dish Ran Away," Vaude (16).
"Folies Bergere," Hipp. (54).
"Fourposter," Ambassador's (1).
"His Excellency," Princes (21).
"Holly and Ivy," Duchess (23).
"Home & Beauty," St. Mart. (3).
"Home at Seven," Wyndh'm (32).
"Journey's End," W'stm'nst'r (2).
"King Rhapsody," Palace (56).
"Knight's Madn'ss," Vic. Pal. (31)
"Latin Quarter," Casino (31).
"Little Hut," Lyric (8).
"Mister Roberts," Coliseum (13).
"Oklahoma," Stoll (176).
"Reluctant Heroes," W'tehall (5).
"Ring Round Moon," Gl'be (38).
"Seagulls Sorrento," Apollo (18).
"2d Tanqueray," Haymarket (7).
"Top of Ladder," St. Jas. (1).
"Touch & Go," Wales (21).
"Will Any Gent," Strand (6).
"Worm's View," Comedy (182).

CLOSED LAST WEEK

"Golden City," Adelphi (17).

Arg. Producers Told to Improve Product or Lose Govt. Protection

Buenos Aires, Oct. 10.

In a recent interview with Raul Apold, now virtually in full control of all Argentine film matters, pix people here were told they could count on all-out protection from the government for their product, provided the pictures turned out are of prestige calibre. Apold, under secretary of information, attached to the national presidency, made it rather clear that recent releases have been rated very disappointing and that the aim of having Argentine pix help the currency setup is not being realized. Incidentally, with Apold in top spot, Entertainment Board director Dr. Claudio Martinez Payva is relegated to a secondary position.

The industry also was reminded that under protectionist law the government can decide whether films are deserving of protection, which means that unless the pix are thought noteworthy the protection law assuring best playing time for the national product will not be enforced. During the current year, though September, local studios have put out 45 full-length features, with a total of 60 in view by the end of 1950, thus beating the 194.. record of 56 films released. Although grosses on the whole have been exceptional, from a prestige point only about 10 of these 45 have been outstanding.

Govt. Aid To Film Producers

Government assistance to film producers is also being speeded up with the Argentine Industrial Credit Bank announcing it will extend two types of credit to local filmmakers. The first, in a special category, grants up to 70% of the cost of each picture to major studios having their own lots, equipment, etc., and who actually have produced at least three pix in the country during the year preceding the loan.

The majors also have to be prepared to roll at least three pix a year. Loans may be paid off within two years. The second type of loan also grants up to 70% of the production outlay, this time to indie producers of reputable standing, who must lease studios from others. Interest on the indie loans will be 4%, and will be granted for a six-month period with options for renewal.

Producers Set Distrib Deals

Urged by the government, local producers are going all out to strengthen distribution arrangements abroad. In this vein, Cinematografica Interamericana (Guthmann interests) is especially active, now distributing for Emelco and for Argentine Sono Film. Outfit has arranged to open offices in Chile and Peru and has also made a deal with the Luis Reveiro circuit for exhibition of its product in Brazil. Brazilian distribution will be handled by the Union Cinematografica Brasilena.

"Danza de Fuego," "La Barca sin Pescador," "Avivato," "Apenas un Delincuente," "El Seductor" and "Juan Globo" will be among the first Argentine films exhibited in Brazil under this deal, while the Brazilian-made "Carnaval de Fuego" is slated for distribution in Argentina.

Artistas Argentinos Asociados also has inked a deal for the interchange of Argentine and Mexican films. Deal was worked out between Ernesto Parentini for the Argentine side, and Gabriel Alarcon of the Mexican Cadena de Oro circuit.

British Exhibs Irked Over Free Govt. Films

London, Oct. 17.

The need for unanimity between circuits and independents before further discussions take place with Herbert Morrison, M.P., Lord President of the Council on the free showing of government propaganda pix was stressed at last week's meeting of the Cinematograph Exhibitors Assn.

Present agreement between the government and the CEA expires at the end of 1950, and for some time there have been increasing complaints among theatre exhibs about the policy which led to free time being given the government. It is now being emphasized that the government pays for its advertisements in newspapers, but gives nothing to cinemas.

Finnish Prod. To 10-Yr. High

Helsinki, Oct. 3.

Around 18 Finnish films will be released here this year. Suomen Filmiteollisuus (SF) tops the list with seven films shown already and with about six more set to be released. "Amor Hoi," produced by Suomi-Filmi, is a Musical starring Tauno Palo and Birgit Kronstrom, the latter a popular actress in the Swedish theatre.

Actually, it seems as that production in Finland, which only a year ago was reported having such economic difficulties and also trouble obtaining raw stock, again has moved into high gear. Year's total of released pix will be biggest in 10 years. Chances of Finnish films abroad are not bright but more and more of their pix are finding their ways to other countries.

Two Finnish films have been preemed in Stockholm already this year and several others have been shown in northern territories of Sweden where people are more or less Finnish-speaking.

Of foreign produce shown in Finland, American pictures still lead both, in number and popularity. Russian films still are in this market and offer competition to product from Sweden, England and France. In popularity the Russo pix have little chance. This year's big event is the Finnish preem of "Gone With Wind," a film that got more publicity than any other pic shown in Finland. Another production awaited with great interest is Rossellini-Bergman's "Stromboli." Ingrid love story.

London Film Notes

London, Oct. 10.

Film producers **Jack Raymond** and **Maurice Elvey** dickering for rights of "Reluctant Heroes," the surprise hit at the Whitehall theatre . . . Desert Rats annual ball, at the Albert Hall, Oct. 20, which is always attended by **Churchill** and **Montgomery,** this year will feature newcomer **Lisa Daniely,** who clicked in Monarch Films latest pic "Lilli Marlene." . . . **George Brown's** picture "Hotel Sahara," for J. Arthur Rank organization, due for shooting in November, has been postponed till early next year because of script troubles.

Harry Watts pic "No Vultures Fly," which is to be filmed in Kenya for **Michael Balcon,** starts shooting in November, with **Anthony Steele** and **Beatrice Campbell** already signed up . . . **Maurice J. Wilson** is getting ready a new picture, which **Eric Maschwitz** is scripting, with the Salzburg Festival as the background

Scot Comic, Tenor on U.S. Tour

Glasgow, Oct. 10.

Alec Finlay, Scot comic, and Robert Wilson, tenor, planed from here on first stage of Canadian and American tour. They open in Toronto this week.

Their itinerary includes Vancouver, Victoria, Winnipeg, New York, Hartford, Pittsburgh and Detroit. Their N. Y. date is at Manhattan Center Nov. 4.

Singer Frances Derry and pianist Tammas Fisher are touring with the pair.

Foreign Actor Permits In Brit. Back to Life

London, Oct. 10.

British Actors Equity, which earlier in the year launched a campaign against the wholesale granting of labor permits to foreign artists, has brought the controversy back to life in a report on its executive activities. The subject, it reveals, is a regular weekly item on the agenda, since the Ministry of Labor seeks their views an each individual application.

This executive feels it is the most difficult of all questions which comes up. They have received letters from members, particularly on the musical side, urging stricter control over the granting of permits to artists appearing in musical plays.

Brazil's Film Prod. Upbeat to Put That Country in Latin-Am. 'Big 3'

Washington, Oct. 17.

Brazil looms increasingly as a third member of an informal Latin American "Big Three" in film production with Mexico and Argentina. Brazil has lagged behind the other two in quantity and quality of output but the latest report by Nathan D. Golden, Commerce Department film expert, indicates that things are changing for the better. There were 12 features produced in Brazil during the first half of 1950. One of them, "Carnaval no Fogo," is reported to already have grossed $1,500,000 in that country, an all-time high for any film exhibited in Brazil.

Furthermore, a new production unit got under way this year, Companhia Cinematografica Vera Cruz. Well-capitalized and with top technical men, "it is generally believed that the quality of the films to be produced by this company will surpass anything thus far done by a Brazilian company," says Golden. Outfit has completed one feature and is working on a second, with seven more lined up for future production including one tinter.

Ecuadoran picture production has been hypoed by a revision of the country's foreign exchange laws last January. Imported films were changed from "B" or useful list to the "C" or luxury list. Thus, less foreign exchange will be available to pay for imported pictures.

In Chile, two proposed censorship laws have been drafted which would be rough on American pix. One would set up more detailed standards of suitability for the censors. Specific requirements would be so rigid that few U. S. films would be listed as suitable for children under 14. A second bill would limit imported pictures to a small percentage of crime and social situation films and restrict the remainder to pictures of educational and cultural value.

Mono, ABP Set Joint Production Deal For 2-Pix Yearly in Brit.

London, Oct. 17.

Negotiations for a joint production deal between Monogram Pictures and Associated British-Pathe have been concluded by Mono International prez Norton V. Ritchey. Arrangement calls for the companies to turn out two films annually in England over a four-year period. Initial picture may start this year with British stars and American technicians participating in the venture.

Budget for the production program was undisclosed, but Monogram is getting western hemisphere distribution of the eight films in return for a 50% investment in the project. Ritchey made London his final stop in a two-month tour of the world market. He is scheduled to plane to N. Y. today (Wed.).

Dates Back to '47

Joint production agreement between Monogram and AB-Pathe was originally announced in 1947. Delay in launching the filmmaking program is said to have stemmed from the companies' inability to get together on suitable stories for the international market. However, several months ago Mono prexy Steve Broidy stated that first pic in the series would start sometime this fall. It is to star Merle Oberon and Richard Todd in an untitled yarn

Re-Dubbing Started On Wilder's 'Steps North'

Rome, Oct. 10.

"Three Steps North," film made in Italy this year by W. Lee Wilder, will have to be entirely redubbed. Wilder, who directed and co-produced with Union Films of Rome, shot his pic in Amalfi, Naples and Anzio, mostly all exteriors. He decided to do it the Italian way, making only the guide track on location, and then dubbing the whole thing at the sound studios here. Everything went fine with the film makers, but the local laboratory which developed the sound, apparently missed out.

At any rate, Wilder plans a remake of many sequences. Lloyd Bridges arrived by plane this week for retakes.

Quit H'wood for London, Now Has Own Film Unit

London, Oct. 10.

Yolande Donlan, who came to London from Hollywood three years ago, has formed her own film company, Conquest Productions. Her associates on the board are Val Guest and Reginald Beckwith. Three stories are ready for lensing and work will start when Guest finishes his present contract with Daniel M. Angel. The first is "The Lampidorra Story" in which Miss Donlan plans to share the lead with a Hollywood star.

Next subject slated is "Second Best Bed," and this will be followed by "World Citizen No. 2." Guest is acting as scripter, producer and director on all three pix, which will be lensed at Walton-on-Thames.

Mex, Cuba Make Show Biz Peace

Mexico City, Oct. 17.

Showbiz peace was made between Mexico and Cuba in a phone powwow held by Rodolfo Landa, secretary general of the Mexican actors union here, with Eddie Lopez, leader of Cuban players in Havana.

Organized Cuban players had moved to ban Mexican performers from working on their island country.

Action stemmed from what Landa and Lopez simultaneously explained was the Cubans' misinterpretation of the ministry of the interior's ban on performers in third-class cabarets in Mexico. Cubans considered that a direct slap at them.

Barring vaude people from third-rate spots here is intended to restrict the talent to the better class niteries, Landa explained. He pointed out that the rule affects many Mexicans as well as foreigners, but that the actors union has accepted this ruling because it considers it good for all showbiz.

Allied Commission Puts Damper on German Try For Anti-American Tax

Hamburg, Oct. 10.

The Allied High Commission squelched the first official German attempt to introduce discriminatory measures against foreign films, especially American, by vetoing a Hamburg city council resolution cutting taxes on German pix. Council had passed and amended a resolution lowering taxes when superior films of German origin were shown. The resolution provided for a cut from the usual 30% to 20% in taxes of German shorts.

High Commission argued that the resolution contradicted the federal constitution which reserves legislation in foreign trade and exchange matters to the federal government. They added that the High Commission still retains control powers assuring non-discrimination in trade matters.

Walter Koppel, general manager of the Real Film, western Germany's biggest postwar production outfit and a prominent figure in organizing the present anti-American campaign told a press conference here that the German film biz is hampered by foreign—primarily American—mass production.

Yank Pix Outlay Equal To German Film Prod.

Frankfurt, Oct. 10.

Official estimates reveal that the American picture industry has spent nearly as much money in Germany since the end of the war as the cost of the entire postwar German film production.

The U. S. companies' total expenditures amounted to $26,413,000. The average production cost of a German film is $166,000 and over 100 pix were made since 1945.

And So—No Oboes

Vienna, Oct. 3.

Oboe music lessons are on the way out here.

The last oboe shop was destroyed by fire here in 1945. Since then no one has shown any inclination towards taking up the manufacture of these musical instruments.

Now Professor Karl Kammesch, of Vienna Music Academy, has announced that he is obliged to close his oboe class. Import of French-made oboes appears as no relief, the professor saying "they are not so good."

Miles Scores In Olivier's 'Ladder'

London, Oct. 17.

Three plays, all with doubtful boxoffice prospects, had their West End debuts last week. First to open was Laurence Olivier's production of Tyrone Guthrie's "Top of the Ladder," which bowed at the St. James last Wednesday (11). Directed by the author, play is put on in true expressionist style via all the known tricks of symbolism plus a few additional ones. It should draw favor with the intelligensia, but will leave the average theatregoer puzzled and disturbed. Play marks the return of film star John Miles to the legit scene in a remarkable performance that keeps him on stage almost throughout. Rachel Kempson, Mary Kerridge, Miles Malleson and Alison Leggatt contribute noteworthy characterizations.

Jan de Hartog's "The Fourposter," presented by Stanley French, opened at Ambassador's Thursday (12). With film stars Dulcie Gray and Michael Denison playing the sole characters in this domestic panorama of the past 50 years in a solitary bedroom set, play's chances will depend largely on the couple's drawing power. Story is slight, but delicately handled and nimbly directed by Peter Ashmore. Audience reception was warm, but the press lacked enthusiasm.

"Dear Miss Phoebe," a musical adaptation of James Barrie's "Quality Street," preemed at the Phoenix Friday (13). Produced by Emile Littler, play comes off as a tuneful featherweight adaptation that is likely to attract the older generation but is too unsophisticated for modern tastes. In his handling of the adaptation and lyrics, Christopher Hassall has retained much of the original Barrie charm, while Harry Parr Davies has composed an attractive score.

Production stars Carol Raye, Peter Graves and Olga Linda, with the first named receiving an ovation for her characterization of Miss Phoebe. An excellent operatic chorus and orchestra were directed by Philip Martell while Freddie Carpenter arranged the musical numbers. Charles Hickman directed the cast which also includes Bernard Clifton, Gretchen Franklin, Moya Nugent, Berard Hunter, Noel Dyson, Betty England, Jean Telfer, George Bradford and John Crocker.

EXHIBS FIGHT HIGHER BRIT. NEWSREEL RENT

London, Oct. 17,

The battle over newsreel prices here is becoming intense. Dispute between the five British reels and exhibtiors was brought to a head after an announcement of an all-round increase following removal of newsreel control order. This was a wartime emergency measure which forbade cancellation of contracts, limited the length of reels and made higher charges impossible. Since the freeing order, the newsreels have intimated that prices must go up by as much as 25% to compensate for the increase in overhead and raw stock.

When the dispute was considered by the general council of the Cinematographic Exhibitors Assn. last Wednesday (11), theatre operators who were unable to negotiate reasonable terms were advised "that experience shows that no dissatisfaction is shown by the public if newsreels are dropped and exhibitors themselves will not be inconvenienced." The council also expressed dissatisfaction at the monopolistic and discriminatory manner in which the Newsreel Assn. was dealing with the position of news and specialized theatres.

Fear British Inflation May Hurt Show Biz But See Longrun Benefit

London, Oct. 10.

The mounting cost of living has not yet been reflected in boxoffice receipts, but there are indications that if the upward trend continues, entertainment may be among the first to feel the pinch. This will be particularly the case of the greater London area, where the purchasing power of the pound sterling has always been below that of the Provincial areas.

In the last few weeks, controlled prices of essential consumer goods have been skyrocketing. Much of this is attributed, somewhat belatedly, to the effects of sterling devaluation. Higher prices now being paid for imports on wool and non-ferrous metals are being reflected in increased costs for clothes and household utensils. At the same time, higher bus fares have been authorized, food is showing a seasonal rise and the overall affect has been to restrict the amount of luxury spending available to the average family man.

Living Costs Up, Wages Static

While the cost-of-living graph is steadily moving upward, the standstill policy on wages and salaries continues to operate. The wage freeze is still government policy, although rejected at the recent Trades Union Congress at Brighton.

Up to the present, the effect of rising costs has made little or no impression on film boxoffice receipts. On a picture for picture basis, takings now compare favorably with the figures of a year ago. Nor is there any indication that the additional penny per seat necessitated by the recent tax adjustment has aggravated the situation.

Economists who are watching the situation closely, lean to the view that the effect will not be felt for at least some weeks. But as the prices of essential commodities continue to mount, the margin available for spending on entertainment must necessarily diminish, they argue.

London Hit First

The experts, although divided as to the likely outcome of the present economic situation, agree that if show biz is to be hit, London will feel the pinch first. With weekly take-home pay of the average suburban Londoner ranking equally with that of his Provincial counterpart, the difference in living costs here and outside might well represent the margin available for family entertainment. A recent breakdown of entertainment tax receipts indicated that a trend in this direction was already developing.

To offset the dangers of a diminishing spending power, there is the growing likelihood of a scarcity in consumer goods. The rearmament program, announced recently, will re-create the situation of shortages prevalent during the wartime and postwar periods.

U-Rank to Do 'Norway' In England Next Spring

London, Oct. 10.

"Song of Norway" is to be lensed in Technicolor at Pinewood next spring as a co-production effort by J. Arthur Rank and Universal-International. Earl St. John has been named exec producer and Anthony Darnborough producer.

Apart from the script by Hollywood writer Harry Tugend, the entire production will be British. No casting has been made for the five principal roles, but John Mills has been suggested as the composer and Petula Clark for the main singing role.

VAF Threat To Bar Foreign Acts

London, Oct. 10.

The first stage in the negotiations between the Variety Artists' Federation and West End cafe men for an agreement to limit the number of foreign artists appearing in cabaret has been concluded. A preliminary meeting between both sides was friendly but inconclusive. It is to be followed by further talks in the near future.

The British vaulers have been intimating, informally, that unless they can negotiate an amicable arrangement, they will put up a complete bar on all foreigners playing night spots. The threat is not being taken seriously and is regarded as being no more than the clumsy use of a big stick during negotiations.

It is believed that the VAF is pressing for a 70-30% quota in favor of British artists. But given an opportunity, they may settle on a 50-50 basis. The attitude of the nitery managements, however, is against any arbitrary quota as they are insisting on having a free hand in booking the best available acts.

U's Henry Sees Britain's Film Theatre Biz On Way Up; Heavy Pix NSG

An enthusiastic report on conditions in England was made in N. Y. last Friday (13) by Ben Henry, Universal homeoffice rep in London. He said general conditions have improved so much in the last 12 months that there few unhappy individuals in the country. Economic advances made by Britain in the past year have been reflected in the continuing removal of restrictions on consumer buying, he stated. Consequently, natives are more in the mood for entertainment.

Theatre business has been climbing consistently, Henry said, with Britishers showing a marked preference for straight entertainment rather than heavyweight themes.

He said U has done especially well with such pictures as "Winchester '73" "Bagdad" and "Abbott and Costello in Foreign Legion." Henry will leave N. Y. for the Coast this weekend. He will spend seven days at the studios to be followed by another week's visit at the homeoffice before returning.

Dollar Scarcity Cuts U.S. Equipment Sales

Washington, Oct. 17.

Scarcity of dollars around the world is cutting deeply into sales of American rawstock, film cameras, projectors and other equipment. Latest two examples of this are reported today by Nathan D. Golden, film expert of U. S. Commerce Dept. In Switzerland, despite the 450 film theatres having considerable pre-war projection equipment, there will be little replacement business for the U. S.

Speaking of India, Golden States: "Devaluation of the Indian rupee in 1949 has meant higher prices for U. S. equipment and rawstock, and has resulted in a shift of emphasis in imports from dollar area to the sterling area."

H. BERNSTEIN'S 'VICTOR' LOOKS NEW PARIS CLICK

Paris, Oct. 10.

Henri Bernstein's new play, "Victor," which he produced at his Theatre des Ambassadeurs, teed off to an enthusiastic reception last Friday (5). Advance sale is strong with house sold out for over a week the day after the show opened, and a long run is seemingly assured.

Three-acter stars Bernard Blier, Simone Renant and Castelot. Plot concerns a crook who tries to steal the wife of a weakling friend. Conscensus here is that it's one of Bernstein's best. It is beautifully produced, and a local smash hit. Jane Martel, teen-age ingenue, looks like a discovery and a screen bet.

"Victor" does not shape as likely for Hollywood, because all principals are weaklings or crooks.

Jack Connolly to Korea

Jack S. Connolly, chief of the newsreel and special coverage staff in the State Department's international film division, left for Tokyo and Korea Sunday (15).

A veteran in the newsreel field, Connolly will supervise preparation of special newsreel shots during the next month.

Paramount

FACTS ABOUT

Paramount Product

How

THE BOXOFFICE SCORE STANDS: Since early summer, Paramount has been hitting with a succession of outstanding attractions. First Hal Wallis' "My Friend Irma Goes West," then "Sunset Boulevard." This pace has been maintained with Bob Hope's "Fancy Pants," Hal Wallis' "The Furies," "Union Station," Hal Wallis' "Dark City" and now with "Copper Canyon."

What

THE COMING MONTHS WILL SHOW: Paramount has the hits ahead, too. Armistice Day, the U. S. Marines' story, "Tripoli"; Thanksgiving, Betty Hutton and Fred Astaire in "Let's Dance"; Christmas, Bing Crosby in "Mr. Music"; and early in the New Year, Alan Ladd in "Branded." From there on in, it's a fact:

Paramount Will Be The Big Gun In '51!

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST SHOW IN TOWN

Sunset Boulevard

FACT: One of the most discussed, praised and best performing pictures of the year. At Radio City Music Hall, it established the longest run since 1947—7 smash weeks.

Fancy Pants

COLOR BY TECHNICOLOR

FACT: Bob Hope is in the west again in his hilarious successor to "The Paleface" which has bettered both that hit and "Sorrowful Jones" in a majority of its engagements to date.

Union Station

FACT: This thriller, from the Saturday Evening Post, is doing thrilling business everywhere. A plus to its name stars are 3 new stars furnishing fresh talent exhibitors are asking for.

The Furies

FACT: Boxoffice Magazine predicted: "Runs of this Hal Wallis picture should be modern El Dorado"—and actual key city results now show it at levels comparable to top 1949 figures.

Copper Canyon

COLOR BY TECHNICOLOR

FACT: The cast is big and the color spectacular in Paramount's western patterned after the famed boxoffice hit "California." It's now playing to the same handsome grosses.

Dark City

FACT: First engagements fine! Fans are acclaiming the new Hal Wallis discovery, Charlton Heston, and a cast of important marquee stars in suspenseful 3-man manhunt.

Tripoli

COLOR BY TECHNICOLOR

FACT: This robust tribute to the United States Marines is set to thrill the nation Armistice Day. First of 180 pre-release dates in four exchange areas are reporting fine results.

Let's Dance

COLOR BY TECHNICOLOR

FACT: "Let's Dance" are the two little words Fred Astaire says to that "Annie" gal, Betty Hutton. They're the most exciting star team in a long time. Play them Thanksgiving!

Mr. Music

FACT: This is Bing Crosby's show of shows and it's yours for the Christmas holidays . . . with more hit songs and more big-name stars than any Crosby picture you've played in years.

Branded

COLOR BY TECHNICOLOR

FACT: Here's the Alan Ladd western in color by Technicolor that you have been waiting for ever since "Whispering Smith"! It's the hit Paramount has for you for early in the New Year.

The Goldbergs

FACT: Radio's favorite family for 20 years (favorites now on TV, too) will make their first screen appearance early in '51, with the famous radio cast, headed by Gertrude Berg.

September Affair

FACT: Hal Wallis stars Joan Fontaine and Joseph Cotten in an ecstatic love story filmed on the spot in romantic places like Capri, Rome and Florence. Other big-name stars, too!

PLAY RIGHT AWAY . . . **CASSINO TO KOREA** . . . Full-length feature of America's fighting men

Cold Weather Hits Midwest Ozoners; Many Folding; Other Drive-In News

Chicago, Oct. 17.

Cold weather, the only apparent thorn in the side of the ozoner, is gradually taking hold in the midwest area. Essaness circuit, which two weeks ago shuttered its least profitable theatre, the Four Screen, has announced that the North Ave. outdoor theatre will fold Nov. 5, with the Harlem Ave. outdoor due to go under at the first snow.

Alliance theatre circuit reports five of its seven Indiana ozoners have already folded. The drive-ins are located in Frankfort, Logansport, Kokomo, Marion, and Anderson. Theatres in Vincennes and another in Anderson will remain open until Oct. 29, the date Alliance has termed the "saturation point" for outdoor business.

Ralph Smitha, veepee and general manager of Essaness, termed business "merely good" for the year and not as phenomenal as reputation had it. Mushrooming of ozoners throughout the country this year, particularly in larger cities where they're in thick number around the suburbs, is felt to be a factor toward the moderation of their success. Peter Penagos, Alliance topper, echoed the Essaness contention, also claiming that biz has been only mild for the year, and only equal to last year. He also said the keen competition now has offset the increase in outdoor trade.

Refusing to heed lower temperatures, however, is Chi's Double Drive-In, which now functions under a temporary injunction within the city limits after a superior court decision remanded the ban on ozoners in city boundaries. This unquestionably has been the most notable headache for the 2,200 car theatre. But from a location standpoint and because of its vast patrons' lure it is in a position to scoff at climatic factors. Its proximity to southside residential areas has reportedly been the key factor toward the embarrassment of southside nabe houses since its opening in July. Ozoner is currently showing twin-bills on each side of its $35,000 two-faced screen, with patrons given the choice of attending either of the simultaneous double showings. Drive-in will remain open probably until it's frozen out.

Concerted efforts on the part of suburban municipalities to keep the ozoners out has been to little avail. Key action toward this end, the Village of Skokie vs. Skokie Amuse. Corp., is winding up after a long battle, which has now reached Illinois supreme court. Village had earlier lost a lower court struggle to curb construction of the drive-in. In appealing the decision village officials base their claim on safety factors, asserting the ozoner would create a health menace to the community, since Skokie is a heavy industrial, heavily trafficked area. Philip Toomin, attorney representing the drive-in, counter-filed a 78-page brief to the state body last week, the core of which was a claim that the village's request transcends the power granted to any municipality, i.e., that a lawful business cannot be prevented from operating.

What may alter matters before the supreme court is the purchase of part of the land tract on which the ozoner hopes to build by the Socony Vacuum Co. An ozoner and a gasoline storage plant are two inharmonious enterprises, the village points out, especially right alongside each other.

Meanwhile, this year's first-run innovation by the drive-ins is slated to be carried over to next season. Power of the ozoner in this area over the nabes has rested for the most part on its playing of pix directly from the Loop.

Scranton Judge Denies Dismissal of % Actions

Scranton, Oct. 17.

Federal Judge Murphy has denied the motion of the Rowland theatre, Philipsburg, Pa., to dismiss the percentage actions filed against it by five distributors. The motion was based on alleged legal insufficiency, lack of jurisdiction and other grounds.

Warner Bros., United Artists, RKO, 20th-Fox and Paramount are the plaintiffs in the complaint, which names Austin Interrante in addition to the theatre.

Acetate-Based Stock Also Sought at TOA Meet

Total and exclusive use of acetate-based stock by the film industry is among the objectives likely to be slated by the Theatre Owners of America at its Houston convention Oct. 30-Nov. 2. The exhib organization will press for its full adoption, in lieu of the nitrate film, for an assortment of reasons all centered on economy of operations.

Gael Sullivan, TOA exec-director, reported in N. Y. on Monday (9) he intends to urge upon the membership the appointment of a "strong" committee whose duty would be to press for the earliest conversion to the acetate. Latter is non-inflammable and consequently means no fire hazard.

Exhib savings come in the form of less demanding building codes, substantial reductions in transportation costs and lower insurance premiums.

Actually all the major companies use the acetate at the studios but some releases to exhibs are nitrate. Newsreels also are nitrate. Eastman Kodak adopted a program of switching to acetate two years ago and completed the full conversion several months ago.

20th Abandons

Continued from page 3

new plan, demanding it be permitted to play "Eve" as usual.

For the Roxy preem, 20th had shelled out a hefty budget to ballyhoo the plan in advance but it still could not clarify the apparent confusion in the minds of potential ticket-buyers which resulted in the below-hopes business. Roxy will switch back to a continuous performance policy Friday (20), which means 20th will have to repeat the heavy barrage of ad-publicity to inform the public about the change.

Both exhibs and distribution execs of rival companies have commended 20th for its attempt to inject something new into a business which can use new ideas at this time. But 20th, operating under the plan, could offer no satisfactory solution to the paradoxical situation of having empty seats inside and a line of standees outside the house. Original plan, with the switch that is now to be effected, is expected, of course, to draw even more word-of-mouth so that the entire venture might be charged off to a favorable publicity buildup for "Eve."

Greatest confusion apparent from several checks of the Roxy over the weekend arose from two factors: 20th's extended buildup on the advance ticket sale and the fact that customers, unable to enter the theatre once the feature had started, queued up outside to await the next break. Number of potential payees apparently did not realize they could buy tickets immediately preceding each performance, thinking instead they had to order them in advance. As a result, they stayed away from the Roxy. As for the lineups outside, many of the transient customers who generally frequent the Broadway deluxers on weekends were reportedly averse to waiting as long as two hours for the next break in the performance, and so took their business elsewhere.

Proof of the latter factor was furnished by the surprisingly good grosses racked up by the neighboring Broadway filmeries, evidently based on the "indirect" overflow from the Roxy. Rivoli pulled an unexpectedly fine $30,000 for its initial stanza of 20th's "Two Flags West," while the Capitol, with Metro's "Life of Her Own" and Andy and Della Russell headlining the stageshow, looks to gross a great $65,000. ("Life" is doing only spotty business elsewhere.) Third frame for "Glass Menagerie" at Radio City Music Hall will better the previous round with about $132,000.

TOA Prexy

Continued from page 7

ganization and the membership campaign promise to be the responsibility of the new president.

Actually, the job never was represented as a fulltime operation, but, rather, something of an extracurricular activity for a theatreman. For this reason, too, the feeling of dissatisfaction with Pinanski and Lockwood is not marked with any bitterness.

Posing a problem is the selection of a highly-regarded exhib for the prexy's post who would be willing to devote virtually his entire time to it. No help either is that a New Yorker is not likely to be the choice of the membership, although N. Y. mostly would have to be his operational base. This means spending much time away from home. Probably the biggest factor of all will be the candidate's ability to chuck responsibility in the operation of his own theatre properties.

20th's Concert Pix

Continued from page 4

ing plans for a second series which would be based on the works of famous artists. While a 20th spokesman said these plans were still highly nebulous, the company has registered with the Title Registration Bureau of the Motion Picture Assn. of America such tags as "The Challenge of El Greco," "The Genius of Leonardo," "The Mystery of Degas," etc. Most of those in the concert series were produced for 20th by World Artists, Inc., in association with concert impresario Sol Hurok, but no production tie-ups have yet been made for the artist series.

Definite release plans for the first in the concert series, titled "Of Men and Music," will be made later this week. Twentieth plans to give the series the full ad-publicity treatment, including special trailers, exploitation campaigns, accessories, etc. Each of the films will be of feature length, with Deems Taylor, as narrator, introducing each subject and bridging them. Sales are being handled by 20th's shorts department, under the supervision of department manager Peter Levathes.

First package comprises two three-reelers, one featuring pianist Artur Rubinstein and the other violinist Jascha Heifetz; an 18-minute film spotlighting Metopera singers Jan Peerce and Nadine Conner, and an 11-minute short with Dimitri Mitropoulos conducting the N. Y. Philharmonic-Symphony.

Split Col Board

Continued from page 4

for each 100 held. Similar melon was suggested at last week's board session in place of cash, but nixed on the protest of some directors that it was pointless. It merely divided the stockholders' interests without giving them any more equity in assets. In other words, anyone who already owned 1% of the shares of the company, for instance, would still go on owning only 1% if all shareholders were given a stock dividend, it was pointed out. The only time that a real purpose was served by this process was in getting broader ownership of Col in 1935, when there was a 55% stock dividend.

Meeting was held in Chicago because it was desired to have the presence of Henry Crown, midwest industrialist, who joined the board about two years ago. He was unable to get to New York. Cohn brought with him a print of "Born Yesterday," which was sneaked for the board members in a theatre in Evanston, Crown's home neighborhood.

On the directorate are Harry Cohn, Jack Cohn, Abe Schneider, Abe Montague, Nate Spingold, J. M. Blancke, Donald S. Stralem, Arnold Grant and Crown. They declared the regular and extra common dividend, payable Nov. 9 to stockholders of record Oct. 26. They also declared the regular dividend of $1.06¼ on the $4.25 cumulative preferred, payable Nov. 15 to stockholders of record Nov. 1.

Inside Stuff—Pictures

Following up on his promise to bring trade screenings to exhibitors if the exhibs couldn't come to the screenings, Metro sales veepee William F. Rodgers disclosed this week that "King Solomon's Mines" will be shown to a number of exhibs in various cities throughout the country in addition to the regular theatre screenings held in exchange cities.

Following complaints from exhibs at the Allied States convention two weeks ago in Pittsburgh, Rodgers instructed his branch managers to hold screenings wherever they believed them justified, for audiences of not more than half-a-dozen if necessary. Illustrating the "closer-to-home" technique, Louis Amacher, Portland, Ore., branch manager, was the first to set such a showing, scheduling it for a theatre in Eugene, Ore.

On their barnstorming tour of the country in behalf of "Tripoli," co-producer Bill Pine and his star, John Payne, hit Pittsburgh last week, and the boys shoulda stood in bed. By the time they learned of the general newspaper strike which has had that city newspaperless for the last two weeks, it was too late to change their itinerary and they came in virtually in darkness. Expecting the usual press coverage, they got nothing at all, so Par exchange hurriedly scared up couple of radio interviews for Payne just so the thing wouldn't be a total loss. Par and Penn theatre, where "Tripoli" will play, tossed a luncheon for Pine and Payne, for press and radio gang, but most of the newspaper bunch were scattered and couldn't be located since their plants are shut down.

Hedy Lamarr last week acquired an option on the world film rights to the Antoine de Saint Exupery novel, "The Little Prince." At one time Orson Welles and Walt Disney are said to have held options on the same work. Deal was set by Robert Lantz of the Gale Agency, who represents both the actress and the successors to the property of the late author. Miss Lamarr's option, according to Lantz, is merely a preliminary formality since she's expected to buy the film rights to "Prince" outright within a short time. Her plans for use of the tome are undecided at the moment.

Council of Motion Picture Organizations is appealing to exhibitors for clippings of newspaper comment on film activities. Through this info, COMPO exec veepee Arthur L. Mayer explained to theatre men last week, the reorganization can answer Hollywood criticism or aid local industry reps with data for rebuttal.

Not Sad at Film Fete Fade

Continued from page 7

At any rate, the new formula of American participation on any full-dress scale at only one big showing per year seems the best way out of a painful necessity. Now the only real laments come from the hotel owners in resort towns that have no film manifestations.

But it would be wrong to consider film festivals exclusively in terms of tourism—or too exclusively. Tourism may be the determining factor, the thing that makes them financially possible. Tourism may be the beginning and end of such festivals as the one that just closed the Biarritz season, or the one at Scheveningen, Holland, at the beginning of the summer. Even so, these could not exist were it not for the tremendous interest and enthusiasm for pix that exists in Europe today. It is like a fever, something completely without parallel here in the States. Cannes, for example, which shares the big film festival business with Venice, has an off-year this year. But rather than let the summer go by with no pictures at all, they scheduled a series of amateur 16m and 8m showings for the height of the tourist season. Imagine what a draw that would prove in Atlantic City! In Cannes, it was completely successful—and highly social.

Edinburgh Another Case

Edinburgh is another case in point. The film section of the annual Edinburgh Festival is not formally a part of the big show. Organized by the Edinburgh Film Guild, the presentations are carried through by interested individuals who work, for the most part, on a volunteer basis. Their interest is in fact films. Most of the people there are either documentary filmmakers or writers. The time they spend in selection and preparation of programs is incredible. But nowhere in Europe is there a better, more purposeful film festival. Nowhere is the quality of the pictures chosen and shown so consistently high. Through the efforts of such people as critic Forsyth Hardy and filmwriter Norman Wilson, in four years the Edinburgh Film Festival has become the center for the best in documentary-type productions.

What all this has meant in terms of tourism for Edinburgh itself is difficult to assess. Most of the showings are held at off-hours, at times when the big festival events are shut down. Certainly, such pictures as "The Titan," "Ballerina" and "La Vie Commence Demain" (with Picasso, Gide, Le Corbusier, etc.) are perfect to catch the regular festival crowd. Yet their biggest film houses were for the two showings of "Kon-Tiki," a Swedish-made straight documentary about an archeologist's trip on a home-made raft from Peru to the Polynesian Islands. The films, it would seem, also have their own following.

For the first time at Edinburgh, this year the U. S. State Dept. was officially represented. It seemed just as right that the State Dept. be represented at Edinburgh as there be MPAA representation at the Venice festival.

Press, of course, is one of the determining factors in the success of any film festival. A good press coverage is at least as important as paid admissions. The Venice authorities, perhaps more than any others, treat with respect this angle. Important journalists are invited and housed for the duration of the festivities. A well-organized press department turns out daily reams of material in all languages to feed to the more than 200 writers who turned up in Venice this past summr. Whatever may be its other shortcomings, the Venice people do manage to get attention for the films they offer there.

In amusing — and somewhat pathetic—contrast was the festival at Antibes, bravely titled the "festival of the film of tomorrow." Deliberately highbrow and recherche, its organizers expected word to trickle around through the intellectual circles of Europe, with nothing so "vulgar" as press publicity to bring in an audience. The plan worked—almost too well. The festival attracted in all about 25 visitors, much to the disgust of local hotel owners. And, to the dismay of local theatre owners, the Antibes festival proved to be a free show. French and American distributors in France withdrew their support. Even the film-hungry tourist was in for a disappointment, for it soon appeared that this "festival of the film of tomorrow" was going to consist largely of old pictures shown regularly in the Paris Cinematheque Francaise or New York's Museum of Modern Art. The exceptions, it would seem, were pictures chosen deliberately for their lack of popular interest.

But film festivals will go on. The Europeans demand them, love them, attend them. Some cities have valuable property tied up and held exclusively for festival presentations. As long as that situation obtains, it seems both impossible and pointless to ignore them.

Hutton on a Limb

Hollywood, Oct. 17.

Betty Hutton will play the daring young gal on the flying trapeze in Cecil B. DeMille's circus picture, "The Greatest Show on Earth."

Miss Hutton will accompany DeMille early in January to Sarasota, Fla., where the Ringling show maintains winter quarters.

FRANK BOUCHER
K-B Circuit, Washington, D. C.

ELMER RHODEN, Jr.
Commonwealth Amuse. Corp., Kansas City

AL REYNOLDS
Claude Ezell Circuit, Texas

GEORGE MANN
Theatre Service Agency, San Francisco

HARRY DEMBOW
Prominent Pennsylvania Exhibitor

OSCAR HANSON
Buying and Booking Agency, Omaha

MORT LEWIS
Wielland & Lewis Circuit, New Jersey

THEY DISCOVERED "KING SOLOMON'S MINES"!

LOU RIBNITZKI
Warner Theatres, Washington, D. C.

HORACE FALLS
Phil Isley Circuit, Texas

HUGH W. BRUEN
Bruen Theatres Co., Whittier, Cal.,

WILL J. CONNER
Hamrick's Theatres, Inc., Seattle

Just a few of the hundreds of alert showmen who pick M-G-M's Giant Adventure Romance as the Box-Office Gold Mine of the Year! The first of its kind filmed entirely in Africa in Technicolor it's the

BIGGEST SHOW FOR THANKSGIVING!

STANLEY DURWOOD
Durwood Theatres Circuit, Kansas City

BILL JENKINS
Western Amuse. Co., Portland, Ore.

BURT JACOCKS
Warner Circuit, Connecticut

JOHNNIE HARRELL
Martin Theatres, Columbus, Ga.

JACK MATLACK
J. J. Parker Theatres, Portland, Ore.

B. F. SHEARER
B. F. Shearer Theatres, Seattle, Wash.

MAX CONNETT
Pres. Tri-State Theatre Owners Ass'n

DAVID J. BOLTON
Roxy Theatre, Santa Rosa, Calif.

TOM J. WALSH
Comerford Circuit, Binghamton, N. Y.

Film Reviews

Continued from page 6

Our Daily Bread

technical grounds. The play is peopled by a sympathetic family group in the unhappy circumstances of facing the problems of survival in devastated Germany after the last war. The tone of the drama which they enact is almost disarmingly quiet. There are no violent outbursts, nor is there any heavy-handed treatment of the "message."

English titles by Charles Clement appear to offer a wholly adequate interpretation of the scenario which Slaton Dudow, who also directed, put together in collaboration with Hans Joachim-Beyer and Ludwig Turek. The basic concern of their work is socialized economy, depicted in the form of the "people's cooperative management" of a local factory. Music by Hans Eisler is a strong asset. *Gene.*

Hoboes in Paradise
(FRENCH)

Distinguished Film release of Gaumont production. Stars Raimu and Fernandel. Directed by Rene Le Henaff. Story, G. M. Maertens; adapted by Andre Obey; English titles, Herman Weinberg. At 55th Street Playhouse, N. Y., starting Oct. 12, '50. Running time, 83 MINS.

Boule	Raimu
Pons	Fernandel
St. Peter	Alerme
Undertaker	Armand Bernard
Virgin Saint	Gaby Andreu
Linda	Michele Philippe
Hairdresser	Maupi
Mrs. Boule	Gerlatta
Keeper	Felix Oudart

(In French; English Titles)

It hardly seems possible for a French comedy with Raimu and Fernandel co-starred to miss. But this does. Plot fails to measure up to its possibilities. Direction is lightweight and meandering. Production probably cost considerable, based on usual French costs, but the producers failed to cash in on stronger phases of yarn. "Hoboes in Paradise" may suffice as passable fare in some arty houses largely because of the co-starring team.

Yarn deals with two fun-loving, wine-drinking town characters who always carried gifts to village children on St. Nicholas' day. But the authors and director have become obsessed with the idea that the sequences in Hades and Heaven should be highlights of the production. These take up too much footage whereas more stress on scenes where Raimu and Fernandel are laid out in bed, supposedly dead, would undoubtedly have made a stronger, funnier film. The latter episodes are, for the most part, very funny.

Yarn has Raimu and Fernandel, the two village characters, being struck by a horse-drawn carriage while on their annual parade to bestow gifts. They are knocked unconscious and while in this state of mind imagine they are nearing death. Their visit to the lower regions (while in this condition) is mostly wasted effort at trying to be hilarious. The episode where they reverse their tracks and manage to get just inside the Pearly Gates (they are shown there) is far more effective, but here, too, there is too much time wasted on hokey lines.

Raimu is excellent when given half a chance. In fact, his mimicry helps carry several inane episodes. Fernandel, his drinking pal, seldom manages to surmount his material. Alerme suffices in the role of St. Peter while Gaby Andreu, as the virgin saint, contributes a well-rounded lesser characterization. Michele Philippe, Gerlatta and Armand Bernard head a capable supporting cast.

Rene Le Henaff's direction is sub-standard most of the way. G. M. Maerten's story and Andre Obey's adaptation are undistinguished. Herman Weinberg's English titles go far in making the dialog palatable. *Wear.*

Sylvie and the Phantom
(FRENCH-MADE)

Discinia International Films release of Andre Paulve (Ecran Francois) production. Stars Odette Joyeux; features Francois Perier, Julien Carette, Jean Desailly, Jacques Tati. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, based on play by Alfred Adam; camera, Agostini; music, Cloerec. Tradeshown N. Y., Oct. 11, '50. Running time, 90 MINS.

Sylvie	Odette Joyeux
Remure	Francois Perier
Anicet	Louis Salou
Hector	Julien Carette
The Baron	Pierre Larquey
Frederick	Jean Desailly
Antique Dealer	Rognoni
Alain de Francigny	Jacques Tati
Counsellor	Paul Demange
Confess	Claude Marcy
Mariette	Gabrielle Fontan
Marthe	Marguerite Cassan

(In French; English Titles)

"Sylvie and the Phantom" is a nice mixture of humor and fantasy, replete with the charm usually associated with French film imports. In addition, the names of Odette Joyeux, who starred in the recent "Passionnelle," and director Claude Autant-Lara, who also megged "Devil in the Flesh," should give the more enterprising sureseater exhibs a couple of potent exploitation pegs to boost biz. Despite these credits, however, the picture moves at such a plodding pace that it can't be considered more than okay for the art-house sweepstakes.

For the more ardent Gallic film fans, among whom it will probably do most of its business, there is sufficient to recommend it. Story, adapted by Jean Aurenche from a play by Alfred Adam, is an intricate affair but has a number of poignant moments to make the inevitable happy ending pay off. Miss Joyeux, as a 16-year-old innocent in love with the ghost of a nobleman who died in a duel over her grandmother some 80 years previously, tops a fine cast of supporting players who are deftly put through their paces by Autant-Lara. Director, though, sacrificed too much movement in building the mood of the story, and therein lies its chief fault.

Yarn takes place in an old castle, where Miss Joyeux, as the daughter of an impoverished baron, builds her dreams around the portrait of the dashing nobleman who died three generations before. She's heartbroken when her father is forced to hock the portrait to round up enough cash to toss her a 16th birthday party. In an effort to appease her, the baron hires an actor to appear at the party as a ghost. Two young men also get into the ghost-playing act and, meanwhile, the real phantom of the guy in the portrait appears (but only to the audience) and falls in love with Miss Joyeux. With three phonies and a real ghost running around in white sheets, the tale gets as complicated as it sounds but it all winds well.

Film has its share of outstanding character parts, including the excitable steward of the castle who helps line up the ghosts to appear in their correct sequence; the incredulous wife who refuses to believe in the phantoms, and the neighboring nobleman, who's forever trying to tell about the ghosts in his family. Miss Joyeux both looks and acts the role of the naive but intense young girl, making each scene pay off. Special-effects sequences with the real ghost are handled neatly, and there's a fine score, with a solo played by an instrument sounding like a kazoo, all helping pitch up the moods to the audience.

English subtitles, whose writer is unidentified, are adequate but, as usual, the French-speaking customers will enjoy the film much more. *Stal.*

Par's Upped Sked

Continued from page 7

investment also was said to be promising in light of the upward trend in grosses. Important factor, too, was that Par was running behind most other majors in number of pictures.

Actually, the firm's releasing schedule stands to increase about one-third in 1951, although the production boost is one-half, because part of the additional production program will not be completed before near the end of the year and will not be ready for distribution before 1952.

A. W. Schwalberg, v.p. in charge of sales, said on Monday (16) both his department and advertising-publicity under Max E. Youngstein are fully equipped to handle the added merchandise. Reportedly, he told the sales conclave earlier that every picture must be sold individually, with sales efforts made at every possible situation. He told the meeting he wanted the values in each film pointed up to the exhibitor, that each production is an investment in itself and there must be a full return on it.

The sales topper also declared that Par is hitting new highs in exhib relations as a result of what he termed the company's sales policy "tailored to fit every situation." Major's group-selling of films with a cancellation privilege of 20% for exhibs has had a maximum of favorable results, he said.

Group at the N. Y. sales meeting included a homeoffice contingent and representatives of the eastern, southern and mideastern divisions. Other regional sessions slated are: Dallas, Oct. 27-28, central, south-central and western divisions; and Winnipeg, Oct. 27-28, Canadian districts.

Keenan Wynn Balked By M-G as TV Emcee

Hollywood, Oct. 17.

Keenan Wynn functioned as an invisible emcee at the Motion Picture Art Directors' testimonial dinner honoring Cedric Gibbons. At least, he was invisible as far as television was concerned, on orders from Metro. His studio does not permit its contract players to be televised.

Wynn started his emcee chores but was whisked out of sight when the telecasting started. He resumed his job later, when the video boys departed.

'Dream Factory'

Continued from page 4

technique is a very uncertain road to success for a femme starlet, she asks: "Can the handsome young men, the masculine equivalent of starlets, use their sex appeal to get ahead?" After pointing out that there are few femme execs, she asserts: "Of course, an occasional homosexual actor can exploit this situation if he finds a producer with similar interests."

More importantly, Dr. Powdermaker takes a myriad of points that apply equally to any business or institution in the world and makes them sound sinister and as if they were invented in Hollywood, which continues to hold the sole patent on them. Perhaps the anthropologist ought to do some studying of her own campus or U. S. Steel or of any place there is a relationship between people or a tug-of-war between the "artists" and the profit-makers.

Dr. Powdermaker starts right off with the dubious premise that the 1946-47 period she spent in Hollywood was a "normal year." Aside from that, it is unfortunate that she took so long in getting the book out, because a reading of it now points up the surprising changes that have taken place in the three years since 1947. A great many of the points on which she carps, such as certain taboos, have virtually disappeared completely in that time. A good case could be made out by one far enough off to view the industry objectively that it has done considerable "growing up" in the past three years.

Dr. Powdermaker started off on a perfectly sound thesis, of course, that films are a tremendous cultural influence and that the social system in which they are made significantly influences their content and meaning. In her quest she looks at actors (chapter is called "Actors Are People" and she discovers Hollywood's popular cliche: "There are three kinds of people—men, women and actors"), directors, the front office, taboos, "Men Who Play God," "Lesser Gods, But Colossal," writers, and the relationship of Hollywood to the rest of the country.

Dore Schary's Contrast

Unfortunately, Dr. Powdermaker did not have available to her another book which was published this week, "Case History of a Movie," as told by Metro studio topper Dore Schary to flack Charles A. Palmer (242 p., Random House, $3). It's the play-by-play on the making of "Next Voice You Hear" from its very inception until its preview. Frankly designed as a plug for the film—which is about to go into general release—the volume is partially financed by M-G's commitment to buy 1,000 copies.

Nevertheless, it is a highly interesting yarn, skillfully written, that will prove entertaining to the casual film fan and invaluable as a text for students. To Dr. Powdermaker its chief fascination should lie in its revelation of the complexity of filmmaking—the vast number of people who are called upon to make a contribution in a major studio. If everything in Hollywood isn't the perfect blend of art and big business, Schary and Palmer make the reasons clear.

And while Dr. Powdermaker makes "overhead" sound like a dirty word, Schary at least presents evidence that a lot of vital functions are hidden in that category. It's more of this "reason why" that Schary has learned in a good many years in Hollywood that might have made Dr. Powdermaker's treatise a valued contribution rather than a "gimmick" book.

Colored Pix Development

Continued from page 3

mendous anti-trust suit against Eastman and the latter's agreement to enter into a royalty deal for manufacture of the raw stock.

Being worked out at the moment is what, if any, financial interest in the process will be turned over to 20th for the contributions of its research department and for its good offices. It is understood to be undetermined as yet whether 20th will actually profit via a share of royalties, but it will undoubtedly have first crack at turning out features in the K-D process.

System Developed 30 Years Ago

K-D is a French system developed almost 30 years ago. Its single-negative film—as contrasted to Technicolor's three matrices—looks exactly like black-and-white, with the beauty part being that any lab can process it exactly as it does b-and-w. Lighting requirements are also considerably less than those needed for Technicolor in the past. The only important increase in cost, therefore, is in the rawstock itself, which is slightly more expensive than ordinary b-and-w.

Standard camera and standard projector are used. They merely require a filter slipped over their lenses. The K-D trick is in its "lenticular" process, which means that the film is actually a mass of tiny prisms that breaks light into color as it passes through.

While the intercession of Skouras between Schaefer and Thomas J. Hargrave, prez of Eastman, has resulted in discontinuance of examination before trial and other legal maneuvers leading up to formal termination of American K-D's suit, there's still one fly in the porridge. That's the threat of the French Keller-Dorian people, from whom Schaefer's group obtained patent rights, to come in with a suit of its own against EK and American K-D.

Fearful that such action might jeopardize amicable settlement of the whole thing, Schaefer was in Paris last week to explain developments and convince the K-D patentholders there of the lack of wisdom in their threats.

Although Technicolor has no part in the new developments, American K-D is dropping its suit against it when it calls off proceedings against Techni's co-defendant, Eastman. The action was filed in Federal district court in New York Nov. 19, 1948.

Charges

Complaint at that time identified plaintiff K-D as the American successor to the Societe du Film en Couleurs Keller-Dorian. Its controlling stockholders were designated as Schaefer, former prez of United Artists and RKO, and now distribution chief for Stanley Kramer Productions; Henry A. Colgate, president of K-D; Hermann A. Place, former v.p. of the Chase National Bank and now prez of General Precision Equipment Co., manufacturers of theatre and laboratory equipment, and S. Bayard Colgate. General Precision owns 53,000 shares of 20th-Fox stock, which explains part of the tie-up.

It was alleged in the complaint that Eastman and Techni "conspired to control and monopolize color photography and cinematography" by unlawfully and fraudulently agreeing to manufacture, sell and process only the so-called "three-strip" color film controlled by Techni, and by suppressing and "sabotaging" all monopack color cinematography, including that of Keller-Dorian.

Complaint also charged that Eastman and Techni entered into their arrangement after Eastman had agreed, in 1925, 1926 and 1927, to manufacture, sell and process color film based on patents held by Keller-Dorian. Vast sums of money were said to have been spent both in the U. S. and France on development of these patents.

Eastman was charged with withholding manufacture and release of K-D film after its agreement with K-D was made and with long and deliberate delays in filling orders by producers, while at the same time making Technicolor film readily available. Complaint also alleged that EK quoted exorbitant prices for rawstock and processing, "although these costs for the Keller-Dorian product are but fractionally higher than those for ordinary black-and-white film."

EK, it was charged, delivered deliberately defective Keller-Dorian film and withheld the showing of test pictures utilizing the process. There were four causes of action stated in the complaint, each asking for recovery of $50,000,000 in damages. On the first of these, K-D asked triple damages as provided under anti-trust laws.

Availability of a low-cost color process is deemed particularly significant now as a result of the current hullabaloo over pastelized TV. It is felt by many industryites more than ever necessary under such circumstances to give films the added competitive hypo of freely-used color.

'Boundaries' Suit

Continued from page 7

tures on any controversial or, indeed, on any thoughtful subject."

The U. S. district court in Atlanta claimed that motion pictures were not covered under the First Amendment. This stand was affirmed by the fifth circuit court of appeals. Supreme Court did not rule on the point, except by sidestepping the case.

The Supreme Court's 1948 decision in the Big Five motion picture anti-trust case commented in passing that motion pictures appeared to be covered by the First Amendment. This was the keystone of the "Lost Boundaries" appeal.

Last May, United Artists and the Hal Roach studios unsuccessfully sought a Supreme Court review of the ban of "Curley," issued by the Memphis board of censors. That time the case was taken up through the Tennessee courts to the state supreme court, and then appealed directly to the U. S. Supreme Court.

At present seven states—Massachusetts, New York, Pennsylvania, Maryland, Virginia, Ohio and Kansas—have censorship boards. In addition, many cities have such bodies.

'No Way' Steers Clear Of Atlanta Territory

Twentieth-Fox is steering clear of the Atlanta territory for the time being in lining up the first southern playdates for its controversial "No Way Out," which deals with anti-Negro discrimination. It was the local censor board in Atlanta which banned Louis de Rochemont's "Lost Boundaries" and so precipitated the test case on censorship which De Rochemont is fighting to the Supreme Court.

Bookings have been set so far on "No Way" in the south in the Dallas, Oklahoma City, New Orleans and Miami areas. Film has had no openings yet below the Mason-Dixon line, but is scheduled to preem soon in Miami. To date, the only bluenose problem arose in Chicago, where the city council overruled a ban levied originally by the police officer in charge of the censor office, following 20th's agreement to delete several scenes.

Slow Dough

Continued from page 5

the organization as yet. It has been running on financing advanced by the majors.

Under the bylaws, distribs send out bills once a month to their exhib customers. These are for the 1/10th of 1% of their film rentals. When the money is received, it is matched by the distribs.

Number of other subjects are also on the COMPO agenda. They include a proposal now before the board from a university to do a research project on the industry. Leonard Goldenson's proposal for a "Starmaker Contest" as a nationwide business promotion scheme is likewise to be considered.

Other projects to be considered by the board are to be culled the day before its meeting by the Committee on Projects and Plans, chairmanned by Nathan Yamins. Group has gone through only about one-half of the proposals that have been thrown at COMPO. It will go through the other half at a session in New York preceding the board meet and make recommendations.

SOON IN THE INDUSTRY SPOTLIGHT!

THE BATTLIN' BOZOS OF COMPANY B—FOR—BRUISER

Breakthrough

FROM WARNER BROS.

...when the mug of a mud-spattered doughfoot was the prettiest sight in the world!

Picture Grosses

LOUISVILLE

(Continued from page 9)

Own" (RKO) and "Big Timber" (Mono), fair $11,000.

State (Loew's) (3,000; 45-65) — "Wyoming Mail" (U) and "Happy Years" (M-G). Fair $10,500. Last week, "Petty Girl" (Col) and "When Smiling" (Col), brisk $12,-000.

Strand (FA) (1,200; 45-65) — "Our Very Own" (RKO) and "Big Timber" (Mono) (m.o.). Set for four-day run here. House taken over by Masonic Grand Lodge for three-day convention opening today (Tues.). Modest $2,500 in view for four days. Last week, "Panic in Streets" (20th) and "Trial Without Jury" (Rep), normal $5,500.

'Fireball'-Vaude Forte $14,000 in Blah Balto

Baltimore, Oct. 17.

It's rather unexciting here this week with the best action reported for "The Fireball," coupled to nice stage layout headed up by Don Cornell and Al Morgan at the combo Hippodrome. "Copper Canyon" is also good at the Mayfair while "Dark City" is pointing to better than average trade at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Right Cross" (M-G). Mild $8,000 or over. Last week, "Toast New Orleans" (M-G), bright $12,-800.

Hippodrome (Rappaport) (2,240; 20-80) — "Fireball" (20th) plus vaude with Al Morgan and Don Cornell. Stageshow helping toward strong $14,000. Last week, "Fuller Brush Girl" (Col) and vaude, all right $11,900.

Keith's (Schanberger) (2,460; 20-60)—"Dark City" (Par). Well sold but only $8,000 looms. Last week, "Wyoming Mail" (U), $4,400.

Mayfair (Hicks) (980; 20-70) — "Copper Canyon" (Par) (2d wk). Starts second sesh tomorrow (Wed.) after fine opener at $7,500.

New (Mechanic) (1,800; 20-60) — "Mister 880" (20th) (2d wk). Holding well at $7,000 after fine $9,900 last week.

Stanley (WB) (3,280; 25-75) — "Three Secrets" (WB). Dull $9,000. Last week, "Tea for Two" (WB) (2d wk), $5,900.

Town (Rappaport) (1,500; 35-65) —"Walk Softly, Stranger" (RKO). Opens tomorrow (Wed.) after "Eye Witness" (EL) failed to catch on at $5,000.

OMAHA

(Continued from page 8)

in first week, with second round just starting.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Copper Canyon" (Par). Good $11,000. Last week, "Life of Own" (M-G), fair $9,700.

Orpheum (Tristates) (3,000; 16-65)—"Stella" (20th) and "Great Jewel Robber" (WB). Light $9,000. Last week, "The Lawless" (Par) and Blue Barron band onstage, slow $14,500.

Brandeis (RKO) (1,500; 16-65) — "Walk Softly, Stranger" (RKO). Fair $6,000 or near. Last week, "Edge of Doom" (RKO), same.

Omaha (Tristates) (2,100; 16-65) —"Johnny Holiday" (UA) and "Davy Crockett" (UA). Slow $7,000. Last week, "Panic in Streets" (20th) and "Farewell Yesterday" (20th), $7,500.

State (Goldberg) (865; 20-75) — "Summer Stock" (M-G) (2d wk). This week started Sunday (15). First week was sock $7,000.

CINCINNATI

(Continued from page 8)

$6,000. Last week, "Stars In Crown" (M-G), $6,500.

Lyric (RKO) (1,500; 55-75)—"Copper Canyon" (Par) (m.o.) split with "Leathernecks Have Landed" (Indie) and "Join Marines" (Indie) (reissues). So-so $4,500. Last week, "Petty Girl" (Col) (m.o.) split with "Freaks" (Indie) and "Beasts of East" (Indie) (reissues), nice $5,-500.

Palace (RKO) (2,600; 55-75)—"Walk Softly, Stranger" (RKO). Smooth $11,000. Last week, "Copper Canyon" (Par), sturdy $12,000.

CRACK PITT GANG

Pittsburgh, Oct. 17.

With the arrest of three suspects in the robbery of the Park theatre in Homestead Park, Pittsburgh and Allegheny County police believe they have smashed two safecracking gangs responsible for burglaries here in last couple of months amounting to $106,000.

'HAWK' WHAM $15,000, MONT'L; 'CRISIS' 19G

Montreal, Oct. 17.

Better than average returns loom at all deluxers here despite three holdovers and only two new entries. Best newcomer is "Desert Hawk," great at Imperial. "Crisis" at Loew's shapes okay. "Fancy Pants," "Tea For Two" and "711 Ocean Drive" all are big on their second weeks.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Tea for Two" (WB) (2d wk). Still big at $16,000 after solid opener at $20,000.

Capitol (C.T.) (2,412; 34-60)—"Fancy Pants" (Par) (2d wk). Strong $14,000 after getting sock $19,500 first week.

Princess (C.T.) (2,131; 34-60)—"711 Ocean Drive" (Col) (2d wk). Big $12,000 after smash $14,000 for first.

Loew's (C.T.) (2,855; 40-65)—"Crisis" (M-G). Okay $19,000. Last week, "Black Rose" (20th) (2d wk), nice $14,000.

Imperial (C.T.) (1,839; 34-60)—"Desert Hawk" (U) and "Hi-Jacked" (U). Wow $15,000. Last week, "Cariboo Trail" (20th) and "Bunco Squad" (20th) (2d wk), average $7,000.

'Mister' Mighty $15,000, Port.; 'Mountain' 11½G

Portland, Ore., Oct. 17.

The Oregon State-University of Washington grid game is helping to swell the take at all first-runs this week as thousands of visitors poured into city over weekend. "Rocky Mountain" at Broadway looks big while "Mister 880" at Paramount and Oriental looks great. "Three Secrets" also is fancy at United Artists.

Estimates for This Week

Broadway (Parker) (1,850; 50-85) —"Rocky Mountain" (WB) and "Woman From Headquarters" (Rep). Big $11,500. Last week, "Desert Hawk" (U) and "Adam and Evalyn" (U), $11,800.

Mayfair (Parker) (1,500; 50-85)— "The Fireball" (20th) and "Destination Murder" (RKO). Sad $800 in 2 days. Last week, "Sunset Boulevard" (Par) and "Woman On Pier 13" (RKO) (m.o.), solid $6,000.

Oriental (Evergreen) (2,000; 50-85) — "Mister 880" (20th) and "County Fair" (Mono), day-date with Paramount. Fine $5,500. Last week, "Born to Be Bad" (RKO) and "When Smiling" (Col), $4,700.

Orpheum (Evergreen) (1,750; 50-85)—"Convicted" (Col) and "High-Jacked" (Indie). Good $6,500. Last week, "Born to Be Bad" (RKO) and "When Smiling" (Col), $7,200.

Paramount (Evergreen) (3,400; 50-85) — "Mister 880" (20th) and "County Fair" (Mono), also Oriental. Terrific $9,500. Last week, "Union Station" (Par) and "Shot Billy Kid" (Indie), $7,700.

United Artists (Parker) (890; 50-85)—"Three Secrets" (WB). Fancy $8,000. Last week, "Summer Stock" (M-G) (2d wk), great $8,800.

DENVER

(Continued from page 8)

sino Korea" (Par). Lofty $13,000. Stays over. Last week, "Sunset Boulevard" (Par) (2d wk-5 days), $7,000.

Denver (Fox) (2,525; 35-74)—"Rocky Mountain" (WB) and "Customs Agent" (Col), day-date with Esquire. Fine $15,000. Last week, "Louisa" (U) and "Federal Agents" (Rep), $14,000.

Esquire (Fox) (742; 35-74)—"Rocky Mountain" (WB) and "Customs Agent" (Col), also Denver. Big $3,500. Last week, "Louisa" (U) and "Federal Agents at Large" (Rep), $3,000.

Orpheum (RKO) (2,600; 35-74)—"Devil's Doorway" (M-G) and "Lady Without Passport" (M-G). Good $13,500. Last week, "Edge of Doom" (RKO) and "Border Treasure" (RKO) (2d wk), $9,000.

Paramount (Fox) (2,200; 35-74)—"D.O.A." (UA) and "Lonely Hearts Bandits" (Rep). Fair $7,000 or less. Last week, "Peggy" (U) and "Timber Fury" (EL), same.

Tabor (Fox) (1,967; 35-74)—"Destination Moon" (EL) and "Shakedown" (U), also Aladdin, Webber. Big $5,000. Last week, "Where Sidewalk Ends" (20th) and "Reach for Star" (Rep), $4,000.

Vogue (Pike) (600; 60-74)—"Les Miserables" (Indie). Good $2,500. Last week, "Faust and Devil" (Indie) (2d wk), $2,500.

Webber (Fox) (750; 35-74)—"Destination Moon" (EL) and "Shakedown" (U), also Aladdin, Tabor. Big $3,000. Last week, "Sidewalk Ends" (20th) and "Reach for Star" (Rep), $2,500.

'Next Voice' Slated For Oct. 27 Release

Metro's "Next Voice You Hear," which had been on the company's "special handling" distribution roster until now, has been set for general release Oct. 27 by sales veepee William F. Rodgers. Move brings to 22 the number of films to be distributed by M-G for the seven months ending April 30.

Under the new schedule, which has been slightly revised from that announced by Rodgers at the Allied States convention two weeks ago in Pittsburgh, the company will release three films a month until April, with the exception of the current month, which now has four pictures earmarked. Other changes include the switching of "Cause for Alarm" from December to February, with "Mrs. O'Malley and Mr. Malone" brought forward to December; the scheduling of "Magnificent Yankee" for January; "Three Guys Named Mike" for February, and "The Painted Hills" for March.

McNutt Ultimatum

Continued from page 5

Latter is said to have indicated a desire not to see her or to discuss any further the affairs of the company.

There were further reports this week—with no confirmation whatsoever obtainable — that McNutt was flirting with James A. Mulvey, prez of Samuel Goldwyn Productions, to take over as prexy in place of Frank L. McNamee, who came in with the McNutt regime in July. Whether Mulvey would consider such a move is highly problematical, but it was agreed in the trade that his acceptance of the post might make a life-or-death difference in the future of UA. His acumen and business ability are highly respected both in the industry and in financial circles.

That the $2,700,000 price McNutt agreed to give to each, Miss Pickford and Chaplin, for their 100% ownership of UA was too high has been a general trade thesis ever since the deal was made. McNutt was foreign to the business, however, and a stranger to the affairs of UA. He has since had a much more intimate look into its operation.

Meantime, company eased one of its immediate financial burdens by obtaining a renewal of its $400,000 loan on the $1,000,000 policy it holds on Joseph M. Schenck's life. Original loan, which is from Bankers Trust Co., N. Y., was negotiated about two years ago. Policy dates back to about 1926, when Schenck was UA prexy.

UA's income is currently showing some improvement over the low of $240,000 weekly hit about a month ago. Current rentals are running about $275,000 a week, which would give UA as its distribution fee a net of around $70,000. Its operating costs run about $80,000 requiring gross film rentals of approximately $320,000 to bring the company up to the black.

Kramer's 'Men' Supplying Coin

Most of the distrib's income is coming at the moment from Stanley Kramer's "The Men," the Danziger brothers' "So Young, So Bad" and the reissue of Chaplin's "City Lights." "Lights," incidentally, has proved a surprisingly good grosser in the re-run. In only 90 engagements so far, it has earned $140,000 in rentals.

Company's major hurdle in ducking disaster is that it has only six new pix on its immediate agenda. They could possibly carry it to next February if they all come through as expected. Sales force has started to accept dates on I. G. Goldsmith's "Three Husbands," which will be first to go out.

'Stromboli' Socko

Continued from page 3

attached to it via the Bergman-Rossellini publicity.

Why it proved so much superior a draw in drive-ins than conventional houses is a complete mystery to Mochrie and his staffers. Only thing they opine is that while people might feel self-conscious at being seen in or near a regular theatre playing the film because of the connotation given it by the relationship of star and director, public still retains a curiosity about "Stromboli" and has no compunctions about seeing it in the anonymity of a car.

COMPO-TOA

Continued from page 5

latter's exec board be increased from its present 20 members to 40. They see nothing to lose and everything to gain by providing this increase if it is going to serve to make grass-roots exhibs happy and earn their support for COMPO. It is believed it won't make any difference to the other member organizations.

The situation is at its stickiest in the Los Angeles area, where TOA's affiliate, Southern California Theatre Owners Assn., is sparkplugged by Charles P. Skouras. Skouras himself is said to be sympathetic to the aims of COMPO, but to be finding insurgence among his membership.

Feels Inadequately Repped

With 350 members, SCTOA is said to feel inadequately represented in COMPO either geographically or organization-wise. It is not pleased that the only west coast exhib rep on the entire COMPO board is H V. (Rotus) Harvey, president of the Pacific Coast Conference of Independent Theatre Owners, a group which is competitive to SCTOA and considerably less powerful. Likewise, it does not feel adequately represented by the presence on the COMPO board of TOA prez Sam Pinanski, New England circuit owner, or TOA exec director Gael Sullivan, who headquarters in New York.

Other sore spots for exactly the same reasons are the California Theatres Assn., TOA's affiliate in the San Francico territory, and the Theatre Owners of North and South Carolina, Inc., affiliate in the Charlotte exchange territory.

Initial intimation of trouble came during the process of organizing COMPO when the TOA parent organization was accused by the rest of the industry of "dragging its feet." Actually, TOA's top officials, who are considerably more subject to the will of the constituent groups than are execs of Allied, which is pretty much led from the top, were in a series of battles with their local organizations.

Many of the latter, fearful of being shaded by the brighter light of COMPO, still think TOA's biggies were slightly mad for ever going along with COMPO at all. Actually, the TOA toppers had little choice when at a final showdown meeting in New York several months ago reps of the other COMPO organizations put their finger on TOA as the only one that was sabotaging industry unity.

Allied No Happier

Most of the TOAers figure that Allied is no happier than they are with the situation, but that since TOA is already functioning in the role of ag'iner, Allied execs are smart enough to keep quiet and take bows for their cooperative spirit. Plenty of potential trouble is seen ahead for Allied, however, on the same basis that TOA is now going through. What would happen, it is asked, if, for instance, Minnesota Amus. Co. prexy Harry B. French were to become prez of TOA and thus its rep on the COMPO board? French and Allied's chief curmudgeon in the Minneapolis area, Bennie Berger, are virtually at constant dagger's points. Would Berger sit by and watch geographic representation of the area go to his rival? TOAers are rhetorically querying. There has already been a blowup by Berger because French took the lead in calling a meeting to set up a COMPO territorial committee.

Lack of adequate geographic representation for TOA's more powerful affiliates is said to be behind the first overt act of non-cooperation. That was the refusal of Roy Cooper, prez of TOA's California Theatres Assn., to serve on the area COMPO committee. Such action is only the beginning, according to TOA insiders. It will be followed by refusal of a number of TOA units to pay dues.

Session in New York two weeks ago of COMPO prez Ned E. Depinet, exec v.p. Arthur Mayer and special counsel Robert W. Coyne, with Pinanski and Sullivan was for the purpose of getting at the base of some of the difficulties. Key man in the situation, upon whom both COMPO and TOA toppers are pinning their hopes for a permanent and amicable settlement, is Coyne. He's former exec director of TOA and is said to hold the confidence of its units in the field.

Variety Int'l's 4th Annual Confab In Pitt., Oct. 20

Pittsburgh, Oct. 17.

Fourth annual mid-year conference of the Variety Clubs International opens Friday (20) here at the William Penn Hotel. Chief Barker Marc Wolf will preside over the meet's four business sessions which representatives of some 37 tents as well as international officers are expected to attend.

Top items on the agenda include further ratification of Variety Club participation in the Council of Motion Picture Organizations, VC support of the industry's war activities program as well as sponsorship of brotherhood luncheons in cooperation with the National Conference of Christians and Jews.

The 23d annual banquet of Tent No. 1 will be held Oct. 22 in conjunction with midwinter meeting of Variety Clubs International. It will have an international flavor, with delegates coming from Mexico and Canada as well as the U. S.

Peter J. Dana, Universal district sales manager, named chief barker of Tent No. 1 of Variety Club here, at annual election held here over weekend. John Walsh, of Shea's Fulton, was made first assistant and Bill Finkel, indie exhib, second assistant. Norman Mervis and Al Weiblinger were reelected treasurer and secretary, respectively.

N. Y. Tent Elects Oct. 27

Tent No. 35, Variety Club of New York, will hold its annual election meeting Oct. 27 at the Hotel Astor. Officers placed in nomination by the nominating committee include Fred J. Schwartz, chief barker; Ira Meinhardt, first assistant; George P. Skouras, second assistant; Ed Lachman, property master, and Saul Trauner, Dough Guy.

Nominated for the crew are Maurice Bergman. Harry Brandt, Ted Gamble, William German, Harold Klein, Charles "Chick" Lewis, Robert Mochrie, Abe Montague, Walter Reade, Jr., Charles Reagan, Herman Robbins, Sam Rosen, Morris Sanders, Cy Seymour, Richard Walsh, Robert Weitman and Max Wolff.

Bidding Sub

Continued from page 5

house involved in the bidding. He said there is no alternative for the reason he is presently operating at a loss, having in one recent instance payed $1,300 in rental for a feature when the total gross was slightly over $1,100.

The circuit owner pointed out that in such a case competitive licensing will defeat its own purpose, i.e., opening the market. He said that if forced to sell his property his competitor will have the only two theatres in the one town, a situation which additionally will mean far less revenue for the distribs who no longer will have two houses vying with each other for product and run, and consequently boosting the rental.

Though helpful, division of product between competitors clearly is not the cure-all, and in some cases is impossible. It is pointed out that distribs handling the product of independent producers are not free to decide on where the indie's picture will be played in any split arrangement. It is hinted further that the companies are not too satisfied with splits because it weakens their bargaining position. However, while the theatre men, who are faced with the job of easing the condition, have it within their power to split product, the operator of one house on demand for a desirable run can force the entire competitive area into bidding.

With one theatre man insisting on bids, his competitors and the distribs must go along. Thus, with the companies claiming bids are necessary under law because they see no other way out of the difficult licensing spots, it is up to the theatre ops to agree among themselves on who is to obtain which film, and on what run. The alternative is to nail down the elusive overall substitute for the licensing procedure.

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Clips from Film Row

NEW YORK

Albert V. Steinhardt, associated with the film industry since 1933, named United Artists manager in Trinidad; replaces Charles H. Tebay, resigned.

Melrah Holding Corp., headed by Harry Brock, took over 1,800-seat Howard theatre in the East New York section of Brooklyn. Previously owned by Sadie Needle and Elsie Karesh, the house has been closed since July, 1949.

Archie Mayers, formerly with Guild Producers, joined Irvin Shapiro's Films International of America as general sales manager.

PHILADELPHIA

John Payne and producer Bill Pine guested at the City Hope dinner.

RKO to sneak preview Harold Lloyd's "Mad Wednesday" at Tower theatre, Upper Darby, Pa.

Motion Picture Associates set annual dinner meeting and election for Oct. 30.

Melvin Fox and Wallis Smith sold their interest in Lawrence Drive-In, near Trenton, N. J., to Walter Reade Theatres.

Universal Film Exchange Bldg., sold last week by a syndicate headed by Joseph M. Berne, of Cleveland, to David Schmuckler, of Philly. Property is subject to a mortgage of $247,596.

William Goldman's Karlton theatre shuttered Sunday (16) night for complete remodeling. The 1,000-seat house will reopen as the Midtown Christmas week, operating as a deluxe bandbox using class films.

Pix theatre here reopens in the next two weeks with a firstrun foreign film policy, under management of John A. Lorenz, who formerly was in charge of the house.

CHICAGO

Alliance theatre circuit toppers, James Gregory, John Doerr and Pete Penagos plane to Richland, Wash., this week to start seventh annual managers drive for midstates circuit. They will be on hand to dedicate recently constructed 1,100-seat Uptown theatre.

Vet theatre operator, Moe Wells, returned to St. Luke's hospital for surgery.

Theatre Equipment and Supply Mftrs. Assn. passed resolution to hold 1951 conclave jointly with both National Allied and Theatre Owners of America.

Temporary injunction permitting Double Drive-In to operate in Chi city limits has been transferred from federal to local jurisdiction. Case is being heard before Master Philip Mitchell.

Palace celebrating 25th anni this week, house bringing in vaude unit for week.

LOS ANGELES

James Hendel, West Coast division manager for Eagle Lion Classics, moving his headquarters from Los Angeles to San Francisco.

Robert Peters bought U. S. distribution rights to "Out of Storm," Italian film starring Constance Dowling and dubbed in English.

Howard Hughes' "Vendetta," made three yearsiago, goes into national release Christmas week, via RKO.

Bill Scholl appointed ad-publicity director for five theatres, the Esquire, Laurel, Vagabond, Sunset and Studio, all operated by Herbert Rosener.

PITTSBURGH

Blatt Bros. circuit took over operation of West Newton, Pa., theatre which has been owned for long time by Parker family. Blatts obtained 20-year lease on property via straight annual rental basis.

Mather, Pa., Family Theatre leased to Camillo Cionni. House was formerly operated by John and Werner Lund.

Harvey Kocher, of WB circuit poster department, was called to service with 28th Division; Louis Mauro, formerly employed at Warners' Arsenal theatre, succeeded him.

Tom Cappuzzi, of the Princess, Republic, Pa., reopened the Roosevelt there for Saturday-Sunday operation. He acquired the Roosevelt last spring from the Laskey Bros.

Charlie Kosco, former 20th-Fox salesman in Pittsburgh and now manager of company's exchange in Buffalo, and his wife are in Rome on Holy Year pilgrimage.

Al Norquist, Jr., manager of the Main Street at Galeton and an officer in the naval reserve, was called up for his physical.

MEMPHIS

Malcolm Stuart Boylan, writer of many screenplays, picked to write screenplay, "Delinquent Angels," depicting the life of Judge Camille Kelly, noted juvenile jurist of Memphis. Producer Kroger Babb was here to confer with Judge Kelly on the forthcoming pic, and made the Boylan selection with the help of the Memphis Judge.

Metro's location company will move into the region near Natchez, Miss., next week to shoot local scenes for new Technicolor version of "Showboat." Director George Sidney will use about 100 natives in shooting about a third of scenes in this area.

MINNEAPOLIS

Hy Chapman, Columbia branch manager, in Kansas City for sales conference.

Back from national Allied States convention, Bennie Berger, North Central Allied president, says developments at meeting convince him industry now is on road to unity, with producers-distributors apparently ready to eliminate independent exhibitors' grievances.

Weegee, former New York PM photographer whose photos were published in book "Naked City," here in interest of "Sleeping City," opening at RKO-Orpheum this week.

North Central Allied board of directors meets this week to debate ways to force down film rentals.

First recent Twin City downtown admission hike made by the Tower, a St. Paul "B" house of the Twin City Theatre Corp. Jump was from 44c. to 60c.

The 900-seat Aster, loop theatre acquired by Don Swartz from Minnesota Amus. Co. last June, shuttered this week by its new owner because of unprofitable operations. Swartz, who is an independent film distributor and owner of a poster company, is reported to have paid $50,000 to MAC for lease which has nearly five years to run. He may try to sell the property.

WASHINGTON

Sam Cummins reopened his refurbished Pix theatre here on a first-run foreign film policy.

Joseph Gins, Universal branch manager in Cincinnati, promoted to take over company's exchange in Washington. He has been succeeded in the Cincinnati post by William Blum, who moved up from salesman.

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Tab Giveaway Carries Bookings to Public As Pitt News Strike Goes On

Pittsburgh, Oct. 17.

Downtown Theatre Managers Assn., panicky at declining grosses both in first-run houses and nabor-hoods as local newspaper strike went into third week yesterday (Mon.), with still no sign of a break, went into action over weekend and came up with a four-page tabloid giveaway as a means of carrying their bookings to the public. Sheet is to be a once-weekly affair and will use display ads for the big spots and week-long directory listings for the suburban spots.

Plan is to turn out around 200,-000 copies with distribution in the houses themselves and either door-to-door or mail delivery. In addition, paper will carry editorial matter, too, and is being edited by two of the currently unemployed drama editors, Karl Krug of Sun-Telegraph and Kap Monahan of the Press. They'll turn out columns, condensed reviews of new pix and handle makeup and art work.

Giveaway, of course, is intended only for the length of the strike. Week before Harris circuit had mailed out its own tab of listings but decided to go along with other theatres in the overall publication. Involved are WB, Harris, Loew's and Shea's.

Distrib Fate

Continued from page 3

neys for the company into home-office huddles yesterday but as yet there has been no new plan decided upon. Company has its choice of complying with the divestiture and divorce schedule set down by the lower court or entering the settlement ring with the Government. Of the trio of remaining defendants, Loew's is the only firm which has not sought a consent decree exit from the case.

The "disappointing but unsurprising" decision of the Supreme Court was its refusal to reconsider its decision of June 5, which upheld the divorcement decree of the N. Y. court. Mandate to this effect reached the lower court on July 10, at which date the schedule for divorce and divestiture became operative. Although the Department has stated the decree should become effective as of June 5, date of the decision, there is not likely to be any contest over the July 10 date, which the companies are insisting upon. Department lawyers have hinted they will not press for the earlier date.

Decreed sked gives the majors six months in which to file divorcement plans, or up to Jan. 10, 1951, and a total of three years for completion of the divorce. Thus the deadline is July 10, 1953. Companies are given to July 10, 1951 (one year), in which to submit plans for divestiture. Latter will be the subject of further court hearings.

There were no appeals from the lower court's restraints on trade practices, the petitions to the Supreme Court having involved only divorce and divestiture.

Religious Music

Continued from page 1

way Music's "I'm Praying to Saint Christopher," written by Albert Von Tilzer, is selling strongly, mainly on the basis of a Tommy Tucker M-G-M recording. Decca got on the revivalist bandwagon a couple of weeks ago with "Stranger in the City," waxed by Bill Kenny, tenor of the Ink Spots, backed by Gordon Jenkins.

What has publishers and diskeries puzzled is fact that two of the songs are associated with specific sects, but seem to be selling universally. These are "Lady of Fatima" and "St. Christopher," both of whose lyrics have a definite Catholic association. Current feeling is that with current taut international situation, the public is experiencing a genuine religious feeling that overrides differences in religions but is a desire for peace and security.

Mankiewicz-SDG Post

Continued from page 3

has been submitted to industry groups.

Mankiewicz took a further sting out of the opposition efforts to ditch him by signing the loyalty oath. He had previously signed a similar oath as required by the Taft-Hartley act of all union officers. All 25 signers of the membership meeting petition also signed the Guild's oath to prove their backing of Mankiewicz was a matter of principal, rather than political tinge.

Mankiewicz had not received his copy of the oath at the time of his signing. He borrowed George Seaton's copy.

Although the original recall petition, sent anonymously on blank stationery, but with an SDG return envelope, failed to give reasons for asking the recall. A 650-word telegram to each member subsequently said the prexy's ouster was being asked because he was flying in the face of decisions of the board of directors. It accused him of being "dictatorial" to the extent of rendering impossible "the democratic procedure of the board."

Wire was signed by Clarence Brown, David Butler, Frank Capra, Cecil B. DeMille, Tay Garnett, Henry King, George Marshall, Leo McCarey, Frank McDonald, Albert Rogell, William Seiter, Lesley Selander, Andrew Stone, Richard Wallace and John Waters. All are officers or board members.

Mankiewicz and DeMille will appear Wednesday night at a Motion Picture Industry Council meeting at which loyalty oath will be discussed. SDG, and the Screen Actors Guild have already rejected MPIC formula since each has its own plan. Screen producers Guild and the Screen Writers Guild are expected follow suit.

Sentiment is growing for an SAG plan, which calls for a voluntary rather than mandatory oath, with industry-wide machinery to permit those accused of subversive affiliations to explain their connection with such groups and repudiate those connections. It also calls for nationwide publicity for statements of those taking oaths and disclaiming leftist or communist sympathies or affiliations.

A factor in obvious failure of the recall move was action of the group of directors supporting Mankiewicz in calling on every senior member of SDG over the weekend. They got 106 to pledge they would not sign the petition. All the Mankiewicz faction needs is a total of 110 pledges and the petition could not pass.

Even if the recall faction, headed by DeMille and Marshall, were to gain the votes of the rest of SDG's 268 members, they would fall short of needed 60%.

The Mankiewicz movement was sparked by a dramatic meeting at Chasen's restaurant Friday (13) night, attended by more than 25 directors, including all of the last five Academy award winners and Mankiewicz. Meeting was a spontaneous gesture achieved by phone calls inspired by circulation of the recall petition.

Mankiewicz, invited to attend, was questioned as to events leading up to the present SDG crisis. After hearing him, the directors decided he had acted in good faith and gave testimony of their loyalty to the Guild prexy by signing the petition for the membership meeting and authorizing attorney Gang to seek an injunction against the proposed recall.

Petition for the meeting was signed by John Huston, H. C. Potter, Edward L. Cahn, Michael Gordon, Andrew Martin, George Seaton, Maxwell Shane, Mark Robson, Richard Brooks, John Sturgis, Felix Feist, Robert Wise, Robert Parrish, Otto Land, Richard Fleisher, Fred Zinnemann, Joe Losey, William Wyler, Jean Negulesco, Nicholas Ray and Billy Wilder.

Don Hartman, Charles Vidor, John Farrow, Walter Reisch, Eliza Kazan and George Stevens were not present but gave proxies in support of the group.

The two factions are in sharp contrast in relation to age. DeMille group is representative of the Old-Guard directors. Mankiewicz faction is made up of younger blood of the industry.

At the Chasen's meeting, Mankiewicz reiterated his objections to SDG board action on the loyalty oath issue. He told the group he is unalterably opposed to such un-American practices as the open ballot used in voting on the loyalty oath, and is just as vigorously opposed to the "blacklist" rider which the SDG board hung onto it. Mankiewicz was in Europe when the Guild voted favorably to adopt the oath. He protested vehemently on his return.

Stock Upswing

Continued from page 7

strength is acknowledged by some Wall Streeters but they still insist that securities in the field are speculative, subject to rise and fall with changes in general business, political and international conditions. In any case the listings appear finally to be making a real comeback from the depressed prices of 1947 through early 1950, observers believe.

Columbia Pictures closed at 13⅞ last Monday (16), well up from its 10⅝ low for the year. Loew's ended the day at 17⅞, compared with the year's low of 14½. RKO, which has been down to 6⅛, closed at 7⅞. 20th-Fox closed at 23½, against a low of 18⅛. Universal closed at 10⅝, up from a low of 7⅛. Warners closed at 13⅜, up from 11½. United Paramount, which has been down to 15⅛, was at 20⅛ on Monday. Paramount Pictures closed at 20½, up from 17½.

While the closing prices in all cases are short of the highs reached by the issues so far this year, it is pointed out that profit-taking by investors has looped off one to three points in some cases. The important factor, it is pointed out, is that all issues have gained relatively substantial advances over the 1950 low marks and apparently are headed for higher levels.

Helping the issues along are some brokerage firms which have been indicating to investor clients that some of the stocks promise a dividend yield from seven to 10%. Other firms, without going into such specific possibilities, generally have been boosting the majority of film companies from the standpoint of financial status.

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SHOWDOWN LOOMS ON NBC SETUP

Era of 'Mass Hysteria'

The TV ascendancy and panic buying among clients who are saying "count me out" to the AM program sales boys, adds up to the greatest exhibition of "mass hysteria" in show biz annals. Around the agencies the word "radio" is spoken in hushed tones when confronting clients. The networks, it's argued, are competing with themselves in projecting video as the glamour medium at the expense of radio sales.

On the statistical side, the circulation scorecard for 1950 still reads: 40,000,000 radio homes, with 80,000,000 radio sets, spreading coast-to-coast in every big and small market in the U. S.; for television, approximately 7,000,000 sets confined to the major markets with only a two-third of the nation spread. Yet the $40,000-$50,000 TV productions are circuiting the channels at an accelerated pace. In contrast, trying to peddle an AM package for $7,500, with a guaranteed audience-rating payoff, has become next to impossible.

Meanwhile, a bewildered AM industry is looking for the answer to a return to sanity—to the initiation of a campaign which will convince the sponsor that, far from being dead, radio is as potent a medium in 1950 as it was in 1946.

NBC Affiliates Mull Liaison Headman At Network for Day-By-Day Contacts

White Sulphur Spgs., Oct. 17.

A far-reaching development was seen shaping up here today (Tues.) as NBC affiliate station operators began assembling for the network's annual convention, which officially opens tomorrow (Wed.).

A group of the more influential affiliate managers have been talking up the idea of creating a new office—somewhat comparable to Commissioner "Happy" Chandler's position in baseball — which will permit for a day-in-day-out contact in NBC-station relationship. These station operators feel that the time has come, particularly in view of the added burdens and complications of TV along with radio problems, for a more realistic day-to-day relationship between the network and the stations.

While it's all very well, they contend, for the affiliate managers to assemble in annual conclave, or to have their problems pitched up for them by the affiliate-comprised Station Planning Advisory Committee (SPAC) at their three-times-a-year meetings with the network brass, they now take the view that far more could be accomplished through the offices of a special representative for the stations, who would establish headquarters at the network.

Not infrequently in the past some of the more prominent affiliate station broadcasters have squawked over the fact that they've been left out in the cold on vital matters concerning network poli-

(Continued on page 36)

NBC Timing

White Sulphur Spgs., Oct. 17.

NBC press chief Syd Eiges' spotting of two of the year's top mass circulation mag layouts to correspond with network affiliate assemblage here adds up to one of the "expert timing" feats of the year. On top of that, the web is still basking in the year's top Page 1 payoff stemming from a videocast—Governor Dewey's sounding off on "Meet the Press" last Sunday (15).

Life mag this week breaks a four-page layout, with Ed Wynn on the cover, on the Wednesday-Sunday night TV comedy parlay, with Look mag doing a five-page spread on Max Liebman's "Saturday Night Revue."

Chrysler Won't Tell on 'Dream'

Although Chrysler has manifested some interest in bankrolling the projected 90-minute NBC Sunday night "Dream Show," the auto company execs wouldn't say yes or no on a definite commitment when NBC board chairman Niles Trammell and program veepee Bud Barry flew out to Detroit last week to make an elaborate presentation.

NBC had been hopeful of signaturing a contract, representing the first major radio buy in some months in time to wave it before the affiliates at this week's network convention in White Sulphur Springs.

NBC has offered the show to Chrysler for $22,500 (or $7,500 per half-hour segment), which would bring the total for time and talent to $50,000 per week. In return, NBC has offered to pitch in about $5,000 extra, when necessary, to hypo the show's production values.

NBC hopes to know one way or other on the Chrysler talks before the show preems Nov. 5.

Tinney's Midwest Sponsor

General Mills is backing a 15-minute cross-the-board stanza with Cal Tinney on a midwest ABC hookup. Airer will be transcribed for beaming on other selected outlets.

Agency is Dancer-Fitzgerald-Sample.

NBC's Spot Sales Invasion Plan May Stir Rumpus

White Sulphur Spgs., Oct. 17.

Charles R. Denny, NBC's exec veepee, will be carrying the AM torch for the web at its annual convention in White Sulphur Springs, W. Va., this week. Pre-convention reports have it that Denny may toss a veritable bombshell into the laps of the affiliates through a proposal that NBC move into spot sales on programming.

If, as is reported, Denny intends to reveal a plan whereby half-hour network shows will be punctuated by spots, the repercussions from the affiliates (not to mention station reps) are expected to be loud and numerous. Spot sales are the mainstay of the affiliate stations and any such move-in by the networks would probably lead to cries of "encroachment."

Even on the more modified "Operations Tandem" plan evolved by Denny, whereby participating sponsors would share five-nights-a-week programming, some affiliates are reported to have raised objections on the grounds that "Tandem" too closely encroaches on spot business. (As of this week "Tandem" looked set to ride, with likelihood of American Home Products, Mars Candy and Toni coming in as the initial bankrollers).

SEGAL FOOT INJURY DELAYS CBS SERIES

Recent accident in which singer Vivienne Segal broke a bone in her foot has temporarily delayed CBS plans to build a new radio series around her and Glenda Farrell. Web would have the two play a couple of ex-chorus gals in the package.

Miss Segal fractured the foot at a N. Y. eatery.

AFFILIATES MAY BALK AT NET MEET

By GEORGE ROSEN

White Sulphur Spgs., Oct. 17.

While all appeared to be serene on the surface as the NBC top brass went through a "rehearsal" of their agenda for tomorrow's (Wed.) opening session of the network convention here, it is generally anticipated that before the week is out, the affiliate delegation may invite a showdown on the RCA-inspired operational concept of the network.

Some of the more influential station operators, who for years have thrown in their lot with NBC in radio and have now broadened their affiliation for the TV ride, as well, have already done some off-the-record pre-convention sounding off on certain aspects of the Joe McConnell-Frank Folsom-RCA regime which has moved in since last year's conclave.

Not since the memorable Chi convention in the spring of '48, when it remained for veepee John S. Royal to weld together the almost rebellious affiliate ranks in the wake of the wholesale desertion of top programs and personalities to CBS, has there threatened such NBC-affiliate variances. Whether the need for another "pep talk" will exist is something the next 48 hours will bear out. Who, in the event it's necessary for someone to step into the breach, will be designated for the delicate job, may also prove a strong factor toward bringing everybody into line. At last year's Greenbrier convention, the then prexy Niles Trammell was the unquestioned "hero" and "charmer" among the affiliate boys. They know Trammell, like him and respect him for the dominant role he's played in past years. But this year he's playing a secondary role as the web's super-salesman, while McConnell, with whom they are less familiar, moves into the No. 1 convention spot and keynotes the assembly.

Two D. C. Headaches

Among other things the affiliates are disturbed over are two major Washington decisions since the advent of the RCA-controlled hierarchy—decisions which the affiliates feel have a great bearing on them. In essence, some have been asking: "Are we tied up with an organization that's obviously in hot water with the FCC?" They're disturbed over the Governmental agency's virtual repudiation of RCA chairman David Sarnoff in giving CBS the nod on color television. And they're equally alarmed over the proposed FCC ruling on TV program "monopoly" which, if carried through, would deal NBC the hardest blow in its aspirations for the "biggest and the best network." Some are inclined to blame it on a lack of proper NBC public relations in Washington.

Whatever the contributing causes, it poses a couple of tough-

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RCA in Surprise Move Signs Carl Byoir for Public Relations

In one of the surprise moves of the year, RCA is naming Carl Byoir Associates as successor to John K. West on the public relations front. West is being shifted to the Coast as NBC's top operator there to replace Sid Strotz. West, an RCA Victor veepee in charge of advertising, becomes an NBC veep.

Significantly, the move broadens the whole pattern of the NBC-RCA "going outside the organization" formula in filling key posts under the Frank Folsom-Joe McConnell operational pattern. (In only one major instance was this bypassed, in the case of Bill Brooks getting the nod as NBC's newly-created public relations directorship).

Naming of the influential Byoir public relations outfit, which numbers some of the major corporate setups among its clientele, is seen as a bid to "get off the D. C. hook" in the wake of the FCC's anti-RCA ruling last week giving the color television nod to CBS. (It's recalled that some time back CBS chief Bill Paley, in a move to strengthen his Washington relations on the color video issue, took on public relations counsellor Ben Sonnenberg).

Kersta Exits Weintraub

Noran E. Kersta resigned this week as radio-television veepee for the Weintraub agency. Harry Trenner, another veepee in the organization, will assume his duties temporarily.

Kersta has announced no future plans. Prior to joining Weintraub last year he was director of the NBC video network.

Gardner Getting $250,000 as He Sits Radio Out

Because NBC has been unable to sell Ed Gardner's "Duffy's Tavern," even though the network is willing to peddle it for $7,500, half the $15,000 weekly it was fetching last season, the show will not be on the air this season. Nonetheless Gardner will be receiving an approximate $250,000 from the network under terms of the contract he signed which bound him to NBC—work or no work.

Since the days of heavy-budgeted sustainers are over, NBC figures it'll be cheaper to put an inexpensive package on the air and take the rap for the coin that's coming to Gardner.

Only possibility of Gardner returning with his show, is if NBC succeeds in wrapping up sponsors for its proposed "Operation Tandem" (which involves five-nights-a-week programming by participating clients), in which case it'll get a Friday night berth. In any eventuality Gardner, currently in New York, will return to Puerto Rico to make films. He taped his last season's radio show from there.

RHODES' $1,000,000 'KILDARE' PICKUP

Sale by M-G-M Radio Attractions of its "Story of Dr. Kildare" series to Rhodes Pharmacal, involving an expenditure of over $1,000,000, points up a new selling pattern which the Loew's-owned transcription outfit is pushing. Radio Attractions director, Bertram Lebhar, Jr., is aiming to peddle other stanzas in his stable of eight waxed shows on the mass basis.

Rhodes will back "Kildare," which stars Lew Ayres and Lionel Barrymore, on 150 stations starting the last week in October. By year's end the manufacturer of Imdrim is expected to up the number of outlets to 300. Agency is O'Neill, Larson & McMahon.

Even 'Crime' Not Paying for CBS

Although CBS figured it would be a cinch to land a new client for its high-rated, moderately-budgeted "Crime Photographer" show, following cancellation by Philip Morris, the web is now concerned over its inability to latch on to a new bankroller. "Crime" has long been considered one of the top AM buys in view of its per point payoff, but the current "freeze" on radio program buying even affects what the trade regards as a sure thing.

Present situation is also accented by the general lack of enthusiasm to grab up the Cary Grant "Mr. Blandings" radio package in view of the $9,500 price tag. In previous years the thought of inviting a star of Grant's calibre to the network would have occasioned some fast action But the networks are all too aware today that clients aren't interested in lavishing that kind of coin on an AM property, Grant or no Grant.

WNBC'S 'ANSWER MAN' FOR FIVE-YEAR PACT

Ted Cott, manager of WNBC, N. Y., has negotiated a five-year pact with Bruce Chapman, owner of the "Answer Man" package, whereby the station inherits the program from WOR, the Mutual key outlet in N. Y. It's been a fixture on WOR for the past 13 years.

Program will be a twice-daily showcasing, on a cross-the-board basis. For daytime listeners it'll be heard 1:30 to 1:45, and in the evening from 6:15 to 6:30. This means yanking the Bill Stern sports commentary from the latter spot. However, station has other plans for Stern.

Program tees off Oct. 30, with the first show devoted to answering questions about the "Answer Man" show itself.

Another 'Outsider' May Join NBC Brass As McConnell Mulls News Berth Exec

White Sulphur Spgs., Oct. 17.

Who will succeed William F. Brooks as NBC's news-special events boss, or whether prexy Joseph H. McConnell will go outside the organization for a successor are a couple of the $64 questions scheduled to get an airing at this week's convention of the network here. Designation of Brooks as public relations veepee, in charge of news, publicity, promotion, advertising and continuity acceptance, will be officially "sprung" at the convention, despite being revealed last week.

Although there had been some previous expectation that the McConnell regime had brought in its last "outside" man with the recent appointment of Hearst-man John K. Herbert (who's slated for the top spot in AM sales), it's reported that the web prexy may again go outside the NBC organization in finding someone for the news berth. New appointee will report to Brooks, under the new executive realignment.

Practically all the echelon at NBC today are "outsiders" brought into the organization as part of the "new thinking," many of them from non-broadcasting ranks. McConnell himself hails from the parent RCA company. Exec veepee Charles H. Denny is the ex-FCC chairman. TV administrator Sylvester L. (Pat) Weaver came over from Young & Rubicam. AM programming chief Charles H. (Bud) Barry was brought in from the ABC network. Such key execs as Victor H. Norton and Edward Madden had their roots in non-network circles.

WJR's 363G Net

Detroit, Oct. 17.

Sales of $2,526,653.75 for the nine months ended Sept. 30 by WJR, the Goodwill Station, Inc., were reported by John F. Patt, president. These sales reflect an increase of $165,179.47 over 1949 for the same period.

Net profit for the period was $363,401.12, or 72 cents per share, compared to the 1949 period of $415,468.33, or 82 cents per share.

Miller Sees Radio Future Bright With Tele as Adjunct, Not Threat

Albany, Oct. 17.

Judge Justin Miller, National Assn. of Broadcasters prez, has found a healthy spirit of optimism among radio broadcasters at 14 of the 17 NAB district meetings so far held. "They report the present picture bright and the outlook excellent," he said here last week (12).

"More radio than television sets are being sold today," Judge Miller added, "despite the understandable publicity given to television's expansion. The radio audience is extremely large; it includes a great many people whom television does not reach. Advertisers, recognizing this, are freely purchasing time. Stations naturally benefit."

Indicating strong disbelief that AM has been kayoed by video, Judge Miller opined radio would remain strong and healthy for a long time. He described television as "supplementing" radio, not displacing it. He pointed out the "natural tendency" of many people is to think a new medium will supplant an established one. Radio did not kill newspapers, as numerous observers predicted, Judge Miller observed. Television, he said, will not destroy radio.

Budget Problems

The necessity for use of a budget flexible but anchoring, by every small station, was stressed (12) at a "small station seminar" held as part of the two-day meeting of Region 2, NAB, in the Ten Eyck Hotel here. Simon Goldman, of WJTN, Jamestown, N. Y., presided. Accurate cost and expense figures not only enable a small station

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'Hooperecorder' Bow Due Soon

C. E. Hooper's new instantaneous audience measurement system can be put into operation in four to six months after he gives the go-ahead signal, Hooper told VARIETY yesterday (Tues.). Greenlight depends on inking subscriptions from the industry, after which it will take some four months for the telephone company to produce the equipment.

New system, called "Hooperecorder," uses telephone lines and permits a central office to send an impulse to the home AM and TV sets to determine which programs are being dialed. It doesn't require setowners to have telephones, however, which may eliminate one criticism frequently leveled at the present Hooperating method.

Since it requires less than two seconds for the device to identify the program being tuned in, Hooper says, complete records of the previous day's broadcasting will be available at 11 a.m. the day afterwards. Individual program ratings can be furnished to subscribers during the show or immediately after the broadcast.

Hooper envisages that the first three cities to get the service will be N. Y., L. A. and Chi. He's heading for the Coast next week to wind up negotiations with L. A. tele station owners and the TV committee of the L. A. Chamber of Commerce, both of which are interested in using Hooperecorder to cover video dialing only. However, he added, if AM stations want the system too it can be broadened to include them.

System was given a demonstration for web execs in Gotham last Friday (13).

EUROPE-TO-FRISCO SHIFT FOR MUELLER

Merle Mueller, until now head of NBC's news and special events bureau in London, has been returned to this country by the web. Mueller arrived in N. Y. from England over the weekend and flew out to San Francisco yesterday (Tues.), where he's to do a 7 a.m. cross-the-board news show for the Pacific regional net.

No reason for Mueller's move was furnished by NBC. He's to be replaced in London by E. Romney Wheeler, who was an NBC stringer during the war and later worked with the American military government in Japan.

SRO IN 16 DAYS ON MRS. FDR'S SHOW

Only 16 days after her contract with WNBC, N. Y., was signed, Eleanor Roosevelt has hung the "SRO" sign on her cross-the-board chatter show. Stanza, which kicked off Wednesday (11), has been bought by 12 participating sponsors — all she can handle in the 45-minute daily stint — and there is a waiting list of four prospective backers.

The bankrollers, representing weekly billings of $6,000, are: Youngstown kitchens, Manishewitz soups, Sitroux tissues, Acousticon, Broadcast foods, 1890 Beverages, Realemon, Bobbi home wave, Soy foods, Emerson radio, Flamingo orange concentrate and McKettrick-Williams dresses. Commercials are delivered by Elliott Roosevelt.

Progressive As 'Fifth Network'?

Progressive Broadcasting System, which incepts network operations on Nov. 26, is shaping up as a fifth web with the inking of the Palmetto Network's 24 Georgia and South Carolina stations and the signing of Kolin Hagar as PBS district manager headquartering in Gotham.

Hagar, former director of the War Advertising Council, general manager of WGY, Schenectady, and District 2 director of NAB, is latest addition to PBS personnel, which already includes Dr. Miller McClintock, ex-MBS prexy; Donald Withycomb, former NBC topper; Edgar Twamley, quondam manager of WBEN, Buffalo; Elmer Pederson, onetime CBS Coast exec; Forrest Wallace, ex-manager of WWJ, Detroit; and Robert B. White, whilom ABC Chi exec.

Pacting of Palmetto was effected by PBS prexy Larry Finley and Palmetto g.m. Glenn Warnock. Key outlet for Palmetto will be WCAC, Anderson, S. C. PBS will also service WESC, replacing the Mutual affiliation. Among other stations signed by the new chain is KVSM, San Mateo-San Francisco, which is applying for the KPBS call-letters and opening new studios in Frisco.

PBS will air 12 hours daily, starting with a 105-minute musical clock show in the morning. A block of four 15-minute soapers will be beamed in the 9 a.m. hour, followed by women's interest shows. Other features will be "Mel Torme Time," audience participationers with Tom Hanlon, Maurice Hart and Joan Leslie, and a Hollywood chatter series with Charlotte Rogers. Lou Nova will do a daily sports stint.

Sunday offerings will include Alan Mowbray in "Musical Stories," "Page Cavanaugh Show," Hugh Herbert in "Hugh Said It," the Stan Kenton orch, a Connie Haines starrer and programs with Mel Torme and Frankie Laine.

Si Steinhauser Goes Comm'l With WPIT Client

Pittsburgh, Oct. 17.

Si Steinhauser, radio editor of Pittsburgh Press, Scripps-Howard daily, for more than 20 years, has landed his first broadcasting stint, a commercial on WPIT. It's being bankrolled by Hamburg Bros., local distributors for RCA, and Steinhauser calls it "The Radio and TV Column of the Air." Show's a once-weekly shot, every Sunday afternoon at 1:15 for quarter of an hour.

Understood that RCA is sharing the cost of air time and editor's salary with Hamburgs. Steinhauser refused to sign a contract at the outset, suggesting that his sponsors listen to first few shows first to see if they were satisfied. When they put their okay on it, he signatured for 26 weeks, with options.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Pitt Airers Boom In News Strike

Pittsburgh, Oct. 17.

As the local newspaper strike went into its third week yesterday (Mon.), radio here generally continued to find itself smack in the middle of the greatest gold rush in history. Every open few seconds available have been grabbed up by advertisers and they're clamoring for even more, with stations unable to meet the demand.

Network affiliates without exception have dropped practically every sustaining coast-to-coaster and made the time available to local accounts, with the emphasis being on newscasts.

Taking the lead from WWSW, which immediately set up a miniature local newsroom with 10 editorial men from the Post-Gazette, which owns the indie operation, all of the other stations began hiring unemployed reporters, too, to cover beats and get as much local coverage as possible.

Spots, of course, are at a premium and none of the accounts is relinquishing any of them, with the big five—KDKA, WJAS, WCAE, KQV and WWSW—all having waiting lists a mile long for any openings. As a result, the bonanza keeps spreading to the smaller stations in town as well as those in outlying communities, and they're all full up, too.

If the newspaper strike keeps going for any length of time, October here will go down as the month of the biggest boom time in local radio history.

EUROPE GIVEAWAY TIE IN HUB'S WCOP CONTEST

Boston, Oct. 17.

Marshall Plan countries are using radio's giveaway technique and are providing prizes in a novel contest which WCOP, local ABC affiliate, is promoting.

Nelson Bragg, WCOP disk jock, is running a "Thanksgiving in Europe" contest in which listeners send in statements plugging CARE, the cooperative which sends packages abroad, together with contributions. Prizes are donated by the European countries and include British haberdashery and bicycles, Netherlands chocolates, a dinner aboard the French liner Liberte, Italian wallets, etc.

Deal was engineered by WCOP program director Gene King and promotion manager John Wilkoff. Bragg is plugging the contest on his two cross-the-board shows. He's using showbiz celebs recently returned from overseas for reports on living conditions in war-devastated areas.

Yes, Boss

Hollywood, Oct. 17.

For three long years sales staff at KTSL has tried unsuccessfully to sell time to Les Hoffman's Television Corp., which was high bidder for the Thomas Lee estate, including KTSL.

Hoffman steadfastly refused to buy time, contending money would be wasted in advertising on KTSL because "no one can see the station."

From the Production Centres

IN NEW YORK CITY . . .

Writer **Alvin Boretz**, who recently did the script for the show sponsored by the President's Committee to Employ the Handicapped, now in Boston for research on a program dealing with diabetics.

WMGM's **Bert Lebhar, Jr.**, and MCA's **Sam Rossant** were on the team which copped N. Y. bridge championship last week.... **Harry Woodworth** has left ABC network sales to become business manager of Lennen & Mitchell's AM-TV dept.... **Peggy and Walter McGraw** awarded captain's badges by Cleveland Police Dept. for their work on NBC's "Wanted," which helped nab three criminals.... **Mort Nusbaum**, WHAM (Rochester) disk-jock, to guest on the Jack Berch airer Friday (20).... **Pegeen** (and Ed) **Fitzgerald's** flu forced her out of both their cross-the-board morning series on WJZ and WJZ-TV, with her husband doing his stuff solo, in the main, plus guests.... **Susan Douglas** to star in a Visiting Nurse Service special broadcast over WOR tomorrow.

Arnold Stang to do several guesters on CBS' "Gene Autry Show." Comic, incidentally, had $100 stolen from his dressing room while doing DuMont's "Star Time".... ABC's "Merry-Go-Round" being moved Nov. 4 into Vanderbilt theatre due to ticket demand.... "The Quick and the Dead," A and H Bomb documentary with **Bob Hope**, being rebroadcast by NBC Oct. 29.... **Fred Freed**, scripter on WCBS' "This Is New York," by air to England, France and Italy for a month's vacation.... **Burt Brazier** playing lead in a series he penned for the "Aunt Jenny" soaper, starting Friday (20).... World Broadcasting releasing **Bibi Osterwald** vocals backed by **Hank Sylvern**.... **Jack Sterling** winds up two years as **Arthur Godfrey's** early a.m. successor on WCBS Nov. 1.... **Charme Allen** returns to "David Harum".... **Joe Boland** new to "Romance of Helen Trent".... **Dorothy Sands** into "Our Gal Sunday".... **Richard Holland** and **Louis Neistadt** added to "Lorenzo Jones".... **Bernard Burke** and **Carl Eastman** new to "Young Widder Brown".... "Front Page Farrell" additions include **Grace Coppin, John Griggs, Santos Ortega, Ronald Dawson, Katherine Anderson** and **Bryna Raeburn.**

WNYC to air nine hours of Herald Tribune's annual forum Monday (23) to Wednesday (25).... Frost TV stores are bankrolling **Fred Robbins'** cross-the-board stanza on WINS.... After much trying for an opponent to take on Counterattack managing ed **T. C. Kirkpatrick**, Radio Execs Club has lined up **Raymond Swing** for tomorrow's (Thurs.) Waldorf lunch.... Schaefer beer to back the Rangers hockeycasts on WMGM.... **Ann Burr**, who dropped out of "Detective Story" and radio work due to long illness, back on "Big Sister" and other shows.... WOR production manager **Bill Taylor** named his second child June Elizabeth.... World Broadcasting has released a series of signatures to dress up basketball airers.

IN HOLLYWOOD

Dee Engelbach skipped across the country for a day in Hollywood to set up the "Nero Wolfe" series starring **Sydney Greenstreet**.... After one month at Erwin, Wasey as radio director of the L. A. office and producer of Carnation Hour, **Bob Redd** was given a new deal by **Fred Jordan** veepee, which now makes him radio and TV director of the agency's entire Coast operation.... Purdue's prexy, **Frederick Hoyde**, will come on "Halls of Ivy" to make an award to the **Ronald Colmans** and writer **Don Quinn** for their "intelligent portrayal of college life".... **Goodman Ace** house-guesting with **Groucho Marx** and whipping up the comic's spot on NBC's Dream Show when it originates here Nov. 12.... **E. Claude Mills**, onetime ASCAP topper, came to KFI as consultant but agreed to stay only a month. It's now six and he's still around. As he puts it, "I'm doing it as a favor to my old friend, **Earle Anthony**".... **Raymond Morgan** parleyed with **Schiaparelli** while she was in town and just about talked her into a radio show and perhaps television, too. He would record on film the programs in Paris just as he did with **Chevalier.** Morgan, incidentally, landed a fresh sponsor for half of "Queen For a Day" but he isn't saying yet who it is. Starts first of the year.... **Thomas D'Arcy Brophy**, Kenyon & Eckhardt board chairman, came up from San Diego where he spoke to Coast admen on his next big project, "Get Out and Vote." His last one, the Freedom Train, was a whopping success.... **Nate Tufts** of BBD&O joined the hole-in-one club at Lakeside. Sharpening up, like the others, for NBC's **John West**.... **Ken Doland** back on his feet after a bout with virus that took him for 35 pounds.... The John Guedel-Corny Jackson "Feud" has gotten around to the opium stage. Complete layout was sent to the Thompson topper so he can "dream up some more stories".... Flipped **Hickey Marks**, producer of the Benny show to **Dee Engelbach**, ditto of NBC's Dream Show: "Good luck on the first hour." That's the part not bucking Benny.... **Link Dellar**, who now owns three stations in the Sacramento valley, came back from Las Vegas with a wife and a pocketful of silver dollars.

Scripter **Sherwood Schwartz** had his appendix edited out.

IN CHICAGO . .

William Firman exits O. L. Taylor station rep company to join western sales staff of WOR-AM and TV.... **John Hill**, up from KSAL, Salina, Kans., is new member of WLS promotion dept.... **Frank Scully**, here to plug his tome, "Behind the Flying Saucers," appeared on 14 radio and tele shows in four days.... WBBM program manager **Al Morey** to address BMI's midwest clinic next week.... **Jane Mason** (Ruby Freeman) is gabbing a new cross-the-board housewives show on WGN.... **Paul Benson**, Mutual's assistant research chief, in town conferring with MBS Chi execs ... Announcer **Jim Campbell** in ankling WBBM after four years for AM and TV freelancing.... WLS has debuted folk tune version of "The Hit Parade," this one entitled "The Hayloft Hit Parade," featuring **Lulu Belle** and **Scotty, Capt. Stubby** and the Buccaneers. **Bob Atcher, Dolph Hewitt** and the **Sage Riders**.... Mutual sports director **Paul Jonas** and sportscasters **Al Helfer** and **Art Gleeson** here to cover the Northwestern-Michigan football game Saturday (21) for "The Game of the Day" pickup.... **Harry Elders** and **Alma Platts** set as regulars on WGN's documentary series on Chi's Skid Row, entitled "Unshackled".... WENR-TV's late evening d.j. **Benny Rubin** now working with a studio audience.... New WGN announcer is **Frank Babcock**, formerly at KXYZ, Houston.

IN WASHINGTON .

H. V. Kaltenborn, NBC commentator, set a new record in ayem newscasts by preeming a 5:30 a.m. Tuesday and Thursday airer past week, originating at D.C.'s WRC, and frankly aimed for the ear of early riser **Harry Truman**.... **Mrs. Virginia Nelson Million**, ex of the St. Louis Star-Times Washington Bureau, and Jack Butler, formerly of the Washington Times Herald, have been added to news staff of indie station WWDC.... **Ruth Crane's** new "Modern Woman on Television" debutted over WMAL-ABC video Monday, featuring out of town guests brought in to highlight femme news, with **Jackson Weaver** emceeing.... New WRC-NBC program, "District Digest," highlighting local news and features, hit the air this week, with NBC staffer **John Connolly** producing.... **Duke Ellington** tapped WWDC disk jockey **Willis Conover** to emcee the transcribed "Guest Star" program Ellington is doing for the U. S. Treasury series.... WMAL-ABC adding "Hollywood Matinee," a midday film program, to its TV agenda.... **Somerset Maugham**, who preems his CBS TV show, "Teller of Tales," Wednesday, told the Women's National Press Club that he "never saw a television show," but "anthing that can bring my stories to 22,000,000 people sounds fine to me".

MOBILIZE 'DISASTER NETWORK'

Defense Dept. Publicly Backpats MacPherson for Korea Coverage

Washington, Oct. 17.

The story of the one-man operation which brought to U. S. listeners a running account of the war from the GI's point of view, is being widely touted by the Dept. of Defense via radio and TV.

Major Wes MacPherson, who as combat correspondent did an impressive job in Korea, is currently in this country for rest, reorientation and some Defense Dept. drumbeating. He was interviewed yesterday (16).

The 39-year-old MacPherson, whose documentaries have been broadcast via ABC's "Time For Defense" and Mutual's "Air Force Hour" for the past three months, covered the war at a hot pace in order to make the twice-weekly deadlines for the two airers. His technique consisted of on-the-spot interviews and recordings, made on minitape, which was practically the only equipment he carried with him, and transported back to Tokyo for editing and transmission on the Signal Corps circuit to San Francisco. Bucking shortage of transportation and front line obstacles, MacPherson missed only two deadlines during the entire time.

"Traveling light and traveling fast," MacPherson pointed out that his coverage was paralled by civilian correspondents for the webs. It was largely a freelance operation, with the correspondent panhandling his meals and transportation, and using any available foxhole, in order to be on the spot with his recorder when the news broke.

Most annoying aspect of the job, reports MacPherson, was the delicacy of the Stancil-Hoffman minitape equipment, which constantly broke down under vibrations, so that web correspondents have almost completely abandoned them. Dept. of Defense has started experimenting during the past week with a new portable recorder made by the same outfit, which, besides being more durable, has an immediate playback gadget. In addition, MacPherson reports experimentation by both service and civilian radio men with a portable shortwave transmitter which can broadcast right back to Tokyo.

MacPherson has been replaced on the Korean war front by Capt. Robert Cranston, ex-Fort Worth radio man.

Miller's 5 Points

Washington, Oct. 17.

Five steps in securing effective action to protect radio station facilities against sabotage have been offered by NAB prexy Justin Miller. The guide, said Miller, was issued because of "considerable misunderstanding" concerning procedure to be followed in obtaining plant protection. The steps are:

1. Don't approach the local FBI agent. He cannot act solely on your request.
2. Contact your local police.
3. Plant protection will be handled by latter in cooperation with civilian defense organizations.
4. Local police will handle sabotage prevention in cooperation with FBI through already well-established channels.
5. FBI will contact you when occasion requires.

See Weiss Staying If Court Confirms Bid for Don Lee

Hollywood, Oct. 17.

If Les Hoffman comes off with the Don Lee network and $10,000,000 estate of Tommy Lee when his high bid of $11,200,000 is confirmed in probate court Friday (20), it would not come as a startling surprise if Lewis Allen Weiss stays on in a high executive capacity. He tendered his resignation last July, but it was never acted on by estate's heir or the public administrator.

Weiss has had conversations with Hoffman, but the outcome of their talks must naturally await final court decision on his bid. In the court proceeding, bids topping that of Hoffman and starting at 10% over what Hoffman offered, will be asked for. That means whoever else wants to contend will have to say, "I'll raise you a million." It is not considered likely, as the only other bid was $10,525,000, offered by trustees for General Tire Employes Retirement Plan, in which CBS was tied in for the television station KTSL. Don Lee also has, in its name, a channel reserved in the San Francisco area when the freeze is lifted.

CBS Biz Booming In Face of Slump

CBS looms as the anomaly of the year. At a time when AM business has been slumping, with virtually no sales activity over the past few months, the network is heading for an alltime high in annual billings. (On the other hand, NBC, ABC and Mutual are in the minus columns.)

Columbia's top year on gross time sales was 1944, when it hit a figure of $66,790,000. Last year the web grossed $63,046,000. For the first eight months of 1950 CBS is 9.5% ahead of last season, and figures to wind up 8% ahead on the year which would take it over the 1944 record mark.

This has been accomplished in the face of inability to sell quite a few half-hour nighttime segments. Major factor has been in the big daytime business enjoyed by the web, particularly in the additional Arthur Godfrey morning segments. Similarly, Saturday night, for years a "sustaining haven," is now sold out.

Birnbaum Exits NBC

Jesse Birnbaum, of the NBC press-dept., has resigned to become assistant to legit producer Margo Jones. He'll leave for Dallas with Miss Jones sometime next week to start his new assignment.

Birnbaum will handle public relations as well as Miss Jones' tele operations and business affairs.

Abe Schechter Resigns MBS; No Replacement

Resignation of Abe Schechter as veepee in charge of Mutual's news, publicity and sports will be utilized by MBS prexy Frank White as an opportunity to trim overhead.

Schechter will probably not be replaced, with the news, special events and sports operations reporting to program veepee Bill Fineschriber and the publicity setup going under the wing of Bob Schmidt, ad-promotion-research veepee.

Schlitz Junketeers Leave

Milt Samuel, Young & Rubicam's chief publicist in Hollywood, who had escorted a party of Schlitz Beer junketeers to Gotham, returned back home yesterday (Tues.). However, Bill Bird, who has been laid up for almost two weeks, is still in N. Y. Latter, pioneer radio editor on the Pasadena (Calif.) Independent (17 years) slipped while shopping in Gimbels, delaying his return.

Samuel squired 17 radio critics from the Coast. In all 41 newspapermen came in for the Schlitz-sponsored "Pulitzer Prize Playhouse" TV preem.

ALERT JERSEY, N.Y. B'CASTERS

Albany, Oct. 17.

First steps toward establishment of a disaster network have been taken by New York and New Jersey broadcasters who have agreed to provide the facilities required to aid their areas in the event of a national defense emergency. The action was taken at the closing session of a two-day district meeting here at the request of Gen. Lucius Clay, chairman of the New York State Civil Defense Commission.

Under a resolution adopted by the broadcasters, the group will form themselves into a bi-state emergency civil defense network devoted to three major civil defense activites:

1. To inform the public on protective measures in the event of an A-bomb attack.
2. To warn of an A-bomb emergency.
3. To issue spot announcements concerning evacuation orders for target areas and to alert border areas for reception of evacuees.

Clay's request was contained in a letter to William Fay, manager of WHAM Rochester, N. Y., which was read at the meeting. Clay said his agency is prepared to discuss details of a bi-state network "and proceed with its organization at once if we can count on your help." He pointed out that "ignorance and indifference are the gravest dangers in an A-bomb attack. This fact was established at both Hiroshima and Nagasaki."

The 100 assembled broadcasters also heard a report by NAB prexy Justin Miller on national defense plans as they effect broadcasters. He said that station operators could expect freedom "commensurate with what they enjoyed during the last war" except in areas under attack or threat of attack.

Miller warned broadcasters that the danger of sabotage to station facilities was " a real one" and urged close cooperation with local police in planning protection of transmitting plants.

'Supporting Cast' From Show Biz to Hypo Barry Plans at NBC Confab

White Sulphur Spgs., Oct. 17.

When Charles H. (Bud) Barry, NBC's radio programming veepee, outlines the AM roster plans for the next year at tomorrow's (Wed.) opening session of the network convention, he'll have along with him (via tape) a "supporting cast" calculated to set the affiliate managers buzzing.

As part of the "putting-our-best-foot-forward" stance in a bid to convince the affiliates that NBC is still very much in show business, Barry's talk will be integrated with recorded excerpts by Tallulah Bankhead, Fred Allen and Jimmy Durante; directed specifically at the affiliates. All are key personalities on the upcoming Sunday night "Dream Show."

The entertainment hoopla being arranged for tomorrow, Thursday and Friday nights, will find Milton Berle and Dinah Shore in attendance, along with the Tex Beneke band, Julie Wilson, Skitch Henderson, Phil Silvers, Bobby Byrnes orch, Betty Bruce, etc. The Copacabana, N. Y., nitery line is being flown down for tomorrow's opening night festivities.

RWG Strike Threat

Radio Writers Guild is pressing for strike action by staff news and continuity writers in New York after Oct. 31 but before Election Day, which could hamstring the webs' political coverage.

Meanwhile, Gothamites got letters of support from staff scripters in ABC and CBS Hollywood newsrooms.

WTUX License Is Revoked as FCC Cracks Down on Race Results Airing

Washington, Oct. 17.

WTUX in Wilmington, Del., had to take the rap last week in an FCC crackdown on broadcasters carrying horserace results in such a way as to aid in bookie operations. The station's license was revoked by a 4-2 vote, with Commissioners Robert Jones and George Sterling dissenting. They felt that WTUX should not be singled out and that the Commission should take overall action "against all stations which may be operating in such a fashion as to be an aid to illegal gambling."

The Commission action was a reversal of an examiner's recommendation that WTUX be forgiven for lack of familiarity with FCC requirements and be allowed a second chance on a promise of changes in programming. However, the majority felt that since the station persisted in carrying a race program format even after the matter was called to its attention, the owners "cannot be entrusted with the responsibilities of a broadcaster."

The station's emphasis on horserace broadcasts, the majority found, was out of proportion to the community interest in horseracing. There is no question, it added, that the programs were used by persons engaged in illegal gambling, as testified by the Wilmington police. And denial by the station that the programs were "intended or designed" for that purpose, it held, doesn't hold up against the evidence.

Despite elimination of details in horserace programs and delay in announcing results until the next race has been run, the majority felt that the station's "record of poor performance a better indicator of what may be expected in the future than the applicant's promise to reform." As to the station's lack of experience with broadcasting requirements, the majority said there is substantial evidence to indicate that the owners "even now do not understand the duties and obligations of a licensee."

The station was given 90 days to cease operations and wind up its affairs.

Royal Crutch

When, on the day last week that Arturo Toscanini arrived in New York from Italy, the afternoon dailies disclosed that NBC veepee John F. Royal met the famed maestro at guarantine because of threatened immigration troubles, the news was not particularly eventful to those familiar with Royal's role as No. 1 "troubleshooter" on incidents involving Toscanini.

In the past, whenever minor crises arose in the NBC-Toscanini relations, it was Royal who was always pressed into service to smooth the way. Similarly last week, the web echelon, it's known, turned to Royal as the official liaison in gaining Toscy's re-entrance to America. (As it turned out there was no trouble.)

Commie Issue To Snare Spotlight At RWG Election

Elections which the Radio Writers Guild will hold in mid-November will be highlighted by a fight in which the Communist issue will figure. Group of 25 scripters has formed around Welbourn Kelley and Daisy Amoury, who resigned their posts on the eastern council two months ago, and Erik Barnouw, who exited the council last week.

Group, tagging itself "We, the Undersigned," is putting up its own slate of candidates for the eastern council and may also oppose Ira Marion, nominee for national president. Guild constitution requires candidates for the national office to have petitions from 20 members in each region, and while the "Undersigned" can ink the required 20 in the east it's still not known whether they will in the midwest and on the Coast. "Undersigned" are mulling running of Knowles Entriken to oppose Marion.

Barnouw, a former national president of RWG and currently secretary of Authors League of America, the parent body, wrote that "rumors that a small Communist minority is trying to dominate the guild . . . have hamstrung the Guild." He said that many council members feel the situation can be remedied by "calling it a matter of politics and by reiterating that the Guild can have nothing to do with politics." He termed this position "living in a cloud."

Claiming that they run the

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Bullish Radio

Detroit, Oct. 17.

WWJ's Farm Editor, John Merrifield, has long insisted that radio is the best way to reach farmers and the best medium to sell farm products and supplies. But even he was surprised at the results obtained by a breeder of purebred Hereford cattle who took him up on his statement that "A good farm program can sell more cattle than a breeder's sale."

The breeder, William W. Carpo, bought 10 announcements on Merrifield's "Farm Story" cross-the-board morning program. He offered for sale 24 head of registered Hereford cattle. Highest priced cattle in the group were quoted at $500, the lowest tag was $150.

By the time two spots had been made, all four bulls were sold. By the time eight announcements were made, all but two of the listed cows were sold, plus six unlisted cattle.

Election Night AM Packages Pitched

Despite the fact that approaching elections have more of a local than national character, with Congressional and gubernatorial choices to be decided, the networks are pitching up "package deals" on Election Night coverage, utilizing its top commentators, newsmen, analysts, etc., for round-robin pickups of all the important states.

NBC has already sold its "package," with Chevrolet picking up the tab. Sponsorship will probably commence after 11 p.m. since the web has commercial comitments in all previous time segments.

CBS is still on the prowl for a client. It would like to grab off a Nash-Kelvinator deal, since that client sponsored Columbia's coverage of the last national election.

Mrs. Schiff Nixes KLAC-TV Sale Rumor; It's in Black

Speculation that CBS, having lost out to Hoffman Radio in the acquisition of the Don Lee network, may now turn to Dorothy Schiff's KLAC-TV in Hollywood as a possible buy, has brought forth a "not for sale" pronunciamento from the KLAC owner (who also publishes the N. Y. Post).

Mrs. Schiff stated that Hoffman had made a bid for the station six months ago, but she refuses to sell because the station is operating in the black.

How to Clock Integrated Commercials, Use of Trademarks, New TV Posers

Length of commercials in video is being projected as a vexing problem in the industry, with the webs and agencies unable to establish a clearcut pattern at this time.

One of the facets of the question is the increasing use of the integrated commercial, such as Sid Stone's pitchman routine on Milton Berle's NBC-TV "Texaco Star Theatre." While two minutes of Stone's five-minute stint may be plugging the oil and gas, query arises whether it should be clocked as two or five minutes of commercial. General policy is to consider it as only two minutes of commercial, since the act itself is entertaining and has a payoff for the audience.

Nevertheless, nets are afraid that the precedent may cause viewer beefs if it spreads all over the dial and conveys the impression that more than six minutes of an hour-long stanza are being devoted to plugs. Particularly worrisome is the possibility the technique may be abused by bankrollers who are eager to saturate their shows with mentions of their product.

Another angle is the growing use of trademarks, such as the sponsor's name on the curtain in a vaudeo show or on the desks in a panel airer. Right now these visual plugs are not being figured in commercial time as long as entertainment is going on. However, there are some rumblings of critical and audience resentment against prolonged screening of the backer's brand name.

Radio tradition doesn't consider opening announcements, such as "U. S. Steel presents Theatre Guild on the Air," as commercial time, because they are not extolling the product. Similarly, the opening on "Philco Television Playhouse" is not computed as a plug. However, some openings with product listings occupy a fair amount of time, and the question can be asked whether this should not be charged against the amount of commercial time.

As the discussion of commercial policies progresses, attention is being paid to audience reactions. By and large, it's figured, viewers like TV plugs and show more of a willingness to watch them than in most other media. But the trade is mulling whether this condition will continue as video grows older. Meanwhile, it's felt, both the networks and agencies have to be on their guard to prevent wearing out their welcome in tele homes.

Longines in Video Buy Election Night

Underlining the general acceptance of video's place in the political field, CBS-TV sales chief David Sutton this week wrapped up Longines as a sponsor of the web's election night returns Nov. 7 within 10 minutes after the program department decided to stage the show. Along the same lines, however, it gradually dawned this week that candidates in the current campaigns will have little chance to utilize video in their vote-getting efforts.

To date, only backers of Gov. Thomas E. Dewey, who is campaigning for reelection in N. Y. state, have bought time on TV to reach the public and that was a 15-minute local show on WNBT, N. Y. Because of the high time charges in video (an hour costs $2,500 on most of the local N. Y. out-

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Launch Carnie Vidpix

Holllwood, Oct. 17.

Television film series with a carnival format is being built by Buz Bean Productions, with the juve market in mind. Pilot film, lensed at a cost of $14,000, has been completed, and remainder of the series will be budgeted at around that figure.

Bean Productions is headed by Jack Votion, Tony Carr and Rudy Abel. Latter produced and Carr directed the pilot film, which stars Jug Reynolds and Irving Bacon, and boasts a supporting cast of 12 thesps.

QUAKER UPPING CHI HOURS IN DECEMBER

Chicago, Oct. 17.

Quaker Oats has ordered three quarter-hours weekly on NBC-TV for December delivery. Cereal firm, through Sherman & Marquette, will increase its NBC-TV holdings Dec. 11 with the pickup of the Monday, Wednesday and Friday segments of the web's "Panhandle Pete and Jennifer." Kiddie show launched as a sustainer last month will continue in the 4:15 to 4:30 p.m. CST slot under Quaker sponsorship.

Quaker is also bankrolling a full hour on NBC-TV on Sundays with the Chi-originated "Zoo Parade" and the Coast-produced "Gabby Hayes Show." Lost in this latest shift to video will be Mutual's "Challenge of the Yukon" which Quaker is dropping in December, shifting its Puffed Wheat and Puffed Rice advertising to "Panhandle."

"Panhandle," a James L. Saphier package, is produced by Stefan Hatos and features Johnny Coons and Jennifer Holt.

Lotsa Juggling To Clear Metop

Telensing of the Metropolitan Opera's season preem Nov. 6 over ABC-TV, which a group of the web's bankrollers sought to block, will take place with Texaco sponsoring. Deal, however, involved some juggling of schedules.

Chrysler, which backs "Treasury Men in Action" at 8 p.m., and Pharma-Craft and American Safety Razor, which pick up the tab for Chico Marx's "Sugar Bowl" at 9 p.m., objected to the operacast, even though ABC offered a rebate. Aside from having their series interrupted, these bankrollers beefed because the date involved is one on which A. C. Nielsen counts video noses.

ABC sought to preempt the time on the basis that the Metop stanza was a public service. However, the advertisers objected that it was a Texaco promotion (Texas Co. backs the Saturday matinee operas on ABC-AM).

As the arrangements have now been worked out, Ironrite is cutting its "Hollywood Screen Test," which starts at 7:30 p.m., down to 15 minutes, with the show's content being given an operatic motif. Web will take to the air from under the Met marquee at 7:45 p.m., with curtain going up at 8.

The Chrysler show will go on as scheduled, but the lineup of stations is being trimmed from 38 to 29, with only nine outlets taking the opera. Web is now negotiating with Ruthrauff & Ryan, agency for Pharma-Craft and ASR, to stage the Chico Marx show on another day, so that a kinescope recording can be serviced to kine stations.

ABC-TV Sets Sales Office In Detroit With Auto Sponsors Rolling In

Bevy of automotive bankrollers on ABC-TV has moved the web to open a tele sales office in Detroit. In addition to Pontiac (football games), Hudson ("Billy Rose's Pitching Horseshoes"), Dodge "Showtime, U.S.A."), Chrysler ("Treasury Men in Action") and Packard ("Holiday Hotel"), Ironrite and Bendix are in the Michigan area.

Special turntable which the net installed in its 66th Street centre in Gotham has paid off, with three auto manufacturers using it to display their cars (Chrysler, Hudson and Packard).

The tele centre, which with 10,000 square feet is largest in the east, is being further expanded with addition of two new studios and three film preview rooms. One of the new studios will be assigned to WJZ-TV, the net's Gotham key, eliminating the need to assign network studios for the local operation.

JOHN GART
Musical Director
WHAT'S MY NAME—WNBT
CASEY CRIME PHOTOGRAPHER
WCBS

FCC Report On VHF Labeled 'Crazy Quilt'

Washington, Oct. 17.

Television Broadcasters Assn. today (Tues.) asked the FCC to assign the entire ultra high frequency band for commercial TV. Proposal made at the FCC freeze-lifting allocation hearings by John Preston, TBA, member and chief allocations engineer for ABC, would provide 70 UHF channels instead of the 42 suggested by the FCC.

Preston urged that the Commission provide TV coverage as great as that now furnished by radio.

Washington, Oct. 17.

Disagreement arose over the value of technical data on which future TV station assignments are to be made, as the long-delayed FCC freeze-lifting allocation hearings got under way yesterday (Mon.). A report of the ad hoc committee, on which interference is to be determined in the VHF

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SAM LEVENSON TO GET OWN CBS SHOW

Sam Levenson, who first hit the bigtime as a guest on CBS-TV's "This Is Show Business," has been handed his own video show by the web. Comedian has been pacted for a 15-minute program, which will tag the Jack Benny show once every eight weeks on Saturday nights. While the format hasn't been set, Levenson will tee off the same night as Benny, Oct. 28.

Duo will replace the "Ken Murray Show" in the Saturday night 8 to 9 slot once every two months. Irving Mansfield, who produces "Show Business," will also produce the Levenson stanza. Comedian, incidentally, appeared on "Show Business" less than a month ago to ask the panel's advice on whether he should do his own TV show or continue to concentrate on guest spots, as he has done until now.

Muntz Color TV?

That Earl "Madman" Muntz may be the first major television receiver manufacturer to swing into the CBS color line cued considerable trade speculation when the set manufacturer huddled Monday (16) with CBS prez Frank Stanton at the web's N. Y. homeoffice. It's believed that the discussions centered around some sort of licensing arrangement for the CBS patents.

If Muntz lines up with CBS, it could represent a major factor in the web's fight to bring its color to the public. Manufacturer has always been known for his flamboyant ballyhoo techniques and heavy ad budgets. It's assumed that he would carry the same type of exploitation into color, which could do much to offset the generally unfavorable publicity CBS is receiving from other manufacturers.

Strike Vote Seen Likely to Emanate From Three TVA Membership Meets

Y&R NOW PITCHING IN GOODYEAR 'DUEL'

Tug-of-war between the Kudner agency and Young & Rubicam over acquisition of the lion's share of the Goodyear Tire & Rubber radio-television billings, was intensified last week when Y & R pitched up an hour TV variety show to counter Kudner's proposal for a Cecil B. DeMille-produced dramatic series.

By clinching the DeMille stanza, Kudner would wrest the TV billings from Y & R, which presently handles the Goodyear-sponsored Paul Whiteman Sunday night show on ABC. However, the tire company plans dropping the latter show when the contract expires in January. Kudner agency presently has the Goodyear radio biz, with "Greatest Story Ever Told."

Fact that DeMille cannot get rolling until late in 1951 because of his "Greatest Show on Earth" circus film commitment, may mitigate against Kudner's plans and in favor of Goodyear lending a willing ear to Y & R's new hour variety presentation. The Wednesday night CBS 9 to 10 period is being reserved for the show.

Color Decision Stirs Chi Tempest

Chicago, Oct. 17.

FCC's decision approving the CBS color system has set most segments of the tele industry here wailing like banshees. Loudest protests are coming from the Chi-area teevee set makers, who produce an estimated 50% of all the receivers and who are working at full capacity to meet the demand for "old fashioned" black and white sets. Quite understandably, they're much concerned over the shadow of obsolescence suddenly darkening the future of the infant monochrome teevee era.

The opening round of the propaganda battle designed to counteract the public's bewilderment resulting from the FCC CBS green light came in the form of a barrage of statements from execs of the major manufacturing firms. And most of the statements were designed to quiet the rocking boat. In essence, they claimed that despite the CBS go-ahead, tinted TV is still a long way off—estimates run from several months to several years—and advised the public to keep faith with black and white tele for the time being.

Even TV Forecast, aggressive Chi-published video magazine, got into the act Friday (13). Mag spent what editor Bob Kubicek said was its entire year's ad budget on three-column ads in the afternoon dailies, exhorting the public not to put off set purchases and to "Enjoy today's television now!" Ads predicted a two to three-year wait for color.

Still to come is the ad splurge of the retailers and distribs, which is expected to hit the papers this week.

In a telegram sent out to 25,000 dealers, Admiral prexy Ross D. Siragusa declared, "No sponsor will make any investment in color telecasts for an audience which will consist mainly of CBS executives." He urged the dealers to reassure the public the FCC's action will not hinder the growth

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Motorola's Peak Volume

Chicago, Oct. 17.

Sales and earnings of Motorola, Inc., in the third quarter of this year reached alltime highs, according to Paul V. Gavin, prez of the set manufacturing firm.

Sales in the third quarter were $54,225,000, almost triple the volume of the comparable period last year. Net earnings for the period were $3,825,000, compared with $732,100 in 1949.

Per share earnings on Motorola for the nine months this year were $11.28, against last year's three-quarters total of $3.32.

Performers in live video are expected shortly to empower Television Authority to call a strike to hypo their bargaining power with the tele webs. Membership meetings are skedded for the Hotel Astor, N. Y., tomorrow (Thurs.) afternoon, Monday (23) in Chicago and Oct. 27 in Los Angeles.

TVA's negotiations with the webs are still going on, with another session slated for today (Wed.). Since the original web proposals were made two weeks ago, there have been some increases in what the nets are offering, but TVA describes these as "negligible."

The chains' offer was $20 for a performance on any commercial stanza, regardless of length. In addition, actors would be paid $10 for six hours of rehearsing in two days, $24 for 15 hours of rehearsal in three days, $37.50 for 25 hours in five days and $50 for 40 hours in seven days. They'd get $1.25 per hour for each hour over 40, with a minimum of $7.50 per day.

Variety performers would get $40 for a solo act, $60 for a duo, $80 for a trio, $100 for a foursome and $120 for a group of five. Sports commentators would get $80 per evening, with a top minimum of $225 for a week.

Other web proposals which have riled the video artists include fact that these rates would be cut in half for sustainers, that there would be a 20% discount for performers hired on a 13-week basis and that kinescope recordings could be rebroadcast without extra payments.

Should a strike vote pass the three meetings, at which TVA exec secretary George Heller will report on negotiations, strike could be called without a waiting period, as the 30-day delay clause applies only to strikes on contract renewals, not new pacts.

TVA is bargaining with the networks and agencies for live and kine shows only. Jurisdiction over film producers and for vidpix lensed by nets and agencies is now before the National Labor Relations Board, owing to the Screen Actors Guild-TVA tussle.

Meanwhile a committee on local TV wages and working conditions has been formed on the Coast. This group will study the situation in preparation for deciding on scales for one-station operation by performers. Committee is headed by Peter Prouse, TVA rep, and Ken Carpenter, and includes Lynn Allen, Jean Arthur, Cliff Arquette, John Brown, Daws Butler, Jud Conlon, Steve Dunn, Norman Field, Dick Gartner, Joyce Hall, Keith Hetherington, Ross Jones, Ed Kemmer, Monte Margets, Ken Mayber, Frank Nelson and Hildo Romain.

Ziv's 750G For 'Blackie' TV Series

Hollywood, Oct. 17.

Ziv Transcription Co. has earmarked $750,000 for production of 52 "Boston Blackie" telefilms, with the initial picture to go before the cameras within 60 days. Budget will parallel that of the "Cisco Kid" series which Ziv also is producing. Latter cost around $14,000 each.

Ziv owns radio and television rights to the character, with Columbia Pictures still controlling motion picture rights. No cast set yet.

NED CALMER'S NOVEL SET FOR 'STUDIO ONE'

CBS-TV's "Studio One" is turning to one of the web's ace correspondents for an upcoming story. Producer Worthington Miner has pacted for Ned Calmer's "Strange Land," novel published last spring about the European front in World War II. Show is scheduled for Jan. 8 and Miner will probably script the adaptation himself.

With ine main characters being an infantry lieutenant and his WAC girl friend, a bigoted newspaper correspondent and a publicity-seeking general, Calmer's novel told how the lives of these people were interwoven by the war.

VIDEO DRAMA IN A RUT: WEAVER

Vets Still Lead in Ratings

First complete network television ratings for the new season reveal that the number of expensive new shows haven't yet slowed last year's pace-setters. Despite the much hotter competition, Milton Berle, uncontested kingpin of the 1949-50 season, again leads the parade in both a Hooper 12-city check and a 20-city survey conducted by Trendex. While ratings were taken during the first week in October by both services, the new NBC Wednesday and Sunday night rotating comedians' series, which had preemed by then, are far down the list. Their opposition, on the other hand, comprising Ed Sullivan's "Toast of the Town" and the "Godfrey and Friends" program, is up near the top. On the Trendex list, in fact, which gives only the top five programs, all are shows that were on last season. Both services, incidentally, took their checks in interconnected cities only.

TRENDEX RATINGS		HOOPER RATINGS	
Texaco Star Theatre	60.2	Texaco Star Theatre	57.7
Fireside Theatre	44	Toast of Town	42.3
Talent Scouts	40.4	Original Amateur Hour	34
Toast of Town	39.2	Philco Playhouse	30.1
Godfrey & Friends	34.7	Studio One	28.9
		Kraft Theatre	28.5
		Ed Wynn	25.4
		Kay Kyser	25.2
		Jack Carter	24.7
		Ken Murray	24.1
		Sid Caesar	23.3
		Bobby Clark	22.5
		Fred Waring	19.8
		Ford Theatre	15.3

Authors League TV Scales, Setting Minimum Fees, Submitted to Webs

Hollywood, Oct. 17.

Demands of Guilds affiliated with Authors League of America have been drawn up and submitted to the three television networks—NBC, CBS and ABC. National TV committee of ALA worked on the contract proposals for the past 14 months and is negotiating for freelancers represented by Authors Guild, Dramatists Guild, Radio Writers Guild and Television Group, Screen Writers Guild and Screen Composers Association.

Terms of compensation, which establishes minimums for one-shot use except in cases of established teams or quiz shows where application is per unit, comprise:

General literary: 10% of gross or $300 to $750 sustaining, $450 to $1,125 commercial.

Sketches: $200 sustaining, $300 commercial.

Songs: $200 sustaining, $300 commercial. Songs used as theme for series: $750 for sustaining use (up to 10 telecasts), $1,000 commercial up to 10 telecasts plus $50 for each additional use. Background: $70 to $175 sustaining, $100 to $250 commercial.

Method of payment: compensation to be paid in full prior to

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Hayes-Healy Bow Hits Time Snag

The Borden deal for sponsorship of Peter Lind Hayes and his partner-wife, Mary Healy, on CBS-TV three nights a week, scheduled for a premiere later this month, has hit a snag due to inability of the network to clear sufficient stations.

Show has been slotted in the 11 to 11:15 p. m. segment. Most of the stations are already committed to local clients and the revenue slice from hometown biz is more tempting to the stations.

CBS and Borden were still wrestling with the problem this week. If it isn't cleared up Borden will take the show to NBC as a once-weekly half-hour presentation.

Gerber's Sets Carroll Team on DuMont Web

Gerber's Baby Foods has pacted for a new twice-weekly, 15-minute stanza on the DuMont web featuring tenor Jimmy Carroll and his wife Rita, in a musical-interview show. Program is to be aired Wednesdays and Fridays at 7:30 p.m., starting tonight (18).

Federal agency handles the Gerber's account.

Timber!

Chicago, Oct. 17.

ABC-TV programmers have evidently had their fill of woodenhead video. The web quietly dropped a block of three sustaining puppet shows Monday (16). The quarter-hour cross-the-board shows getting the axe were "Mr. Magic and Carrots," fed from N. Y., and "Paddy the Pelican" and "Hold 'er Knewt," which came from Chicago.

They had been running back to back in the 4 to 4:45 p.m. (CST) slot, cuing some speculation as to the wisdom of so much pinheaded programming.

Grapplers Asking Minimum TV Scale, 'Rehearsal' Fees

Hollywood, Oct. 17.

Wrestlers are facing up to the new-found prestige television has given them. They're now demanding pay for rehearsal time.

Grapplers in a new organization, American Sportsmen Television Equity Society, have served notice on Coast outlets that they want a "code of fair play" adopted. Among their demands in three pages of fine print is this: "producers agree that should rehearsal time be required by him for any sports-artist or artists, rehearsal

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CARLETON SMITH DUE FOR NBC VP STRIPES

White Sulphur Spgs., Oct. 17.

In the wake of the recent executive realignments effected by NBC, the web is expected to pin veepee chevrons on another key man in its television department during the current web convention at White Sulphur Springs, W. Va. He's Carleton D. Smith, director of TV operations, who's been handling that end of the video operation since Sylvester L. (Pat) Weaver took over as exec veepee for tele.

Upping of Smith to a veepeeship is believed to be another move dictated by the Booz, Allen & Hamilton survey of the web's structure. He'll continue to head up the operations department. Smith joins Weaver and sales topper Edward Madden as the third veepee in NBC's video setup.

SEES DAYTIME AS TESTING GROUND

By BOB STAHL

Video dramatic shows, according to NBC-TV exec veepee Sylvester L. (Pat) Weaver, have fallen into a rut, with too little imagination and creative effort devoted to their production.

NBC video chief expressed no concern over recent complaints that some of the web's new comedy and revue shows are emerging as too similar. On the web's Wednesday and Sunday night series of rotating comedians, he said, it will take time to evolve the correct format for each of the name stars being spotlighted. He was confident, though, that each of the stanzas would eventually emerge as reflecting entirely the individual talents and personality of each comic. As a result, Weaver said, with those and the "Saturday Night Revue" now underway, an attempt to inject new life into NBC's long string of video dramatic programs will be the next problem for the web's creative programming department to tackle.

Weaver believes that TV legiters, rather than carboning films and legit, should develop an imaginative use of the facilities unique to TV. Today, he indicated, they all look too much alike and, as a result, they don't pack the impact they should. He conceded that, with NBC's cream evening time virtually sold out, it may be difficult to experiment. As a result, Weaver said, the web will probably develop its new dramatic formats on daytime serials, when the comparatively small audiences will permit a full testing of new ideas.

NBC exec pointed to the "Cameo Theatre" series, which the web recently shelved through inability to find an available time slot, as a step in the right direction. Series, borrowing from legit's "theatre-in-the-round" idea, had the actors playing on bare sets, using only props and no scenery.

In line with Weaver's statements, it's recalled that Fred Coe, one of TV's vet dramatic producers who's now handling the "Philco Playhouse" for NBC, voiced a fear prior to the new season's start that the flood of new sponsors pouring into video might preclude any further experimentation. Coe pointed to the fact that most producers now turning out a full-hour program once each week have little time to create new methods by which TV might better stage its dramatic presentations.

'Subscriber-Vision' System Seen by Levey As Panacea for Color

Surest method for building a strong color television industry is through a pay-as-you-see system, Arthur Levey, president of Skiatron Electronic & Television Corp., told VARIETY this week. The outfit is preparing tests of its "Subscriber-Vision" system, which uses a scrambled broadcast signal in contrast to Zenith's telephone-line method, with WOR-TV, N. Y.

"Subscriber-Vision," Levey said, can transmit any color system and airing of the CBS color video system "would be as simple as beaming black-and-white shows." According to Levey, the chief obstacle of colorcasting is the high cost of programming, but the home box-office approach would make tinted TV economically feasible. In addition to live shows in color, he added, Technicolor features could be aired.

KECA-TV Gets 26 Pix

Hollywood, Oct. 17.

KECA-TV has leased 26 films, made in Britain since 1945, for unlimited telensing in the next two years.

Only names known to American audiences in the films are Alexander Knox, Paul Lucas, Ann Todd and Olive Brook.

Godfrey's Morning AM Show May Get Nod as CBS' First Color Entry; Gen. Foods Set for Tint Sprint

Lay On, Duff

Script of "A Husband for Mama," staged on NBC-TV's "Philco Playhouse" Sunday night (15), called for a life-size portrait of the family's deceased husband and father. Expression of the portrait was to change at various spots during the show.

For a gag, producer Fred Coe and director Delbert Mann tagged as the subject of the picture the alternate director of the Philco series, Gordon Duff. As a payoff, consequently, Duff received player credit, along with the rest of the cast, at the finale.

With its rate card for color television still to be finalized, CBS this week is reported ready to launch the country's first commercial tinted video with several top-spending advertisers under wraps, including General Foods and Bymart. In addition, the web expects to tee off its first fullscale experiments in programming entertainment shows in color by training its color cameras on the Arthur Godfrey morning radio show.

Under the final approval granted last week by the FCC, the web has promised to be on the air with 20 hours of color programs a week by Dec. 11. While CBS has set Nov. 20 as the tentative teeoff date for its buildup to the full schedule, spokesmen said this week that they may be ready for experimentation before that date. If plans for the Godfrey show go through, it's believed that the participating sponsors on the program will not tie in. Instead, the web will pad the spaces in which Godfrey is delivering his commercial plugs.

Whether the bankrollers for color shows will attempt to air repeats of their regularly-scheduled black-and-white programs or build new shows for the polychrome cameras has not been divulged. It's believed, though, that the primary motivation for their eagerness to jump into color is the anticipated publicity deriving from their position as "firsts." Majority of the N. Y. daily newspapers played their color TV stories last Thursday (12) and Friday on the front page and news that CBS has inked sponsors for its colorcasts will almost certainly receive equal treatment.

That consideration, in fact, is one of those which the CBS brass is mulling in setting up its rate structure for color programming, ac-

(Continued on page 31)

Admiral Scuttles Kudner, 'Lights' $1,000,000 Billings

Kudner agency this week was faced with the loss of the Admiral Radio & Television business, representing about $1,000,000 in annual billings. Set manufacturing company is represented in TV with the Monday night "Lights Out" show and a segment of "Stop the Music" on ABC.

Decision to scrap the Kudner agency and throw the business wide open reportedly stems from the company's unhappiness with "Lights Out," which is scheduled to get the heave, and the fact that Admiral wants an agency that will stick closer to the company's video activities.

As one of the initial TV set companies to stake a major claim in programming with the former "Admiral Revue," comprised of the present Sid Caesar-Imogene Coca "Show of Shows" components, Admiral now wants to project itself anew into the bigtime sweepstakes with one of those major money-no-object productions.

MINN. POLITICOS IN MAJOR TV CAMPAIGN

Minneapolis, Oct. 17.

First bigtime television political campaign show in Minnesota was staged by the Republican party over WTCN-TV with Gov. L D. Youngdahl and other nominees on the Republican state ticket and G.O.P. congressional candidates in the Twin City area participating. Show ran half hour.

Large newspaper ads announcing the show asked the public to "meet your Republican candidates" and "to see and hear the Minnesota Republican story."

In advance of show, too, Republicans sent out the word, suggesting TV-GOP home parties be held. M. W. Halloran, Minneapolis Star political editor, called it "the newest experiment in Minnesota to lure the voters' attention" and said that "Republican leaders figure that only by bringing the political show right into people's homes can they compete with other attractions."

Govt. Tightening Up On Credit for TV Set Buying

Washington, Oct. 17.

Credit restrictions on purchases of television sets were further tightened yesterday (Mon.) by the Federal Reserve Board.

Under the new curb, now effective, installment buyers must put 25% down and pay off the balance in 15 months instead of the former requirement of 15% and full payment in 18 months.

Sinatra Show In Production O'haul

CBS has given the Saturday night Frank Sinatra TV show a production personnel overhaul as a result of the disappointing premiere. Paul Dudley has exited as producer, with Irving Mansfield being pressed into service. Latter now doubles from his Sunday night "This Is Show Business." Hal Green, who directed the first Sinatra stanza, has been replaced by John Peiser.

Dudley will continue as a writer since he's committed to the show under a $1,200 a week contract, and will also produce Sinatra's upcoming Sunday afternoon hour radio stanza (5 to 6 p.m.). Latter, scheduled to bow a couple weeks ago, was twice postponed because of the difficulties encountered in getting the TV program rolling, and is now scheduled to preem this Sunday (22).

Radio show has two sponsors lined up—Tintair and Luden's, with Sterling Drug also reported interested.

Wanger Due in N.Y. To Deliver 'Aladdin' TV Pic

Walter Wanger is due in Gotham this week from Hollywood with the pilot print of the "Aladdin's Lamp" vidpic he was commissioned to lens for ABC-TV. Half-hour vehicle, first shot specifically for television by a top echelon Hollywood indie producer, stars Johnny Sands and was designed by William Cameron Menzies.

ABC has started peddling "Aladdin" for expansion into a series. Dancer-Fitzgerald-Sample agency, which also handles the "Lone Ranger" and "Beulah" vidpix on ABC-TV, is reported interested.

Tele Followup Comment

THE ARTHUR MURRAY SHOW
With Mr. & Mrs. Murray, Bert Lahr, Burl Ives, Nancy Donovan, Don Cummings, Jerri Gale, Nelson Case, the Pastels; Norman Lockwood, Danton Walker, Sigmund Spaeth;, guests; others
Producer: Howard G. Barnes
Directors: Franklin Warren, Lou Sposa
Writer: Bob Smith
60 Mins., Sun. 9 p.m.
ARTHUR MURRAY SCHOOLS OF DANCING
DuMont, from N. Y.

The new 60-minute "Arthur Murray Show" on DuMont is a sweet hour-long commercial for the w.k. dance studios and an imposing stanza for the network, but it's a spotty entertainment program for home viewers. Utilizing instructor-teams from the dance schools to demonstrate various steps, or to form dancing background for various turns, Murray gets an almost continuous plug for his business. In fact, any dancer on the airer is a boost for his biz, as in the case of Jerri Gale. Latter's terp solo as a wallflower, incidentally, was a good number, and one of the few better-grade turns on last Sunday's (15) preem. Another okay bit was the appearance of Burl Ives in two songs, "Bonnie Wee Lassie" and "Tell Me A Story," last-named getting an interesting production buildup.

Otherwise, program was on a conventional, humdrum level. Bert Lahr made one appearance in a dullish, overlong income tax sketch, and returned later for his familiar Woodman Song number, which somehow failed to click. Don Cummings told some mild stories in his two appearances, while twirling some ropes. Nancy Donovan sang several numbers very acceptably, backed by the Pastels. Singer is quite a looker, and here the camera failed to take advantage of her, having far too few closeups.

Mrs. Arthur Murray acted as emcee throughout, in acceptable fashion. Murray appeared briefly, to demonstrate a new dance, the mambo, and the husband-wife team also did a graceful waltz briefly. One of the features of the show is a "battle" between amateur song groups from colleges, and Sunday's (15) teams, from Yale and Sarah Lawrence College, were adequate.

Program, on the whole, is no competition for a Waring show or Philco drama on rival networks.

Bron.

FOR YOU, MILADY
With Hazel Markel: announcer, Jimmy Simpson; John Salb, organist
Producer: Hazel Markel
Director: Robert Jones
30 Mins., Wed., 3:30 p.m.
WOIC, Washington

This potpourri of fashions, feminine chitchat, and big name interviews, is typically Washington, typically Hazel Markel. The hep program director for WTOP, CBS outlet and town's top watter, has moved her talents and contacts over to the station's newly acquired TV adjunct.

Show is essentially the same as the one Mrs. Markel produced and emceed for WTTG-DuMont for a year. It has been considerably dressed up, however, by a plush set, expert staging, and the addition of live musical background. Most of all it has been improved by the adroitness of Miss Markel herself. Latter has learned a great deal in her "tryout" year with the rival web. Her voice has hit its stride, acquiring a naturalness and tone that pleases. The camera work is particularly deft, and does well by commentator's natural charm and grace. All in all, show comes off with a smoothness and pace that belies its newness on this spot.

Format is conventional, but offers variety and timeliness. Various segments of it are marked by dressed up visual titles, which adds to the revue flavor of the whole. The fashions are displayed by w.k. local models, and are spaced between a special feature of the day. Last week's show, for example featured a new home hairdyeing process developed by Donu Edmonds, hairdresser to the late Jean Harlow, a special tidbit in itself for femme viewers. Here, too, a live model was used, with Mrs. Markel keeping her commentary on an informal, fast moving plane.

Special gimmick of the show is an interview with a prominent guest, in this case, Mrs. John Steelman, frau of the Presidential advisor, who came to plug the Red Feather kickoff. A musical interlude by organist John Salb, another regular feature, "From My Notebook," and a quick look at local news and highlights, rounds out what should build as a top afternoon program.

Station is reported to have web aspirations for this one. *Lowe.*

Frank Sinatra's second tele try took on the semblance of good video following the backstage upheaval of last week when Irving Mansfield was assigned to head the production, replacing Paul Dudley, and John Peyser drew the directorial nod. There's no comparison between the display of the initialer and Saturday's (14) stanza. The second program had purposes, design, movement and carried good entertainment values.

Show also carried out Sinatra's promise as a video entertainer. He's an amiable personality who can handle comedy as well as make good in his own singing assignments. His pipes are a secondary factor to his delivery.

He's got live personality for the TV medium.

However, as good as the show was, the overall problems haven't been fully resolved. The display comprised a pair of singing spots for Sinatra and his participation in bits which have been previously exhibited. The Ted Lewis takeoff with Ben Blue, Sinatra and Brian Aherne was a master bit of miming, but familiar to viewers. Another strong point was Sinatra's takeoff on Frankie Laine, also seen by the Voice's audiences in theatres and niteries. Naturally, producers had to find surefire stuff in a hurry following the revamp of the show, and had to call on tested devices. Consequently, the major problems on this show are still to be settled.

As a matter of fact, there were times when it appeared that Blue was the star of the show. His Russian dance was a funny bit of business. It's fairly easy for a comic to steal a show, thus revealing another problem to make Sinatra the stellar figure.

Aherne, who did a fairly perfunctory reading of dialog from "Romeo and Juliet," contributed some affable banter with Sinatra for good effect. Sid Fields, vaude and radio vet comedy assistant, also worked in nicely with the zanyisms, while other tunefests were well done by Mary Mayo and the Whipporwhills. Condos & Brandow showed up well in the dance spot.

Dean Martin and Jerry Lewis demonstrated, as Eddie Cantor before them the previous week, that they're anything but "one shot" comedy wonders. In their second time up for the "Colgate Comedy Hour" (15), the zanies whammed over an hour of entertainment that, if anything, had more punch and hilarity than their teeoff stanza. It was strictly bigtime comedy video, clinching once and for all the certainty that TV, when superior talent meets up with superior material and both combine to play for the camera and the home viewer, can pay off in entertainment values on a par with any other show biz medium.

Lewis was particularly in fine fettle, his visual madcaps clicking with all the required TV intimacies. The closing 15-minute stretch — a variation of their now-standard nitery turn—with Lewis batoning the orch and Martin vocalizing; again in their obvious ad libbed banter (last-minute "auxiliary cast" deletions lef' them with some open time); their gymnasium skit geared strictly for a visual laugh payoff and a natural for the distinctive M & L talents—here were moments designed to enhance TV's stature and speed up the Sunday-stay-at-home trend.

Wisely, producer-director Ernie Glucksman bypassed the elaborate production furbelows usually identified with these major top-budgeted shows (one minor league ballet turn and a midway showcasing of the Skylarks vocal quintet provided the "breathers"). Rather, the accent was on the comedy duo. It was Martin and Lewis' show and they made the most of every minute.

Fredric March turned in a brilliant performance for Marc Daniels in Anton Chekhov's "The Boor," which NBC-TV's "Nash Airflyte Theatre" offered Thursday (12). It was March's second video appearance, the first having also been for Daniels, on "Ford Theatre."

The Chekhov one-acter was given a faithful adaptation. March played an ex-artilleryman who calls on a handsome young widow to collect a debt; needles the woman for her false grief and retirement from the world, and finally challenges her to a duel. The widow's courage in accepting the duel and her spirit in learning to shoot on the spot wins his admiration and love, and the curtain finds them in a prolonged clinch.

Essentially the Chekhov comedy is a two-role piece which brings the characters of the harassed exofficer and the sentimental widow into sharp focus. Daniels' direction was excellent in projecting the nuances of the two personalities, achieving some highly comic satire. Particularly noteworthy were March's soliloquies, in which his facial expressions were materially caught in closeups. Daniels used a recording of March's voice for his inner thoughts and the interplay of the taped and spoken lines (which called for surefire timing) provided sock humor. Final bit, in which March's preoccupation with his debts was expressed in the midst of their outwardly passionate embrace, was tops.

Anna Minot was overly farcical in the opening scene with her servant, but she picked up once March entered and handled the latter sequences well. William Gaxton as narrator-announcer sold Nash a bit too heavily. However, commercial in which he demonstrated the auto's seat was relaxed and natural.

Dick Haymes came up with what seemed like a legitimate problem on CBS-TV's "This Is Show Business" Sunday night (15) but, either through lack of time or indications that panelists George S. Kaufman and Abe Burrows were getting into a hassle over the answer, moderator Clifton Fadiman shut them up and the program signed off. Where most other performers guesting on the show have entered with off-the-cuff problems which serve mostly as an introduction to their acts, Haymes seemed honestly disturbed over the projection of a singer forced to give out from a stationary position on the stage. He noted that, in motion pictures, the sound is pre-recorded, permitting vocalists to rove the set via a dance, skit, etc., but that no such system has yet been developed for video.

With Glenda Farrell joining Burrows and Kaufman on the panel, "Show Business" otherwise was up to its usual par for the course. Estelle Sloan, complaining that the dance acts were always given the worst possible backstage accommodations, elicited from Kaufman the observation that theatrical architects, while never failing to design a good boxoffice, apparently never thought of the talent's comfort. Miss Sloan then scored with her ultra-fast terping and spinning. Comic Artie Mann questioned the advisability of having his oversized nose trimmed and then registered, at least with the studio audience, on his act, which included the inevitable impersonation of Jimmy Durante.

As usual, the middle commercial, given topflight production, was one of the high spots of the show.

Although ABC-TV's "Showtime, U. S. A." is employing topflight names, the stanza hasn't yet jelled. On Sunday (15) the airer offered Henry Fonda, Ken Murray and Oswald, Faye Emerson, Margaret Phelan, Margaret Phillips, Hugh Williams and host Vinton Freedley, which wraps up plenty of marquee values. However, viewer was left with the feeling that full advantage wasn't taken of the talents available.

Fonda, originally skedded for a scene from his current Broadway hit, "Mr. Roberts," was given only a couple of lines in a poker skit with Murray, Oswald, Freedley and Miss Emerson. One of the best bits was the Murray-Emerson encounter, in which he touted Budweiser as she plugged Pepsi-Cola. Sketch, an old Murray "Blackouts" standby, had the payoff of Oswald winning with a phoney hand—doowahdiddie—no two of a kind. Incidentally, that biz of cockeyed rules was born years back in poker sessions when players wanted to discourage kibitzers. Variation of the idea was used on George Burns-Gracie Allen show last week when Burns tried to befuddle his missus with a double-talk game, "kleebah."

Dramatic spot offered Williams and Miss Phillips in a scene from T. S. Eliot's legiter, "The Cocktail Party." Segment, in which Williams tells his mistress their affair is over, had fine psychological values and was expertly played, although a capsule excerpt loses the impact it has in the framework of the complete play.

Miss Emerson served as femcee to intro some of the turns, acquitting herself with poise and charm. Miss Phelan scored nicely with a droll British music hall vocal, "It's Breaking In the Next One that Hurts." Vidpic commercial, in which the ease of entering a Dodge was graphically contrasted with the difficulty of getting into a higher-priced car, was good salesmanship.

Ed Sullivan's "Toast of the Town," on CBS-TV Sunday (15) night, maintained the high calibre of acts it has been using since the bow of the Colgate Comedy Hour on NBC. Sullivan's increased budget enabled him to bring on a roster that included Lauritz Melchior, Carol Bruce, Myron Cohen, Sarah Churchill and a number of lesser but nonetheless bright acts.

Program followed its standard vaude format, with each act contributing its turn and Melchior and Miss Bruce each reprising with one number after having delivered one. Melchior did a fine job with Lohengrin's "Farewell," in which the staging and costuming were especially effective, and sang a powerful "Without a Song" as his reprise. Miss Bruce was good on "Bill," which she sang in the revival of "Showboat" a few years ago, and reprised with an okay "Blues in the Night."

Myron Cohen drew his customary strong round of yocks with his dialect stories. Comedian's face is unusually expressive on video, and the camera caught all the nuances of his style. Miss Churchill, joining with John O'Hara, played the balcony scene from "Romeo and Juliet." While it was difficult to catch the mood of the piece—both because it was presented as an entity and because it was slotted right in the middle of a variety bill—Miss Churchill carried the part nicely, giving it a soft, wistful touch. O'Hara was likewise good as Romeo.

Opening act was Jacques Cordon, a juggling unicyclist. Working atop a small table, Cordon skipped rope under the unicycle, balanced balls and juggled pins and hats effectively. He carried off the act in a droll manner that pleased. Reginald Gardiner did one of his pantomimes set to a recording, and did a nice job miming a trio singing "Mississippi Mud." Tim Herbert and Don Saxon scored in their slapstick comedy turn. Material could have been better, though, since they were straining all the way.

ABC-TV's "Pulitzer Prize Playhouse," new series of video dramatic shows which is featuring adaptations of various winners of the Pulitzer Prize in several categories, turned to journalism for its second stanza Friday night (13), relating the story of the Canton (O.) Daily News' fight against crime syndicates 25 years ago. While the story, as pointed out by narrator Elmer Davis, had a direct tiein with current newspaper headlines, it failed to click as solidly as the production of "You Can't Take it With You" the previous week. Factual as the story might have been, that motif of a crusading newspaper editor waging a one-man battle against organized crime has been done to death not only by "B" films but by other TV dramatic shows. Program, as a result, had little of the impact to be expected of a Pulitzer prize-winner.

Show also suffered several production miscues, such as embarrassing stagewaits between lines, and the cameras picking up the hand of a stagehand. But, under the adept helming of director Frank Telford and with a good cast and production backing, the show emerged as good video dramatics. Richard Carlson starred as the newspaper editor and turned in a solid portrayal of the man torn between what he considered his duty and his fear that his wife and children might be harmed by the racketeers. Margaret Lindsay scored as his wife and Don Briggs was sufficiently menacing as the police lieutenant fronting for the mob, supporting cast was good.

Producer Edgar Peterson mounted the show on some excellently-designed sets by James McNaughton, including a true-to-life newspaper office and the home and backyard of the editor. Commercials for Schlitz Beer leaned towards the educational side, depicting via film the work that goes into brewing. As such, they tied in with the dignity of the Pulitzer name.

Milton Berle is bouncing back with some ingenuity on his "Texaco Star Theatre." There were some good twists last week in the presentation of talent, particularly with the quiz show device, to introduce various acts which paid off. It's a fairly ex-

(Continued on page 38)

VAUGHN MONROE SHOW
With Shaye Cogan, Ada Lynne, Ziggy Talent, Henry Davis, Olga Suarez, Moon Maids, Moon Men; Monroe orch
Producer-director: Don Appell
Writer: Hal Block (special material by Lyn Duddy)
Sets: Jack Venza
30 Mins.; Tues., 9 p.m.
CAMELS
CBS-TV, from N. Y.
(Esty)

Without too much advance fanfare, this Tuesday night at 9 slot may become one of the most hotly-contested on television. With ABC's "Billy Rose Show" bucking DuMont's "Cavalcade of Bands" and NBC's "Fireside Theatre," CBS came up with a sure winner last week (10) in the "Vaughn Monroe Show." Program spotlighted not only some fine talent but some of the smoothest and most imaginative production and lensing yet brought to TV. And, for a clincher, Monroe and the entire cast achieved an excellent mood of intimacy by playing directly to the camera. Result could probably be compared to a "Garroway at Large" staged on a much more pretentious budget.

With Monroe and his crew as the basic-ingredients, viewers who had anticipated just another band program must have been pleasantly surprised to find the intimate revue format. Beauty of the program lay in the near-perfect pacing and the excellently-contrived segues from scene to scene. For the inevitable "Ballerina" number, for example, Monroe was spotted singing the lyrics from a concert-hall box, while Olga Suarez pirouetted on the stage far below him. Cameras at the finale pinpointed the ballerina's feet, dissolving from that shot into the feet of another dancer in an Arabian harem scene —for a skit on the "Maharaja of Magador," of course.

Monroe did a standout job as emcee and vocalist. Those nasal tones may not be to everyone's liking but they're the trademark which have projected him to the top of the name-band fraternity and he sold them solidly on the show. Shaye Cogan, who was teamed with Johnny Desmond on a cross-the-board CBS video show two years ago, is a blonde looker and scored with both her "Boy Next Door" and a blues ballad. Ziggy Talent registered neatly with the "Maharajah" number, and Ada Lynne chimed in with her comedics. Henry Davis looked good as the male terper and Monroe's Moon Maids and Moon Men figured brightly in the production numbers.

Camera dissolve technique was even and used defty to introduce the first commercial, which has a novel job of selling. Entire production rates top kudoes for the crew lined up by the Esty agency's TV chief, Kendall Foster, including exec producer William Stewart, producer-director Don Appell, writers Hal Block and Lyn Duddy and scenic designer Jack Venza.

Stal.

PHOTO TEST
With Bruce Eliot and Dan McCullough
Producer: Walter Schwimmer
Director: Nat Eisenberg
30 Mins., Mon.-Fri., 6 p.m.
WOR-TV, N. Y.

"Photo Test" is another quiz show and a pretty uninteresting one at that. Conducted by Bruce Eliot and Dan McCullough, old hands at emceeing WOR quizzers, this entry offers a new, but far from exciting twist to the question and answer game. In addition to the quizzing, which is done by phone, photos of the people being called are flashed on the screen, while they're being interrogated.

Questions asked are of mediocre quality, while Eliot and McCullough add little sparkle with their handling of the proceedings. People called are asked a preliminary question before being eligible for the jackpot prize. If a contestant seems to be having trouble with the prelim query, duo throw in simplifying hints, thus giving practically all participants a crack at the big take, which is touted on the show as being the largest jackpot in N. Y. television.

Five people were called on the initialer, all failing to answer the jackpot question, "who first gave Calamity Jane her nickname." Calls made are only to those who've already had their pictures taken for use on the program. Camerawork is done by Bruno of Hollywood, who incidentally gets a big plug on the program. Choice of people to be used as contestants on the show is made in such public places as Macys, with designated spots announced for different days.

Gros.

LUNCHEON AT SARDI'S
With Bill Slater, guests
Producer: Marlowe Lewis
Director: Gary Stevens
30 Mins., Mon.-Fri., 12:30 p.m.
PARTICIPATING
WOR-TV, from N. Y.

WOR already broadcasting "Luncheon At Sardi's" as an AM entry and "Dinner At Sardi's" via TV, has added the former show to its daytime television schedule. Video version has a visual appeal in that it enables dialers to see the various celebs interviewed, in addition to listening to their comments. Last 15 minutes of this half-hour entry is simulcast with the first 15 minutes of the radio edition, which runs 45 minutes.

Pointing up the visual aspect of the show was emcee Bill Slater's chit-chat session with tennis player Gussie Moran during the simulcast period of the preem show Monday (16). Gal made a nice appearance over the TV screen, enhancing her bit with Slater, and also proving her attractiveness in a dress as well as lace panties. Info about gal's upcoming tour, following her appearance in Madison Square Garden, N. Y., Oct. 26, plus other facts pertaining to Miss Moran and her future were offered.

Initial half of the show, broadcast solely over TV, spotlighted actress Susan Douglas in the opening interview. Gal, who appeared in the film "Lost Boundaries," talked about her recent activities and also made nice looking material. Fred Ahlert, former prexy of the American Society of Composers, Authors and Publishers, commented on the song-writing game, also plugging 20th's recently-made musical, "I'll Get By," which plays up his tune of the same name. Television-Film Actor Bill Kent was being interviewed by Slater, but had to be cut short to make way for the simulcast portion of the program. Better timing around the midway mark might eliminate Slater's having to leave one of his guests hanging in mid-air.

Break was made with a filmed pitch for the Community Chest drive. Show picked up again with Slater interviewing columnist-author-reporter Paul Manning for both the radio and TV audience. Latter provided some interesting comments on world conditions. A Halo Shampoo AM commercial was not duplicated over TV, which subbed an Army Air Force recruiting pitch to fill the time lag. However, a Manischewitz Wine plug was aired simultaneously over both mediums.

Program hit one or two snags in the second half such as Slater's losing the whereabouts of his daily guest, who's supposed to sit in on all the interviews. *Gros.*

SHOWCASE
With Earle Pudney, Jean Myers
15 Mins.; Mon., Wed. & Fri., 3:45 p. m.
MYERS DEPARTMENT STORE
WRGB-TV, Schenectady

Unpretentious though viewable afternoon program over-exposed the home audience to advertising on the first two blocks in the initial television series presented by an Albany store. Premiere opened the cameras to this spotlighting for 15 minutes, pianist Earle Pudney being decked in a bright-patterned hunting shirt. A floor lamp and a toy block were also displayed and plugged. Three items, beverage server, all-purpose hanger and mechanical toy, drew attention on followup block. Since only one other department store has regularly sponsored a live show on WRGB—and that rather briefly—there is not a backlog of local tele experience on which to shape the new feature or to judge its comparative merits. Reasonable expectation is for improvement in "Showcase."

Surprising feature is the poise and flexibility displayed by Jean Myers, wife of a store executive and member of its advertising department, who also plays piano, and chats. For a presumed non-professional, she does quite well in an unfamiliar medium.

Pudney is a capable pianist and his video personality is fairly engaging. With growth expected of partner and himself, entertainment value of program will rise—if and when advertising is cut and show is polished. *Jaco.*

CHICAGO BEARS QUARTERBACK CLUB
With Red Grange, Luke Johnsos; Jim Hamilton
Producer: Jim Shelby
Writer: Bill Fay
30 Mins.; Tues., 9:30 p.m.
STANDARD OIL
WBKB, Chicago
(McCann-Erickson)

Standard Oil continues its adroit use of local radio and teevee with this excellently-handled sports show built around films of the

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PRUDENTIAL FAMILY PLAYHOUSE
('Biography')
With Gertrude Lawrence, Kevin McCarthy, Hiram Sherman, Tonio Selwart, Lawrence Fletcher; Jack Berch, announcer
Producer-director: Donald Davis
Co-Producer: Dorothy Mathews
Adapted by Robert Anderson from S. N. Behrman play
60 Mins.: Tues., 8 p.m.
PRUDENTIAL LIFE INSURANCE
CBS-TV, from N. Y.
(Calkins & Holden)

With this new series of hour-long dramatic shows, Prudential becomes the first television advertiser to attempt bucking Milton Berle's potent "Texaco Star Theatre" on NBC-TV. While Berle's No. 1 rating position has been threatened by some top shows in different time slots, this one is competing directly against him and, if succeeding stanzas are as good as the initialer, Berle will have to fight to hold his audience. With Gertrude Lawrence starring in an adaptation of S. N. Berhman's "Biography," the preem last Tuesday night (10) was a standout example in all departments of the best in adult video dramatics.

Miss Lawrence has appeared on TV before (once doing the lead in "Victoria Regina" and again guesting on NBC's "Your Show of Shows"), but never with such thesping skill as she demonstrated in "Biography." The play emerged as almost a tour-de-force for the star and she capitalized on it thoroughly. As the portrait-painter who was asked by a magazine to write her memoirs of the world celebs with whom she had hob-nobbed during her career, she was successively pixielsh, serious and poignantly appealing, milking the most out of each scene.

Producer-director Donald Davis, who impressed with his work on CBS' "Play's the Thing" last season, staged the show deftly. Cast worked superbly under his reining, with Kevin McCarthy scoring solidly as the cynical young editor of the mag who fell in love with the artist. Hiram Sherman was equally good as the old flame of her youth who had grown into a stuffed-shirt political candidate and Lawrence Fletcher displayed a fine comedic sense as the editor of the newspaper backing his campaign. Tonio Selwart registered as her old friend from Germany.

Robert Anderson's adaptation of the Behrman legiter was smoothly-paced, and productionwise the show ran off without a hitch. Single set of Miss Lawrence's living-room was well-designed. Announcer Jack Berch handled the plugs acceptably from a position adopted by a number of commercial spielers in video recently—seated at a desk. Short playlet depicting the sale of the first Prudential policy was n.s.g., since it came off as a play-within-a-play and so had to compete with the Lawrence histrionics. *Stal.*

RANSOM SHERMAN SHOW
With Nancy Wright, Bob Graham, Visionaires, Art Van Damme Quintet
Producer: Jules Herbuveaux
Director: Dave Brown
Writer: Doug Johnson
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
NBC-TV, from Chicago

Ransom Sherman, after breaking into television as summer replacement for "Kukla, Fran and Ollie," is back on NBC-TV with a daytime strip across the board. He should get a heavy hausfrau audience. Show is the same successful "Chicago technique" formula of combining low pressure gags with easy-to-take music. The program isn't designed for belly laughs, although opener (16) had a couple—but it's loaded with rib tickling whimsy.

Initial theme for Sherman's antics was slapstick with his just-repaired gas range exploding amid a preposterous amount of equipment he'd been using for repairs. Closing bit of burlesquing housewife video, with instructions on preparing a "jiffy home meal," was hilarious confusion.

In between the opening and closing bits, the easy-going Sherman served as foil and emcee for the fine vocalizing of the Visionaires Quartet, songstress Nancy Wright and Bob Graham, a handsome young baritone. Music furnished by Art Van Damme and his quintet was right out of the top drawer.

Production was ably handled by NBC's Central Division teevee chief Jules Herbuveaux, who was responsible for bringing Sherman into the Chi fold. Direction by Dave Brown and writing by Doug Johnson fitted into the casual pattern. Camerawork was a trifle spotty. *Don.*

MUSICAL COMEDY TIME
('Whoopee')
With Nancy Walker, Johnny Morgan, Beverly Tyler, Harry Sosnik orch, Milton Frome, David Atkinson, Truman Gaige, others
Producer-director: Richard H. Berger
60 Mins.; Mon., 9:30 p.m. (Alternate weeks)
PROCTER & GAMBLE
NBC-TV, from New York
(Benton & Bowles)

"Musical Comedy Time" fell flat on its face Monday night (16) in its second presentation of the season—an abbreviated version of the ex-Ziegfeld production, "Whoopee." Even the inadequacies of the "Anything Goes" production that teed off the Procter & Gamble-sponsored series a couple weeks back stand out, by comparison, as superior attainment in the realm of video musicomedy.

It would be hard to single out the major basic fault that caused "Whoopee" to come a TV cropper. Actually, it was a conglomeration of misdeeds. Producers originally tried to pact Eddie Cantor for the P & G revival of one of his standout Broadway successes, but the fact that the comic is committed to the rival Colgate company for his Sunday night TV extravaganzas created a conflict they couldn't hurdle. Perhaps it's just as well, for it's doubtful that even Cantor could have pumped any kind of video life into the Willam Anthony McGuire cowboys-and-Indians book of a generation ago which, in a more enlightened musicomedy era of "Oklahomas," "South Pacifics," "Kiss Me, Kates," etc., emerges today as little more than a museum piece.

But even beyond the resurrection of a vehicle that should have been left to slumber, the casting of Johnny Morgan in the original Cantor role of the long-suffering hypochondriac and Nancy Walker as his determined boots-and-saddles gal was as unfortunate as it was bereft of entertainment. Some of the Walter Donaldson-Gus Kahn songs including such standards as "Love Me Or Leave Me" and the title tune, deserved a better fate than the treatment they were accorded by the principals, and the cowboys' "Go Get 'Em" battle cry got an incredible swish sendoff. Beverly Tyler made a comely heroine, and managed to vest a romantic aura in the "I'm Bringing A Red, Red Rose" number. The closing Indian reservation dance production was anemic when contrasted with the superlative, full-dimensioned TV ballet offerings today. In the face of it, Harry Sosnik did manage to capture the lilting qualities of the Donaldson-Kahn score. *Rose.*

AFTERNOON WITH YOU
With Jack Gregson, Ted Fio Rito, Joy Lane, Foreman Phillips, "Sandy Strong," kinescope juve program, others.
Producer: James T. Vandiveer
Director: Allen Buckley
Four hours and 30 Mins.; Monday-thru-Friday, 2 p.m.
Participating
KECA-TV, Hollywood

KECA-TV's venture into daytime programming with four hours and 30 minutes of airtime daily should pay off handsomely for the most part. Layout consists of four separate features tied together by Jack Gregson. Station will have trouble drawing juve audience with its 5:30 to 6:15 Foreman Phillips program but Gregson in the early afternoon, will draw strong femme response. Inversion of the Phillips' show and the western feature could cinch response for outlet.

Gregson rolls very comfortably in the first two hours of showtime. Emcee handles himself easily, sings pleasingly enough and holds interviews with guests and members of the audience in a breezy and cheerful manner making the guests feel at home and the audience part of the show. Joy Lane and Ted Fio Rito assist Gregson and do so capably. Miss Lane ran through a few solo songs and two duets with Gregson. Both attempts were worthy of strong response. Chirp offers strong eye appeal and a charming personality. Fio Rito played a few tunes on the 88 and pulled the trigger for the opening of a song contest on the show.

Following the Gregson layout is an oater and then "Sandy Strong," a well turned juve attraction. Foreman Phillips closed the afternoon stanza with some western music and vocaling set in a trading post background. Judy Hayden and Johnny Ukelali guested along with three oatune combos. Phillips handles himself well in little more than an emcee slot, but show isn't tailored for afternoon viewing.

James Vandiveer gives afternoon festivities some good production values and Allen Buckley does well pushing camera buttons. *Free.*

DANNY THOMAS SHOW
With Marie MacDonald, Julie Oshins, Harrison & Fisher, Sheila Bond, Lou Littie, Lou Bring orch
Producer: Leo Morgan
Director: Garry Simpson
Writers: Arnold Horwitt, Morris Freedman, Danny Thomas, Julie Oshins
60 Mins., Wed., 8 p.m.
MOTOROLA
NBC-TV, from New York
(Ruthrauff & Ryan)

As incredible as it may sound, those star-topped, high-budgeted musical extravaganzas, notably of the Wednesday and Sunday night species on NBC video, have fallen into an unimaginative rut—and with the first season less than two months old. They're all of a pattern today. The viewer can anticipate what's up next and the element of surprise is gone completely. The curtain parts, the star does a turn in one, then the segue to the full stage for the inevitable ballet, then the duo (star and guest) for the banter, song, etc., its success dependent on the material on hand. By the time the midway commercial has rolled around, the TV viewer has lost those initial awesome pangs in coming face-to-face with the comic greats, and from then on one can only hope for the slightest variance in injecting an element of imagination, novelty or some good, solid comedy writing to set it apart from the others.

The Danny Thomas show, which preemed last Wednesday as installment two in the "Four Star Comedy Theatre" on NBC, is a case in point.

Pre-show anticipation was that Thomas would emerge as one of the top TV "discoveries" of the year, that the Thomas nightclub comedics were strictly visual and a natural for the video medium. But, unfortunately, it didn't come off that way. As with most of the other hour comedy stanzas, they've ignored the one important element of, first and foremost, capturing the Thomas spontaneity for the TV cameras and working the production around him.

Instead, last Wednesday's show turned into a methodical, almost plodding, production. The pacing was poor, with the show frequently slowing to a walk; the material was lack-lustre, and the needed bounce was never forthcoming. Thomas did some of his standard nitery bits, such as the Italian description of a baseball game and his Toledo song, but the feeling was inescapable that he was playing more to the vast Center theatre studio audience instead of to the TV viewer. (Why those cameras insist on panning onto the gargantuan stage, for a long-range view, putting it strictly in the rumor department so far as the home viewer is concerned, remains one of the current video mysteries).

Tendency of Thomas to carry the "message" torch, plus the integration of his midway recital of the now-famous GI's Korean letter to his children, only served to conflict with the show's tempo. Guesting on the initial stanza were Marie MacDonald and Julie Oshins, the latter being practically wasted and the pix star, though a visual adornment, being handicapped by some thankless material. Sheila Bond was also featured in one of several ballet turns which, for perhaps no other reason than they've fallen into a habit-forming pattern, have now become "standard equipment" for the large-scale video shows.

All Motorola commercials, which utilized an assist from Columbia football coach Lou Little, were jampacked into the closing half of the show, including a questionable society-slanted spiel. *Rose.*

ORGAN MOODS
With Steve Hall
10 Mins.; Sun., 4:50 p.m.
CLUETT & SONS
WRGB-TV, Schenectady

Steve Hall, veteran WGY pianist-organist, manipulates and sells a Hammond on this viewable Sunday briefie. He does the whole show. Commercial part—aside from a large and rather garish sign bearing sponsor's name and Schenectady-Troy locations—consists of demonstration by Hall of the "ease" with which a Hammond can be played.

Following theme, Hall played "Indian Love Call" on program caught. He then showed, with finger positions, how anyone able to play a simple melody on piano, can do the melody and chords on the organ. Next came a short discourse on use of the pedals—camera work in these portions was sharp. Hall closed with "Smoke Gets in Your Eyes." He produced smooth, mellow tone for both standards. *Jaco.*

BURNS & ALLEN SHOW
With George Burns, Gracie Allen, Bill Goodwin, Bea Bendaret, Hal March
Producer-director: George Levy
Writers: Paul Henning, Sid Dorfman, Harvey Helm, William Burns
30 Mins.; Thurs., 8 p.m., (Alternate weeks)
CARNATION CO.
CBS-TV, from New York
(Erwin Wasey)

Carnation Milk fell heir to one of the TV delights of the season when the Burns and Allen show debuted on CBS last Thursday (12) in the 8 to 8:30 p.m. segment. Here was a show that, coming on the heels of a wave of extravagant $40,000-$50,000 productions oversurfeited with pretentious bigness and all hewing to a like pattern, proved a revelation in video programming.

It was relaxed; it had humor; it skirted all the cliched routining and production furbelows; it was original and imaginative in its concept; and above all, it was designed primarily to project the talents of a comedy team schooled in show business with an appreciation of all the values that the term implies. In short, Burns and Allen have clicked with one of the best shows of the year.

Carnation-sponsored program, scheduled for alternate Thursdays, will have a New York "live" origination for the first six weeks, after which it will emanate as a film presentation from the Coast. Retaining the same spontaneity and superior material that characterized the initial stanza, the "canned" version should in no way prove a deterrent. For "live" or filmed, the show's basic entertainment values lie in the freshly-evolved format and overall un-stereotyped presentation, plus, of course, the sock writing assist and masterful delivery of the stars.

This is a departure from the conventional situation comedy formula that's been standard for the B & A radio comedics. Rather, there's a free-flowing, easy continuity as B & A, along with Bill Goodwin, Bea Benaret and Hal March, the latter two as the Burns' neighbors, are spotlighted in a series of comedy vignettes, with Burns the while doing a sidelines commentary (a comedic adaptation of the Frank Craven "Our Town" technique) to integrate it as a whole.

The Gracie-isms stemming from an encounter with a book salesman; the hilarities attending the "Kleebah" card game; the pattern evolved for the Goodwin integrated commercials (a hangover from the radio collab, notably on the Swan Soap commercials); the unique staging so that even the physical properties paid off in laughs—here were a succession of qualitative components that solidly entrench B & A as topflight video comics. *Rose.*

THE OFF-BEATS
With Eloy Almaguer, Manuel Garcia, Mike Tijerina, Louis Garcia, Howard Frugia, Dave Guerrero, Eddie Vela, Rudy Guerrero, Miles Hirsch
Producer-director: Harriette C. Robb
15 Mins.; Sat., 10 p.m. CST
KEYL, San Antonio

San Antonio television viewers are finding out that members of the local police force don't spend all their time surpressing crime and giving out traffic tickets. Some of them can make with the music, and mighty good is. All types of music are offered, Latin, popular, boogie woogie and old favorites. Specialty numbers include dancing, singing and novelty musical instruments, including a saw and musical bottles.

The band knows its limitations and therefore remains within bounds of the instruments on hand. There's nothing outstanding in their arrangements, which are mostly standard, but show has a novelty flavor in presenting minions of the law in action as human beings, having a good time.

Eddie Vela plays the maracas and also does some fancy dance steps keeping time to the music. The Guerrero brothers, Dave and Rudy, are also featured in guitar solos. Other instruments in the band include drums, piano, accordion, claves and bass fiddle.

Miles Hirsch serves as m.c. for the telecast and keeps the show moving. All are in full uniform, and as Miles says prior to sign off, some of the group will start their shift in the prowl cars following the telecast. Show is simply set and well lighted and should create much good will on part of the police force with local TV fans. *Andy.*

ELEANOR ROOSEVELT
With Elliott Roosevelt; Brig. Gen. David Sarnoff, Fred Allen, Dr. Ralph Bunche, guests
Director: Walter Law
Producers: Elliott Roosevelt, Martin Jones
45 Min., Mon.-thru-Fri., 12:30 p.m.
Participating
WNBC, N. Y.

A five-day-a-week, three-quarter hour chatter-interview program by one of the distinguished women of our time should command attention, and Mrs. Eleanor Roosevelt's airer certainly will. Judged by Wednesday's (11) premiere, and allowing for the necessary wordy introductions, the program shapes up as an interesting, varied and important stanza. Whether it will hold a noonday femme audience, however, because of its apparent emphasis on the serious side of the world situation, isn't yet certain.

Mrs. Roosevelt's prestige and position will be a draw, as will a top list of distinguished guests such as few other commentators could corral. Opening program, for instance, included Brig. Gen. David Sarnoff, head of RCA, NBC's parent company; Fred Allen, and Dr. Ralph Bunche, UN administrator who has just won the Nobel peace prize. Each had something of interest to say. The interviews with each were extended, and the questions Mrs. Roosevelt put to them were intelligent queries on important matters.

Opening program was a little uneven. Mrs. Roosevelt brought a folksy, family quality to it frequently by the grace of her charm and modesty, while on the other hand, the program was occasionally a little stuffy and pretentious. This may have been due to the back-slapping and congratulations that flowed back and forth from announcer Elliott Roosevelt, Mrs. FDR and guests. It may also have been due to the somewhat florid delivery of the commercials by Elliott.

For the first moments, Mrs. Roosevelt's high-pitched voice is a little disconcerting. But it is a cultivated voice, used with splendid diction, easy to listen to and understand, and should appeal to the femmes. Elliott not only read the commercials but occasionally took part in the discussions, to knit the program together closer. Some of his remarks, though, were disconcerting—such as calling his mother "an old lady of 66" or revealing that she had hearing trouble (tying it up with one of the sponsors, a hearing aid concern).

Gen. Sarnoff discussed the importance of the Voice of America, and the need of a Voice of the UN to spread the gospel and counteract Red propaganda. Dr. Bunche was quietly eloquent as he discussed the explosive situation of the world and gave his reasons why he had faith for the future. Fred Allen brought the light touch to the program, holding his own beautifully as he bantered with Mrs. Roosevelt and answered her questions intelligently on sponsors, listeners and talent in general.

When the program shakes itself down, and doesn't take itself so seriously; when Elliott eases up on his commercial pitches—this airer will really roll. *Bron.*

THE MAN CALLED X
With Herbert Marshall, Leon Belasco
Producer: Jay Richard Kennedy
Director: Jack Johnstone
30 Mins.: Fri., 8:30 p.m.
Sustaining
NBC, from Hollywood

Abetted by an international flavor, "The Man Called X" is a strong addition to the nighttime radio actioners. Program impresses as being patterned for adult, rather than juve tastes. This undoubtedly stems from the suave and mature characterization given the title character by Herbert Marshall.

Outcome of the initial airer was telescoped early in the proceedings, but there was enough intrigue and action to suffice. Jay Richard Kennedy's production and Jack Johnstone's direction proved effective in creating the proper mood and pacing. Opener began with a woman getting killed in Marshall's compartment on a moving train and wound up with the latter recovering some secret documents that had been lost for years and were on the verge of falling into the hands of the wrong people.

Foreign locale of the "Mr. X" stories heightens their dramatic impact and also lends a colorful touch. In addition to Marshall's smooth portrayal, Leon Belasco registered neatly as his assistant. Latter also added a light touch to the airer via his comic antics. *Gros.*

BING CROSBY SHOW
With Bob Hope, Judy Garland, Ken Carpenter, John Scott Trotter's orch and Rhythmaires
Producers: Bill Morrow, Nurdo McKenzie
Writers: Morrow, Hal Kanter, Larry Clemmons, Tom Adair
CHESTERFIELD
Wed., 30 Mins., 6:30 p.m.
KNX-CBS, Hollywood
(Cunningham & Walsh)

Those two boys — Bing Crosby and Bob Hope — with a big rollicking assist from Judy Garland, must have made this parlay pay off big on the Nielsen meters. For a getaway, with Hope now picking up a little cigaret money with the Groaner, Arthur Godfrey and Perry Como, it didn't miss far being a dream show. Every line served up by Bill Morrow, Hal Kanter and assorted aides was one long howl and the music was on the same delectable level.

From the tradey prolog down through the rousing finale of the trio taking turns as parodying "Good Night, Irene," it was sock-and-go all the way. Even a harmless little throwaway line like "me, too," was built into high voltage humor and the usual insults generated their own yocks. As for instance, when Hope said to Crosby, "men have gotten Oscars for less—didn't you?" Young Gary Crosby came in for his share of the exchange, now that he's following in his father's footsteps.

Out in the provinces they must have taken the opening spot with bewildered amusement. Kanter, as CBS veep "Hubbell Ackerman, Jr.," gave Crosby a dressing down for appearing on another network. "We want you to be more of a company man," he was told. "Hope had his chance to come over to our network." That nonsense out of the way, Crosby and Miss Garland dueted "Sam's Song," each took a couple of turns solo and Hope came on to kick the script around, although not as much as in the past.

The only breakup was by Miss Garland, who can do it better than most singers. The cigaret girl bit was one solid round of laughs that never let up until Crosby broke into song. The "Irene" parody at the close gave the show a walloping finish and sent the series away on a high note of promise. If radio is to be saved, such shows as this will turn the trick.

Ken Carpenter was on hand to pound the "smell milder, smoke milder" slogan, but he had plenty of help from the main ring. If Crosby can keep banging in the weeks to come as he did on the teeoff, it's going to take some doing by the others to keep him out of the first 10. *Helm.*

COLUMBUS DAY, 1950
With Bill Lazar, J. Van Dyk, Arthur Kohl, Jeff Morrow, John Gibson, Emily Barnes
Producers: Ted Hudes, Bert Lind
Director: James Sheldon
Writer: Ben Kagan
15 Mins., Thurs., 10:15 p.m.
Sustaining
WNEW, New York

"Columbus Day, 1950" was the first in a series of programs to get employers to hire skilled displaced persons. Using a story line to prove that professional workers among D. P.s are just as qualified as American professionals, the program didn't prove too successful.

Story concerned a Czech chemist who was working as a laborer at a plant which employed chemists. Seems the plant manager felt that D. P.s didn't have American know-how, and while willing to use them as laborers, wouldn't put them in skilled positions. He persisted in this attitude, despite remonstrations by key personnel, until the shortage of chemists and increasing defense orders made him decide to talk to the Czech about putting him on his rightful job. Conversation with the D. P. immediately made him see the error of his ways and change his entire policy.

To believe that a story like that is going to change people's minds about their prejudices is naive. Praisworthy as the aim of the program is, it needs more substance than that to accomplish anything. And to make people believe that all D.P.s have memorized the Constitution and the Declaration of Independence, as did the chemist in the story, is likewise naive.

Program would have accomplished its purpose better with a documentary style, citing facts and figures, than with a happy-ending moralization.

Performances on the show were excellent, as was direction. It was too bad the story wasn't convincing. *Chan.*

FANNIE BRICE SHOW
With Hanley Stafford, Arlene Harris, Leone Ledoux, others; Don Wilson, announcer
Producer: Al Kabaker
Directors: Arthur Stander, Bill Karn
Writers: Stander, Bob Fisher
30 Mins.; Tues., 8:30 p.m.
TUMS
NBC, from Hollywood
(Dancer-Fitzgerald-Sample)

Fannie Brice is back with her "Baby Snooks" show and after all these years she still pleases with her sock characterization. The stanza remains in the familiar groove and audiences know what to expect from Snooks in the way of pranks. Yet the variations are amusing even if the theme is old, and the impish moppet has a lasting appeal similar to her Katzenjammer Kids prototypes.

There was a period when Snooks' scripters went too heavy on sadism, trying to milk humor from unnecessarily vicious and destructive tricks. Now, however, her antics are more mischievous than mean. A typical stunt mentioned on the initialer Tuesday (10) was her cutting the neighbor's roses and selling them to him in a bouquet.

Her unruliness poses a script problem, in that her wrong-doing can't be condoned. Situation last week revolved around her playing hookey from school by feigning a case of the mumps, using a pair of rubber balls to puff out her cheeks. After Daddy (nicely played by Hanley Stafford) gave her a "lying doesn't pay" lecture, it developed he himself was staying home from work with a phoney illness, and when the boss dropped in he had to pretend he had the mumps. Payoff was his swallowing a ball and really needing the doctor. Fact that Daddy is a cutup himself and loses his temper, gives Snooks' badgering of him some justification.

Ther was some good comedic writing, and the scene in which Snooks pulled a switch and examined the medico, was tops. Brief segment in which the doc gave Stafford some psychological pointers explaining Snooks' malingering and suggesting a calm approach, was nicely handled and important for giving the airer a realistic touch.

Don Wilson's commercials for Tums were effectively put over. *Bril.*

NEWS COMMENTARY
With Elaine Drooz
5 Mins.; Mon.-thru-Fri., 1:15 p.m.
KOHN BROS. SHOES
WROW, Albany

Provocative comments on national and world affairs features five-minuter, only one of kind aired by a woman in Albany area. Elaine Drooz also handles the fore and aft commercials. A former school teacher, she is perhaps the sharpest femme miker here, thinking clearly and speaking forcefully.

Unlike most of her broadcasts, commentaries are written. Their style is generally good, although awkward structure is occasionally noted. Miss Drooz, who started the editorializing phase on originations from a Saratoga night club last August, talks most feelingly about the UN and Democracy vs. Communism. Sometimes her manner becomes a little too fervent and her tone too shrill. Shots are designed for women, but not always specifically scripted for them. A light or humorous item is often added for contrast. Advertising of chain concern stresses bargains. *Jaco.*

Grunt & Groan in G Sharp

WOR, N. Y., presented another amusing musical novelty in a special broadcast Monday night (16), when it offered the premiere of "Music to Wrestle With." Composed by station's music director, Sylvan Levin, and played by the WOR orchestra under him, the 13-minute bonecracker suite turned out to be an amiable musical takeoff on the grunt and groan racket, a little obvious but entertaining. With Dick Nesbitt, WOR's wrestling commentator, as the narrator, explaining the tie-in between music and rasslin', the tuners had themselves a time symphonically, illustrating such themes as the referee hold, bear hug, capriccio for two nelsons (half and whole), airplane spin and body slam in C sharp minor, toccata and flying body press, monkey flip tarantelle, arm stretch and barcarolle, body scissors with forward bounce, and 30-minute time limit quasi una fantasia. It was good symphonic fooling, with no musical holds barred. *Bron.*

Berlin, RCA, 'Madam' & Ike

"You just can't write a campaign song," said Irving Berlin on Tex & Jinx's WNBC program Sunday (15) noon. "I poured my heart into writing one for one of my oldest and dearest friends, Al Smith, 'In the Fall We Will All Be Voting For Al' (Al Smith) and it was a miserable flop. FDR's campaign song, 'Happy Days Are Here Again,' was actually a popular song which latched on to Roosevelt's adherents. Believe me, it's easier to write for Ethel Merman."

Thus did the songsmith of "Call Me Madam" brush off any campaigning for Gen. Eisenhower because "They Like Ike" is one of the songs in "Madam." Reiterating that he prefers to stay out of politics he refuted N. Y. World-Telegram-Sun critic William Hawkins' opinion that thus "Irving Berlin has officially nominated Eisenhower for President." Berlin explained that since the three senatorial characters, making an inspection tour abroad, comprised two Democrats and one GOPer, it cued the Republican (Pat Harrington) into the "Ike" proponent refrain. "Actually it's not a very good song," Berlin continued on the interview.

Since RCA sponsors Tex & Jinx, the McCrarys made it an all-RCA cast by introducing yet showman John F. Royal and RCA prez and merchant Frank M. Folsom. Latter put the accent on merchandising and Royal was cued for some continuing Toscanini anecdotes, as was Berlin for further "Madam" plugs, thus making the forepart of this week's Tex & Jinx programs a continuing trailer for the legit smash which needs little exploitation, at least right now, in light of the $1,000,000 advance, the rave reviews, etc.

Folsom kudosed Berlin as "ageless and priceless," recalled that he worked props backstage in a "Pink Lady" company in his native Portland (Ore.)—hence his partiality to that operetta's waltz as his lifetime theme song. Royal, as the other RCA-NBC "angel" of "Madam," which the electronic outfit bankrolled to the tune of $225,000, observed "you can't go wrong betting on Berlin."

Berlin's partiality to Eisenhower as a soldier and a citizen was recalled by him in connection with "This Is the Army" when the general came backstage, despite illness at the time, during the GI show's London engagement, and said "just the right thing to the company, many of whom didn't want to be actors, but he explained that not everybody can be at the front; that there is a great morale job to be done behind the front, and it cheered the boys no end at a time when they needed it the most." "There's No Business Like Show Business" (Berlin) themed the program and it signed off with Perry Como's recording of a "Madam" ballad. Como is also an RCA disk artist. The RCA commercials were rather fulsome, fore, aft and in the middle. *Abel.*

THIS IS THE U. N.
With Benjamin Cohen, Franchot Tone, Dr. Franklin Dunham, Clark Eichelberger, others
Writers-producers: Eleanor Gardiner, Saul Carson
Directors: Robert Louis Shayon, Mayor Moore
60 Mins.; Sun. (15), 6 p.m.
Sustaining
WNBC, New York

WNBC wrapped up an impressive and timely special broadcast around the air preem of a new record album, "This Is the U. N.: Its Actual Voices." The disks detail a history of the international organization through transcriptions from its files, and make a kind of "I Can Hear It Now" on this most important subject in a troubled world situation.

Album throws light on the aims and achievements of the U. N. in 10 vignettes, beginning with the first San Francisco session on April 25, 1945, and covering the U. N.'s formulation of principles, the discussions of atomic energy control, the Indonesia dispute, the parade of new members, the work of its economic, social and trusteeship commissions, the declaration of human rights and finally the east-west conflict as spotlighted by Korea.

In this format the complex problems and intricate machinery of the U. N. are unfolded in intimate terms. There is magic in voices such as those of President Roosevelt, Albert Einstein, Bernard Baruch, Andrei Gromyko, Jan Masaryk, President Truman, Andrei Vishinsky, Pandit Nehru, Trygve Lie, Florello LaGuardia, Chaim Weizman and leaders of other countries, speaking in English, in their native tongues or in the official translations. And the album effectively integrates other aural material, such as the chants of Samoa and the Cameroons and the bells of The Hague chiming for Indonesian independence.

Franchot Tone warmly narrates the album which is designed for study in schools, clubs, churches and homes. It registers as an effective spur to discussion of international affairs and made for a provocative airer, although the material skirts the more controversial aspects of U. N.

Assistant U. N. secretary-general Benjamin Cohen introduced each vignette, and Dr. Franklin Dunham, radio chief for the U. S. Office of Education, and Clark Eichelberger, director of the American Assn. for the U. N., spoke briefly on the service the album can perform. *Bril.*

CARY'S OWN AGENCY

Cincinnati, Oct. 17.

Harvey Cary has resigned as a salesman for WKRC to launch his own advertising agency. His successor on the station is Herbert M. Heilbrun, newcomer to radio.

Edwin G. Richter Jr. is the latest addition to the sales staff of WKRC's FM station. He formerly was with the Frederic W. Ziv Co.

HEDDA HOPPER SHOW
Helen Broderick, Earle Cocke, Jr., Frank Worth Orch
Producer-director: Gil Faust
30 Mins.; Sat., 8:30 p.m.
Sustaining
NBC, from Hollywood

Hedda Hopper, who's been broadcasting for more than a decade, has assumed an extremely ambitious undertaking with a half-hour show, unusual for any personality whose major commodity is gab. It's a well-dressed display studded with news, guest appearances, editorial comment, interviews, and comedy contributions. There's little waste motion, with good production and literate writing being very much in evidence.

One of the added ingredients that looks like it might make this stanza a popular forum is her invitation to guests to bring up controversial subjects. Humphrey Bogart mounted the podium to air the subject of the morality clause, standard in most film contracts. Bogart took the stand that it wasn't the studio's business of whether a star got fractured when away from the cameras. He contended, as had Samuel Goldwyn previously, that a star's only obligation to his public is to give a good performance before the camera. Miss Hopper declared otherwise. They skirted the issue of political participation not too neatly.

Miss Hopper came close to giving a variety format to her initialer. Larry Storch did one of his familiar vaude impressions and Broderick Crawford reprised a scene from "All the King's Men." She interviewed the newly-elected American Legion commander, Earle Cocke, Jr., and completed the display with a cliched editorial expressing some fairly conservative views.

The show carried its half-hour extremely well. *Jose.*

FOOTBALL ROUNDUP
With Red Barber, Mal Stevens, Bob Neal, Bob Finnegan, Jim Simpson, Vin Scully, Connie Desmond
Producer: John Derr
120 Mins.; Sat., 2:30 p.m.
R. J. REYNOLDS TOBACCO
CBS, from Various Points
(William Esty)

CBS's three-hour, hop-scotch coverage of the national collegiate football scene on Saturday afternoons rates as the most extensive sports reportorial job on the airlanes. Via direct pickup from remote CBS outlets, this show offers play-by-play glimpses into five or six top games of the week in addition to a full run-down of scores of other contests in each sectional area. One of the questions surrounding this show is whether listeners aren't being overwhelmed into confusion by this immense kalaidescope. But dialers who make a career of getting up-to-the-minute scores will find this airer indispensable.

This show's technique of rapidly shifting from game to game also results in the missing of many

(Continued on page 36)

Tele Chatter

New York

WNEW scripter **Mort Levin** collabbing with **David Rayfield** on teleplays . . . **Nat B. Eisenberg** directing new "Foto-Test" stanza on WOR-TV . . . **Georgie Price** met his toldtime vaude partner **Lila ("Cuddles") Lee** by chance on DuMont's "Hold That Camera". Friday (13). When Price discovered the former pic star was in the audience, he re-routined his act to include some reminiscences of their juve-teaming . . . **Judith Anderson** to make her video debut in the sleepwalking scene from "Macbeth" on ABC-TV's "Showtime, U. S. A." . . . **Clem Fowler** is on "The Web" tonight (Wed.) and "I Cover Times Square" tomorrow . . .

Lloyd Gross now directing CBS-TV's "Perry Como Show," with **Lee Cooley** producing for Chesterfield . . . **Marguerite Piazza**, featured on NBC-TV's "Saturday Night Revue," guests on the rival CBS web tomorrow night (Thurs.) as star of "Box Supper," musical comedy penned for TV by **Otis Clements** and **Edward Mabley**. It's to be aired on the "Nash Airflyte Theatre" series . . . CBS press staffer **John Horn**, former radio-TV critic for the N. Y. Star, has penned two original video scripts which are now being offered for sale by his agent, Maxwell Aley Associates. They're a half-hour fantasy and a full-hour comedy . . . Nat **B. Eisenberg** inked to direct WOR-TV's new "Foto-Test" show . . . **Hope Miller** and **John Loder** play **leads** in NBC-TV's "Martin Kane, Private Eye" tomorrow night (Thurs.) in the cast headed by **William Gargan** in the title role. **Frank Burns** is new director for the series, replacing **Eddie Sutherland**, who switches to the upcoming Buick show for the Kudner agency . . . DuMont and Freedom House cooperating on a new series, "Our Secret Weapon," scheduled to preem Sunday (22) . . . Announcer **Rex Marshall** signed to handle the Esquire Polish commercials on DuMont's "Hold that Camera" . . . Baritone **James Jewell** has taken over as male vocalist on DuMont's "Star Time."

With **Henry Morgan** last Saturday launching a column in the N. Y. Post, WNBC now has four columnizing performers; **Eleanor Roosevelt**, whose pillar is syndicated to 80-odd dailies; **Tex** and **Jinx McCrary**, who appear in the Herald Tribune, and **Skitch Henderson**, who starts a record feature in Senior Prom mag.

Hollywood

Bob Chamberlain, who started as a pageboy at ABC a year ago, became stage direetor for daytime programs on KECA-TV after six months as an assistant in the mail room . . . Cowan and Whitmore Enterprises pull out as sponsors of the **Johnny Grant** show Saturday (21) for the second time. First cancellation came after show had run a week. A week later they started picking up the tab again . . . Telesets in the Los Angeles viewing area reached a total of 747,867, a jump of 54,498 in a month. Total is about double the Jan. 1, 1950, tally . . . **George Zucco** and **Betty Harford** signed for "Drums in the Night," Bing Crosby Enterprises telefilm which **Frank Wisbar** is directing for **Procter & Gamble** sponsorship. **Malcolm Keen** has the lead role . . . **Bill Welsh** announcing the grunt and groan sessions on KLAC-TV Friday nights . . . **George Whitney**, onetime salesman at KFI comes back to the **Earle C. Anthony** fold as general manager of KFI and KFI-TV . . . **Buster Keaton** completed a 30-minute pilot film which KTTV is studying as the basis for a series . . . Southern Division of California State Kiwanis Club will pick up the tab on **Freeman Lusk's** "Teleforum" show on KTLA, 13-week deal calling for $19,000. Kiwanis will act as an institutional sponsor, selling only the American way of life . . . Motorola dropped half of its sponsorship of KLAC-TV's Don Otis Show from the Palladium Ballroom and Les White, Dodge dealer, promptly picked it up. Each pays $1,000 per telecast

Chicago

Burr Tillstrom received a 19-inch TV set from RCA at the party NBC tossed for him Fri. (13) on the occasion of the third anniversary of "Kukla, Fran and Ollie" . . . Photo-Test, tele quizzer packaged by Radio Features, shifts this week from WBKB to WGN-TV with **Kathy Collin** replacing **Marlene Reilly** as emcee . . . **Danny O'Neill's** assistant . . . **Cy Wagner** joins ABC's central division network sales staff . . . **Art Linick** debuts on video with a three-times weekly gab session starting this week on WBKB . . . WENR-TV's newscaster **Paul Harvey** is being bankrolled by the Burton-Dixie Corp., on his cross-the-board 10-minute news show . . . **Vi** and **Jerry Wagner**, piano and organ team, launched new half-hour show on WTMJ-TV, Milwaukee . . . **Harry Christian** in as commercial spieler on "Nash Airflyte Revue," packaged by Dawson and Jackson . . . Goldblatt's "Let's Have Fun" moves from 11 a.m. to 12 noon spot to 2 to 3 p.m. slot on WBKB . . . **Bernard Howard** named prexy and director of production at Academy Film Productions, newly-launched Chi teevee film firm . . . **Albert Scheib** shifts from WGN to WGN-TV sales staff . . . Chi ABC chief **Fred Kilian** in N. Y. last week huddling with web toppers on fall programming picture . . . **Ann Sheridan** in as guest headliner tonight (Wednesday) on ABC-TV's "Don McNeill TV Club."

London

Viscount Montgomery and **Winston Churchill** will be seen on TV Friday (20), when they speak to Eighth Army men at an Alamein reunion . . . **Rex Rienits'** "The Million Pound Note," specially written for TV, had its first airing Sunday (15) and is scheduled for a repeat tomorrow (19). **Arthur Hill** and **Peggy Simpson** are starred . . . Film made in 1911 by **Herbert Ponting** on Scott's last expedition to the South Pole is to be screened Nov. 1. **Admiral Lord Mountevans**, who was second in command of the expedition, will be in the TV studio to introduce the program . . . **Gale Pedrick** has written a new thriller, "Double Exit," which was telecast Saturday night (14) with **Barry Jones** and **Karel Stepanek** playing the two parts in this dualog . . . Experimental technique now being developed by the Admiralty for making monochrome and color films under the sea by daylight and artificial light will be discussed by **Deryck Chesterman, J. H. Hodges** and **J. B. Collins** in tomorrow night's (19) program . . . Trafalgar Day Saturday (21) will be commemorated by a special program which includes a visit to H. M. S. President, which lies moored on the Thames . . . "Television Sports Magazine," for its program tonight (18), goes to Dulwich College for demonstrations on football, boxing and olympic gymnastics . . . **Sidney Harrison** started a new series on piano lessons last night (17).

Godfrey

Continued from page 27

cording to veepee Adrian Murphy. Spearhead of the web's long and arduous fight to get its system approved by the FCC, Murphy told VARIETY this week that the time charges would probably be less than present black-and-white costs because of the fewer number of color sets that will be in the hands of the public. But, he added, CBS will cetrainly consider the tiein publicity that the sponsors will get which, as happened in black-and-white video five years ago, was often worth more than the direct sales results achieved.

By the same token, Murphy said, CBS is considering, in setting up its rate structure, that a far greater number of people are expected to be watching each individual color receiver, which will compensate in part for the small set circulation. Again, he pointed out, this factor will duplicate that in early black-and-white history, when as many as 20 viewers were counted per set because of the novelty factor. And, Murphy emphasized, the tremendous selling impact expected from color TV will weigh in the web's decision on costs.

As for facilities charges, the CBS exec predicted they would be lower than current black-and-white costs simply because there will be less equipment available from the start. Where a black-and-white program now may be using as many as five cameras for a studio show, it's doubtful that more than two or three will be immediately available for color. Same thing holds true for remote pickups, Murphy said, and on all-film shows.

Plan Remote Control Operation of 10-Watters As Aid to Colleges

Washington, Oct. 17.

FCC is considering remote control operation of 10-watt educational FM stations in order to eliminate the cost of maintaining licensed operators at transmitters located some distance from the campus. Agency points out that the requirement of keeping an operator on duty is one of the chief burdens placed upon the 10-watters, especially in cases where the desired elevation for the antenna structure is far removed from the studios. With present transmitters, it adds, there is no necessity for frequent adjustments and the problem can be handled during routine maintenance visits.

The little 10 watters, says FCC, can be built for around $2,000 if studio facilities are available. In many colleges, it finds, speech department or music department rooms may be used for studios. The agency has proposed a change in rules which would permit the licensed operator to assist in studio operations when the station is on the air, thus removing the necessity of curtailing under present requirements.

Chi Tint Tempest

Continued from page 26

of the medium. Admiral declared flatly it would not make the adapters and converters necessary to receive the CBS system.

Comdr. Eugene F. McDonald predicted the agency ruling would be appealed and declared the Zenith Corp. will continue full capacity production of black and white sets.

From John S. Meck, prexy of a set-making firm of the same name, said the "arbitrary decision" only adds to the confusion and that "we are still several years away from color television."

Hallicrafters spokesman said they would be willing to produce CBS adapted receivers but that they would be too costly for mass production.

The Webster-Chicago Corp., which made the color attachments used in the CBS demonstrations, said parts shortages and tooling problems would forestall any large-scale production before next year.

Leaving aside the pros and cons of the CBS decision, it was apparent from most of the statements sent out by the manufacturers that they have little enthusiasm, at this time, for color video transmitted by any system.

Sweet Music

Dr. Peter Goldmark, key man in the development of the CBS color television system, enjoyed probably the biggest day in his career Thursday (12), after it became known that the FCC had given the final okay to the commercialization of CBS standards.

With newspaper reporters and photogs flooding his office with calls, Dr. Goldmark spent the day playing his cello in a Parent-Teachers Assn. shindig at the New Canaan, Conn., school. He has two children enrolled there.

'Color Repeats'

"Coast repeat," which has become a byword in the radio industry, may be changed to "color repeat" for television. As a possible way of getting sponsors into color programming early on as inexpensive a scale as possible, CBS is suggesting to its black-and-white advertisers that they duplicate their present shows in color.

While the web is also considering simulcasts of radio shows in color, the repeat process would not involve simulcasting. Instead, a sponsor would buy comparable time for the color transmission that he has for the monochrome show. With the program mounted, costumed and the east up on its lines, the show could be aired via color an hour or two after it's been transmitted via black-and-white. Advertiser, as a result, would be forced to pay only the additional time and facilities charges.

Chi WNBQ Set to Invade Daytime With Ambitious Program Roster

Chicago, Oct. 17.

After a slow start which found it lagging behind the other four Chi tele stations, WNBQ, NBC-owned-and-operated, is set to invade the daytime hours with local programming. Now being groomed are several cross-the board shows which will tee off Oct. 30, giving its Channel 5 a 12 noon sign-on.

Already wrapped up is a $1,500 weekly time sale to Carson, Pirie & Scott, State street department store, which will launch a half-hour strip show Oct. 30 in the 12:30 to 1 p.m. slot. Lucky North will be the hostess on the fashion and homemakers show.

Planned for the 12 to 12:15 period is a news show, to be followed by a quarter-hour gab and music session featuring pianist Herbie Mintz Set to go into the 1 to 2 spot is a feature film to be sold on a participation basis. Four one-minute spots will be sold during the hour film for $200 each, in a six-for-one deal which will give the advertisers five slide mentions plus the actual spot.

When the Bert Parks show bows Nov. 5, in the 2 30 to 3 spot, the Chi NBC key will carry web shows until 5:30. Following half-hour before the resumption of web programs at 6 p.m. is sold out, with the exception of the 10-minute Clifton Utley news cast at 5:35-5:45. Starting Monday (16) Carnation Milk is bankrolling a five-minute film preceding Utley. Next Monday (23), Clint Youle's weather show in the 5:45-5:55 slot hangs up the sold-out tag, with the R. Cooper Co. buying in three-times weekly. Other two segments were previously sold to M. Walter Co. The 5:55-6 period is occupied by "The Public Life of Cliff Norton," sponsored across-the-board by American Family Flakes.

Besides the lineup of new and current local shows, WNBQ feeds more than 11 hours weekly to the net. The combined local and web programming according to station execs, has practically reached the saturation point as far as space and facilities go. And no apparent relief is in sight. There was some agitation to take over the Auditorium theatre, which has the largest stage in the city, but the idea never got beyond the talk stage. Station is currenly leasing the Studebaker theatre, which houses "The Ransom Sherman Show."

SIDNEY WOLF NEW PREZ OF KEYSTONE B'CASTING

Chicago, Oct. 17.

At a special board of directors meeting, Sidney Wolf, Chi attorney, was elected prexy of the Keystone Broadcasting Co. At the same meeting, Naylor Rogers was made exec vice prexy and appointed to the board.

Wolf had been secretary and treasurer of the company since he bought in in 1941. Arthur Wolf was elected to take over the two posts. Rogers joined Keystone in 1942. A member of the Radio Pioneers, he broke into broadcasting in 1924 at KNX, Hollywood.

Noel Rhys, head of the N. Y. Keystone office, and Joseph Bayer were named to veepee posts.

Free Time Policy By Stations Mulled At NAB Boston Powwow

Boston, Oct. 17.

More than 150 first district members of NAB were hosted by the Hub last week when broadcasters got together for a two-day session of business meetings and diseussions at the Hotel Somerset. Session was arranged by Craig Lawrence, general manager of Hub's WCOP, with meetings chairmanned by NAB's first distriet director, Paul W. Morency, v.p. and g.m. of Hartford's WTIC.

Principal speakers during the sessions were Justin Miller, NAB prez, who spoke at a joint luncheon of NAB and Radio Execs Club on "American Radio's Responsibility in Emergency," Richard P. Doherty, NAB director of employer-relations, whose subject was, "Operating in the Profit Interest," Hugh M. P. Higgins, director of BAB, Lee Hart, assistant director of BAB and A. J. Willard, Jr., member of the NAB board and general manager of WGZC, Augusta, Me.

A resolutions committee appointed by Morency included Carleton D. Brown, WTVL, Waterville, Me.; William McGrath, WHDH, Boston; Joseph Close, WKNE, Keene, N. H.; Warren Greenwood, WERI, Westerly, R. I., and Glover Delaney, WTHT, Hartford. Delegates voted favorably on recommendation that the 1951 convention be "programmed to a large extent with meetings of a workshop nature." Committee also recommended that the national convention consider a "proposal that radio continue its present free time policy for worthy causes, but that such time which is to be given be allocated on the basis of equitable treatment to all media by those seeking radio's time." In other words, execs figure it's time radio clamped down on demands for free time unless newspapers see fit likewise to donate advertising space for charitable drives and organizations.

The two-day session wound with a television seminar presided over by Linus Traver, executive v.p. and general manager of WNAC-TV.

Pitt Paper in Ad Space On Rival-Owned Station

Pittsburgh, Oct. 17.

Although the Pittsburgh Sun-Telegraph, Hearst daily, owns and operates WCAE, local ABC outlet, the sheet has taken a brief news period, as a service to its readers, on KDKA, a rival station, for duration of the local newspaper strike. It's every day on the Home Forum program in the afternoon Monday through Friday.

At the same time Joseph Horne Co., local department store, took 10 minutes of Paul Long and the News Tuesday, Thursday and Saturday afternoon, in addition to a quarter hour every Sunday afternoon. Same bankroller has likewise contracted for a quarter-hour segment Monday through Friday of Bill Brant's disk jockey show, Midnighters Club, for news, too. Hamburg Bros., RCA distributors, are sponsoring an 11:45 to 12 midnight news period on Monday, Wednesday, Thursday and Saturday, this for as long as strike's on.

WXYZ GOES TO 105 HOURS ON 2D ANNI

Detroit, Oct. 17.

WXYZ-TV, the ABC-owned and operated outlet here, climaxed its second anniversary celebration Monday (16) by giving Detroit its first regular morning television show on an across-the-board basis.

Show features Johnny (Scat) Davis, trumpeter and scat singer, and his orchestra Davis directs a studio participation show for women guests. He's on from 7 to 10 a.m. Monday through Friday.

The first two hours are devoted to music, news, weather reports and household hints. The second portion features the participation show, skits and the Hank Trevenson Trio.

James G. Riddell, station president, said with the new show the station now will telecast 105 hours weekly.

SAG's NLRB Move to Be Opposed by TV Auth'ty

Hollywood, Oct. 17.

National Labor Relations Board today (Tues.) set hearings to start Oct. 25 on Screen Actors Guild's request for an election to certify it as exclusive bargaining agent for film actors employed by producers in the Southern California area. NLRB officer Daniel J. Harrington will preside. Television Authority is opposing SAG, seeking to rep the thespers when they work on pix for TV.

In N. Y. an informal conference was held today on SAG's request for certification for the record of existing contracts with 11 producers in the east. No formal hearing has been set as yet.

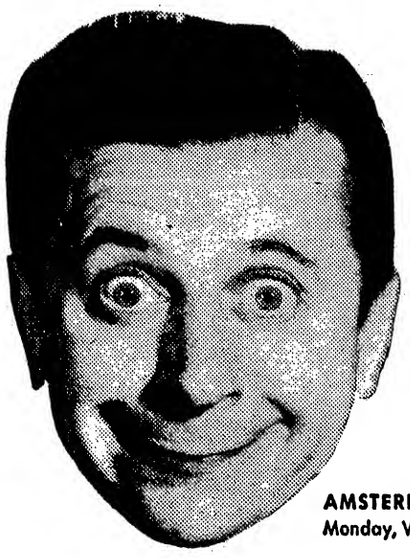
NBC LEADS THE FIELD

in video funny men", notes Jack Gould in *The New York Times*, "and . . . these are the gentlemen who in the long run spell box office for any branch of the art of make-believe."

ALLEN
Sunday 8:00

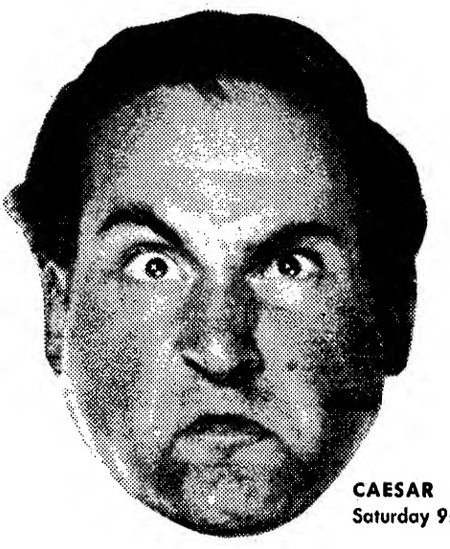
these

CANTOR
Sunday 8:00



AMSTERDAM
Monday, Wednesday 11:00

BERLE
Tuesday 8:00



CAESAR
Saturday 9:00

are the gentlemen...

CARSON
Wednesday 8:00

CARTER
Saturday 8:00

CLARK
Sunday 8:00

who get the laughs...

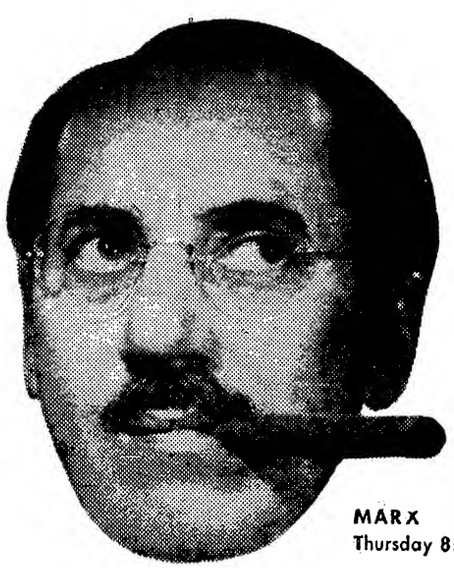
COCA
Saturday 9:00

DURANTE
Wednesday 8:00

GARROWAY
Sunday 10:00

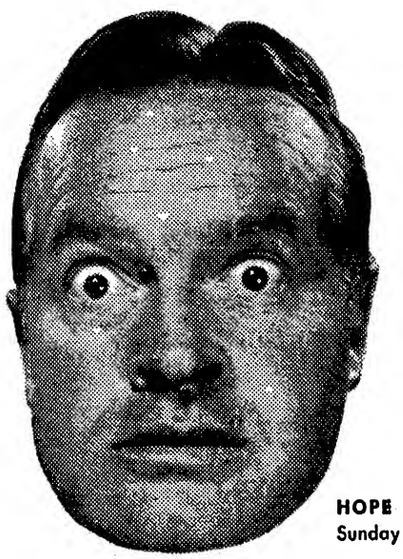
that get the audiences...night after

MARTIN & LEWIS
Sunday 8:00



MARX
Thursday 8:00

THOMAS
Wednesday 8:00

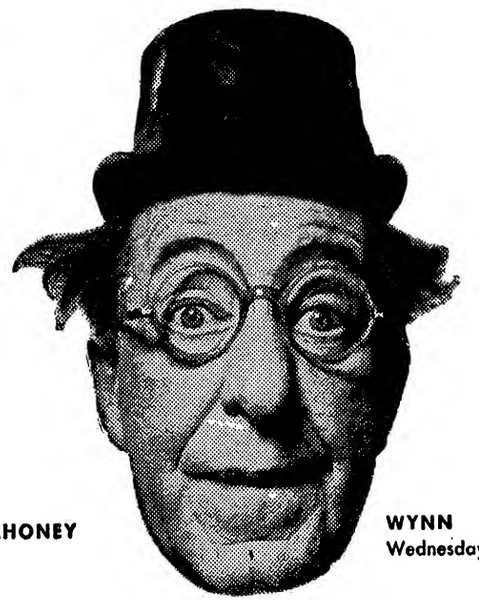


HOPE
Sunday 8:00

LESTER
Tuesday, Thursday,
Friday 11:00

night after night...

WINCHELL & MAHONEY
Monday 8:00



WYNN
Wednesday 8:00

...on the strongest station line-up in television

NBC

TELEVISION

Choice of America's Most Popular Stars

Radio Reviews

Continued from page 30

crucial portions of each game covered. Last Saturday (14), for instance, the pickups of the Army-Michigan game from the Yankee Stadium were consistently either premature or too late for coverage of the scoring plays. This show, moreover, makes a buildup of excitement virtually impossible in view of the lack of continuous coverage of any single game. It's more than likely that the average dialer's interest would be focussed on the standout game in his region.

In light of this show's requirements, however, a remarkably comprehensive job is accomplished. With Connie Desmond coordinating the coverage from New York, CBS picked up five games directly from the playing fields with the commentators in each spot giving craftsmanlike play-by-play descriptions on top of summarizations of the previous action. Games covered last week included the Army-Michigan game, Red Barber and Mal Stevens reporting; Ohio State-Indiana with Bob Neal; Minnesota-Northwestern, Bob Finnegan; Mississippi-Vanderbilt, Jim Simpson; and Columbia-Yale, Vin Scully.

Plugs for Camel cigs were spotted at various points between pickups with the intervals spaced wide enough for acceptance. *Herm.*

PAUL SIEGEL SHOW
With Duke Ellington, guest
Producer-writer: Siegel
30 Mins.; Sun., 9:30 p.m.
Sustaining
WMCA, New York

Paul Siegel, young contemporary composer who has won longhair critical plaudits for his "One World Symphony" and "Symphonic Diary," last week launched a disk spinning series on WMCA. It's not a new role for the cleffer, who did similar stints on Miami outlets. Entry rightly places heavy emphasis on the music, which is of broad general appeal, with Siegel keeping his intros tight. That's wise, in view of Siegel's inability really to project as an air personality. However, he handled a five-minute gabfest with Duke Ellington easily and pleasantly, and apparently can draw interesting guests (next week: Yma Sumac).

Selection of records was good, if eclectic and included a "South Pacific" medley, the Viennese "Voices of Spring," second movement of Tschaikowsky's Fifth Symphony, Ellington's "In a Sentimental Mood," Jan Peerce's Hebrew "Plea to God" and a trailer of Miss Sumac's exotic ancient Peruvian chant. On his initialer Siegel didn't exhibit anything new to the platter-tending profession, but the stanza is listenable and fits into WMCA's Sabbath evening musical block. *Bril.*

NICK KENNY SPEAKING
Producer: Charles Kenny
10 Mins.; Mon.-Fri., 6:05 p.m.
TRIZOL MOTOR OIL
WMCA, New York
(Raven)

Nick Kenny, New York Mirror radio columnist, songwriter and versifier, is now styling himself "Polka King of New York." On Monday (16) he launched a 10-minute cross-the-board series over WMCA on which he spins polka platters. Theme is "Hoop-Dee-Doo," and on the kickoff show he crowded in "Hot Potato Polka" and a Polish version of "If I Knew You Were Coming." Tunes were not standout, but presumably Kenny and WMCA are making a pitch for the specialized audience which favors this stomp-and-stamp fare.

As an air performer, Kenny exhibits plenty of energy and his New Yorkese has the wonderful whiff of Thoid Avenue. He jammed the 10 minutes with some traditional Kennyisms, such as mentioning birthdays and dedicating numbers to pals, and reading his own poesy, in this case lines "To The Man In Blue." This paean to the police was cued in as an antidote to current allegations of cops taking graft. He also got in some slugging copy for Trizol. *Bril.*

JOHN STEELE, ADVENTURER
Wit: Don Douglas, others
Director-Writer: Robert Monroe
30 Mins., Tues., 9 p.m.
Sustaining
WOR, N. Y.

The well-paced and produced "John Steele, Adventurer" with its return to WOR, indicates its ability to hold onto mystery fans. The show's only failing is its pat format, one that enables a fairly hep listener to finger the correct culprit without waiting for the end of the show.

Otherwise, "Steele" has the elements of a good program. The enactments are good, and well-contrived incidental music heightens the mood. Dialog is easy to take.

Initial installment (10) had Steele, played by Don Douglas, relating the story of a police officer who furthered the political ambitions of his son. The lad goes his father one better. He kills a politico who stands in his way.

The writing provided for moralizing at the close of the stanza, which seemed out of place in this story. The bitter sentiments expressed by the son were entirely out of character.

Sylvan Levin's musical background was sufficiently restrained not to interfere with the action, but at the same time, gave added dimension to the proceedings. *Jose.*

THE FLORENTINE
With Ronnie Liss, Bert Cowlan, Jack Tureen, Bill Myers; Paul Herlinger, narrator; Jack Curtis, announcer
Writer: William S. Brower, Jr.
Producer-director: Jerry Sandler
30 Mins., Sun. (15); 3:15 p.m.
WNYC, N. Y.

Currently conducting a week-long art festival, New York's own station, WNYC, teed off the operation Sunday (15) with "The Florentine," a half-hour dramatization of incidents in the life of Leonardo da Vinci. Seven-day art affair is the fall counterpart of the station's spring American music festival. An integrated series of programs devoted to the fine arts are being broadcast over the station in line with the festival proceedings.

Opener was an adult looksee into certain aspects of da Vinci's life and made for arresting listening. Yarn was a little startling, for the broadcasting medium, in that it noted da Vinci was an illegitimate child and at one time was arrested on a morals charge. Narrative took the listener from da Vinci's birth to his death discussing his varied talents intelligently and informatively. Cast handled their assignments professionally. *Gros.*

NBC Showdown

Continued from page 23

ies for McConnell. How he answers them may go far toward establishing his control over the affiliates in future relations.

The fact that NBC has seen fit to go far afield in bringing "outsiders" into the organization for key administrative roles may be projected as a convention issue. Among the latter is John K. Herbert, ex-Hearst executive, who is scheduled for designation as AM sales chief as successor to Harry Kopf, who will be transferred to the web's San Francisco operation as replacement for John K. Elwood. The switches will be officially announced at the convention. How the affiliates will take it remains to be seen. Up to now they've been sold strictly on the Trammell technique and style of sales mastermind ing.

NBC Affiliates

Continued from page 23

cies and practices affecting the member stations; too often being compelled to read about them in the trade papers. Similarly, they feel they should have someone who can carry their grievances to the network as they arise. As one put it: "We're particularly anxious not to repeat in TV the sins of our AM fathers. And in video, the problems are ever so much more complicated and far more numerous."

The matter is expected to get prominent consideration at the convention.

RWG

Continued from page 25

political gamut from Republicans to anarchists, the "Undersigned" declare their opposition to "blacklists and morals clauses whatever their source" and to all "total" doctrines.

Conflict broke out two months ago when Kelley's resolution, that RWG give support and scripts to the government because of the international crisis, was tabled by the council. Kelley then submitted a resolution that council go on record as pro-Communist, which was turned down. He resigned as alternate council member, and later was censured for injecting the Commie issue "in such a way as to weaken or divide his union."

Recent ALA council meeting unanimously rejected as unconstitutional an anti-totalitarian resolution proposed by "Undersigned" members. It also ruled out the RWG censuring of Kelley because only the ALA can censure members, and voted that RWG must make its membership lists available to the "Undersigned" committee.

Question arose whether lists were to be turned over or merely made available. However, RWG council has decided to turn over the lists. Among those in the anti-Commie group are Elaine Carrington, Henry Denker, Lawrence Klee, Peg Lynch, Paul R. Milton, Robert Louis Shayon, Irve Tunick, Morton Wishengrad and Don Witty. Max Wiley, who figured importantly in the original blowup, and eastern region exec secretary Jim Stabile, who has resigned his post, are not listed as "Undersigned" members.

FM Seen Getting Brush In AM Setup Until It Develops Own Programs

New York.

Editor, VARIETY:

FM will continue to nip its own tail so long as the industry looks beyond its own studios and program schedules for a solution to its problems.

Most FM operators remind me of the legit company manager. When biz is good he takes it for granted; but when it's bad he's always got an excuse. Either it's the weather, the holidays, income taxes, the war, the depression or the guy down the street who's put a hex on the house where his show is playing.

God forbid it should be that he's got a bad show! FM today, in the vast majority, is strictly a bad show.

Sure, the industry has problems. Sure, FM sets are a headache and so are television and network AM. But they're not problems that cannot be licked.

Pulse shows that people with FM sets use them, in preference to AM; that there are better than 600,000 FM sets in the New York market.

Pulse also shows what people listen to on their FM sets. And, just as in AM, it's the programs that get the audience. It's CBS-FM and NBC-FM and WQXR-FM and WNYC-FM that cop the audience—the same stations and programs that cop the audience in AM.

But there's something else to note, namely that the highest rating comes nowhere near the AM ratings. And why should they; why should anyone buy an FM set to hear programs duplicated?

Now, even though FM hasn't done the sort of program job that gets people out to buy sets to listen, despite this lack of initiative, imagination and guts, despite it, FM sets are being purchased by the consumer and they are being used.

And programming will pay off in FM. Sure, it's a hard fight and requires exceptional financial as well as mental stamina. But it can be done. . . .

Better Programming

But the job cannot be done by spinning records and grousing about sets and TV and AM competition. Too many FM operators are in AM and don't want to upset their AM mints. Too many other FMers put heavy dough into transmitting and studio equipment and slack off on programming manpower and promotion.

The best signal in the world will not get listeners unless the potential audience knows about the station and its programs and unless the programs are worth listening to.

The sooner the FM-only operators stop pitying themselves and start remembering that they're in the radio business, the sooner they'll start realizing that programs that can be heard only on FM will develop a demand for FM and that demand will move sets.

Let them put some loot on the line for programming and promotion; and let them ignore the headaches and heartaches and ulcers; let them hustle and scramble and create and FM will pay off. And that's the only way it will stop chasing its own tail.

Lou Frankel.
WFDR, New York.

Inside Television

New York Governor Thomas E. Dewey's appearance on NBC-TV's "Meet the Press" Sunday (15) garnered plenty of space for the Martha Rountree-Lawrence Spivak stanza. Dewey's announcement that he would decline the Republican Presidential nomination in '52 and would back General Dwight Eisenhower made front pages in the nation's dailies, with credit to the press conference show. New York Times, in addition to page one mention of the airer, had a three-column cut of Dewey with Miss Rountree and 20-odd inches of a transcript of the telecast.

Interestingly, the script was printed on the same page with a seven-column Motorola ad headed "Will TV swing the 1950 elections?" and declaring that "huge TV vote may mean better campaigns, better men in office."

Gene Autry, who had originally refused to permit any telecast of his performance at the World's Championship Rodeo now playing Madison Sq. Garden, N. Y., has relented and made a deal with the N. Y. Daily News' WPIX to be included in that station's rodeo pickups. Cowboy star declined to reveal how much money the station and its sponsors are paying for the rights, but admitted that he is being paid over and above the fees charged originally for the rodeo telecasts. WPIX, which will scan 120 events from the Garden this season, aired Autry for the first time Sunday night (15) and followed through Monday and Tuesday. Autry will again be televised tonight (Wed.), tomorrow and Sunday, which will give all three WPIX sponsors, including Chevrolet Dealers, Webster Cigars and Standard Brands, a chance to come in on the pickups. DuMont, incidentally, which has an exclusive on Saturday night Garden events, has made no deal with Autry, so that its rodeo pickups will be sans the cowboy.

Adjustment of WNBT's transmitter atop the Empire State building, N. Y., during the midnight to one a.m. stretch Sunday morning (15) resulted in a scrambled picture in the northern New Jersey area. The technical difficulties snafued viewers' reception of NBC-TV's 75-minute, all-star "Red Feather Revue," presented in behalf of the Community Chests of America. Late Saturday night (14) the station noted that adjustments were being made and urged viewers not to phone complaints of poor reception but to mail beefs upon a postcard. Emcee of the "Red Feather" show was Milton Berle. Other talent included Roy Shields' band, dancer Joan Holloway, harmonica player Stan Fisher; Kukla, Fran & Ollie, Lew Parker, Anna Mary Dickey, Ken Murray, Oswald, Darla Hood, Johnny Johnston, Kathryn Lee, Juanita Hall, Jack Gilford and Bill Shirley.

After getting initial approval for Henry Fonda to star in a scene from the Broadway hit, "Mr. Roberts," on ABC-TV's "Showtime, U.S.A.," producers of the stanza had to cancel the excerpt. Reason was that "Roberts" director and co-author Joshua Logan, then en route to the U. S. on the Ile de France, wanted to see the script before giving the final okay. Since the ship wasn't due to dock until Friday (13), with the "Roberts" bit skedded for Sunday (15), the number was yanked. Fonda, however, appeared as planned in a Ken Murray skit on the telecast.

The Hugh Williams-Margaret Phillips scene from "Cocktail Party," previously cleared for a later date, was moved ahead to fill the spot.

"World Passport," stanza which will showcase performers of all member nations of the United Nations, is being packaged by Dixie Love Dean, head of Famous Properties and Programs. If deal materializes, some acts would be brought in from abroad and foreign-born turns now in America would also be used.

U. N., Economic Cooperation Administration and State Department have endorsed the program's concept.

The DeMarcos have their own ideas about the accumulative value of name dancers to video programs and are holding out for a minimum of nine guest shots per season, preferably tied to a single variety program, so that once-a-month they will be a pyramiding valuable item. Even though, as ballroomologists, their stuff would be limited to but a few minutes on a major comedy revue, for example, Tony deMarco's showmanship tells him that this builder-uppering must give the sponsor and themselves an increasing audience value.

Although its local studios won't be completed for several weeks yet, WDTV, Pittsburgh, has already sold more than 29 hours of live local programs, which DuMont station claims is a record for peddling before going into operation.

WDTV is Pittsburgh's sole channel and will have been in business nearly two years by the time shows will get going. Since station opened in January, 1949, it has used only cable entertainment and film, and has been one of the most profitable operations in video.

Interest is running so high in the Los Angeles Probate Court hearing Friday (20) on bids for the Thomas Lee estate that Harrison Dunham, KTTV manager, has made a deadpan request for television rights. Dunham says that if the hearing develops into an auction with Hoffman Television and CBS as the chief bidders, KTTV would like to have its cameras on hand.

D.C. Station Offers Prizes For Confederate Bills

Washington, Oct. 17.

WRC's morning man, Bill Herson, has come up with a new gimmick—merchandise for Confederate money. Herson will offer an RCA radio-TV-phonograph combo over the ether for the most Confederate bills.

Contest begins Oct. 23 and will continue for four weeks, with listeners urged to make their bids by mail.

FOLTS MOVES UP

Cincinnati, Oct. 17.

Harry Folts moved up this week as assistant general sales manager of Crosley's radio and TV national and spot business.

He has been with the WLW sales office in New York for the past two years.

PINKY LEE TO QUIT UNLESS HE GETS HIKE

Hollywood, Oct. 17.

Pinky Lee may ankle KNBH Thursday (19) after his 39th telecast unless RCA-Victor, NBC and Leo J. Meyberg, RCA-Victor distrib here, can agree on salary increase demanded for Lee by William Morris. Program has firm commitment from Meyberg, but RCA hasn't put up added coin needed to meet raised budget.

Unless RCA okays more coin from Camden, or NBC foots bill here, Lee bows out. He's been working on $2,000 budget for whole show, putting most of coin into show to give it necessary production value. Now he feels he should be in position of paying guest performers and coming out reasonably well himself.

Schenectady — New studios of WRUC, Union College station in Schenectady, were dedicated Saturday (14), which also marked the 30th anniversary of regularly scheduled broadcasting on the campus. The studios were dedicated to the late Dr. Dixon Ryan Fox, president of Union from 1934 to 1945 and an outstanding exponent of radio use in education.

FIRST ON SATURDAY NIGHT

The

KEN MURRAY SHOW

CBS-TV 8-9 p m

Advance Hooper Ratings Week Oct. 7

1. TEXACO STAR THEATRE.....57.7
2. TOAST OF THE TOWN.....42.3
3. ORIGINAL AMATEUR HOUR....34.0
4. TV PLAYHOUSE.....30.1
5. STUDIO ONE.....28.9
6. KRAFT THEATRE.....28.5
7. WEDNESDAY NIGHT COMEDY..25.4
8. KAY KYSER.....25.2
9. KEN MURRAY SHOW.....24.1
10. SATURDAY NIGHT REVUE....24.0

(Average for 2 1/2 hours)

Sponsored by ANHEUSER-BUSCH

Makers of BUDWEISER

Thru the D'ARCY AGENCY

An acknowledgement to MR. PAUL LOUIS *for his invaluable cooperation*

Television Follow-Up

Continued from page 28

pensive way of introducing the acts. Bert Gordon and Alice Pearce showed up as contestants and after some brief banter, the act was on. Of course more could have been done with Miss Pearce and Gordon since each are capable comics in their own right, but in the interests of variety the gimmick paid off.

Talent lineup was probably the strongest presented yet this season on the Berle show. Inclusion of Georgie Price, Stooges, Evelyn Knight, the Weavers, and the Mayo Bros. made for solid entertainment. Price, who subbed for Berle during one of Berle's hiatuses last season, is a likeable performer with a solid sense of audience values. While his material is in the nostalgic vein, it's still solid modern-day fodder and rarely fails to hit the jackpot.

Miss Knight is an extremely personable singer. Her quiet and charming delivery provided change of pace. Two numbers, "Let Him Go" and "Lucky Me" produced the desired results. The roughhouse of the Three Stooges made for a raucous session, but it didn't jar the balance of the show. Their antics produced its quota of audience laughs.

Another strong point in the display was the Weavers. This group has Decca'd two hits, "Goodnight, Irene" and "Tzena" which they reprised for this show with entirely satisfactory results. The Mayo Bros. made for a strong opening act.

Berle's single sketch was one of his better efforts. It involved a batch of mechanical props. It's the scene in which sleeping aids interfere with his desire for a night's rest. It's been done previously, but not enough to have the extreme stamp of familiarity. Berle was introduced with the modest billing of Uncle Milty, King of the Clowns, a plug for the comic book of the same name.

With WCBS-TV, N. Y. moving up its daytime program schedule by two hours as of Monday (16), Jim McKay's 90-minute variety show, "The Real McKay," shifted to the 12 noon-1:30 p.m. slot. Previously it went before the camera at 2:30 p.m. Stanza's format of songs, patter, whimsy and guestars still prevails.

Monday's edition started off with McKay, pianist Mac Perrin and songstress Ellen Parker discussing an African potentate's 600 wives. Whether intentional or not, Miss Parker followed with a snappy chirping of "Best Things in Life Are Free." In general, the group aims at levity and an impromptu atmosphere. For the most part they succeed.

Frenzied but well-meaning efforts of three adolescent children to secure a spouse for their impecunious, widowed mother was the general theme of "A Husband for Mama" which Philco Television Playhouse aired via NBC-TV Sunday (15). As could be anticipated, the plot led to a chain of complicated situations. Some of these were amusing, a few were forced and contrived.

In light of the cocentration upon the kids' escapades and bumbling, younger viewers presumably found this type comedy more absorbing than their elders conceivably would. Performances of the moderately sized cast were good. Muriel Kirkland was well cast as the flighty mother, Betty Caulfield was pertly vivacious as the oldest child while Vinton Hayworth was believable as a bachelor doctor who eventually succumbs to Miss Kirkland's middle-aged charms.

David Shaw, who adapted the Louis Paul play for television, managed to cram ample humor in the hour-long script. Settings of Otis Riggs were simple, but appropriate. Direction of Delbert Mann was competent in this Fred Coe production.

Production of Sinclair Lewis "Arrowsmith" on Robert Montgomery's "Lucky Strike Theatre" via NBC-TV on Oct. 9 was noteworthy mainly for the fine thesping turned in by film actor Van Heflin in the title role. Show otherwise, while an acceptable video legiter, took too many liberties with the original story to achieve top dramatic impact. Probably because of the required niceties of TV, adapters Joe A. Cross and Allan Surgal eliminated completely the role of the half-caste woman with whom Arrowsmith carried on an affair during the West Indies plague. Program spotlighted neatly, however, the medico's internal struggle to remain true to science after the death of his wife and his disgust with the publicity-seeking director of the heavily-endowed institution for which he labored.

Heflin showed a tendency several times to be overly-dramatic but turned in an extremely capable characterization for the most part, which would probably rank among the best to date on video. June Dayton registered impressively as his wife and Bruno Wick captured completely the role of the kindly old scientist who served as Arrowsmith's mentor. Supporting cast was good, including Edward Cullen as the head of the medical foundation, Robert Chisholm as the governor of the plague-ridden island, Humphrey Davis as the island's doctor and Anthony Cooper as its surgeon-general. Montgomery limned the show with his usual standout production trappings, including a fine score composed and conducted by Raymond Scott and some excellent sets by Syrjala. Norman Felton directed competently.

Montgomery this season continues to set the scene for the plays as program host. Show repeated the "production" commercials used the preceding evening on CBS-TV's "This Is Show Business" (also sponsored by Luckies), but they were entertaining enough week's Chicago Bears professional football games. Although the film clips form the backbone of the program, it's essentially a live show with Red Grange doing the simultaneous live commentary, aided by assistant Bear coach Luke Johnsos. Session has the ingredients to grab off a sizeable flock of fans in this football-conscious city.

Well-edited pix are taken from official Bear films. The reel is interrupted several times with Grange and Johnsos taking over to diagram major plays. Detailed explanation of key plays by the Bear coach heightens interest. Show usually has a member of the Bear squad as a guest but this segment (3) featured a representative of the Green Bay Packers Quarterback Club whose team had upset the Bears the previous Sunday.

Frame's major commercial was given full production treatment with a neatly designed harvest scene backgrounding Jim Hamilton's effective spieling. *Dave.*

ROBERT Q'S MATINEE
With Robert Q. Lewis, Rosemary Clooney, Daydreamers, Lohman & Fields, Tony Craig, Harry Marble, announcer
Producer: Lester Gottlieb
Director: Jerry Schnur
Writers: Ray Allen, Bob Cone, George Foster, Mort Green
60 Mins., Mon.-Fri., 2:30 p.m.
Sustaining
CBS, from New York

Robert Q. Lewis has taken on a cross-the-board daytime one hour show. In addition to this new assignment, he's also seen on "The Show Goes On" and his Saturday night videocast.

Lewis is spreading himself fairly thin with this new undertaking. Fortunately, his leisurely style of operations and a ready brand of humor is easy to take. He's fortified with a comparatively large cast so that the burden doesn't become too heavy.

On initial stanza (16) Lewis spent a lot of time introducing the cast. He has selected a youthful and fresh-looking gang. Rosemary Clooney is a rising singer who will give added prestige to this stanza. Dance team of Lohman & Fields is good, personality wise, but routines aren't of top cut as yet, and singer Tony Craig, seen in the N. Y. intimeries, makes a nice impression. Song group, the Daydreamers, also knows its way around an arrangement and makes a good audience dent.

Lewis on the initial program, carried the leisurely pace too far. Some sections looked as though he were killing time. There weren't as many of his zanyisms as he usually employs, but there's little doubt that once this display gets in gear, it will be a bright spot on the afternoon spectrum. *Jose.*

THE JACKIE KANNON SHOW
With Frankie Connors, Jack Heller, Gloria and Vince Haydock, Lynn Kannon, Guy Corte, Artie Fields orch
Producer: Jackie Kannon
Director: Peter Strand
30 Mins., Fri., 7 p.m.
JERRY LYNCH NASH DEALER
WXYZ-TV, Detroit
(Castle-Werner)

Jackie Kannon, a firstrate comic in any reviewer's book, molds this variety show, which utilizes local nitery talent, into a fast-moving half-hour of entertainment. Although Kannon, who has made an enviable record in more than a year's stand at a local nitery—Club Gay Haven—is new to the medium, he has adjusted himself remarkably well to video limitations.

If Kannon can maintain the pace, he should have one of the most popular locally-originated shows.

Kannon opened the show singing "Forget Your Troubles." He sells the song, not so much with voice, but with mannerisms and just plain showmanship.

Then he went into a comedy routine over the cost of living. This dissolved nicely into a good terping turn by Gloria and Vince Haydock.

Announcer Guy Corte put in a pitch for the sponsor and then Kannon and his wife, Lynn, a blonde and a looker, took over with "Baby It's Cold Outside." Their voices combined nicely and Kannon's antics produced laughs in the right places.

Tenor Frankie Connors did a flawless job with "You're Irish and You're Beautiful" and "Begin the Beguine." Little Jackie Heller, appearing at the Four Dukes Supper Club, took a bow and chatted with Kannon but stayed away from the piano.

Kannon's top performance in the show came in a monolog skit built around "The Cry of the Wild Goose." *Bone.*

Inside Stuff—Radio

An extensive search for male and femme vocalists is being launched by Raymond Katz, program director of WMGM, N. Y., and production director for M-G-M Radio Attractions. Successful auditioners will be given showcasing on the indie and other Loew's, Inc., enterprises.

Auditions will be open to professionals, with or without agents. Applicants will be heard by Katz; Metro studio talent rep Al Altman; Harry Meyerson, M-G-M Records artist and repertoire dept. manager; WMGM director Milton B. Kaye, and WMGM musical topper Joel Herron.

Capitol Records' plan to snare free airtime for plugs for Ray Anthony's Palladium Ballroom appearance via a disk jockey contest drew a flat nix from KLAC, Hollywood, although other Coast stations greenlighted the scheme. Deejays spin Anthony's "Young Man With a Horn" platter and the listener who guesses the number of notes in the composition wins a free trumpet. The jockey to whose program the winning letter was addressed gets to select a title for an instrumental number Anthony has etched, and will be cut in for 1% royalty on the Capitol platter. KLAC manager Fred Henry told the station's seven deejays not to touch the plan because the plug would be out of proportion and might lead to an inundation of Anthony platters that would add up to poor programming.

Philip Morris marks its first anni sponsoring the Johnny Olsen "Luncheon Club" stanza on ABC Friday (20), with the ciggie outfit now spending more money than ever before in daytime radio and also allocating a bigger proportion of its budget to daytime AM.

In addition to Olsen, PM backs a five-minute strip with Walter Kiernan, also on ABC in the afternoon. PM's daytime expenditures are placed through Cecil & Presbrey, with Biow handling evening shows.

Television Reviews

Continued from page 29

Lever Bros. Sponsoring New Weekly 1G Series On Radio Luxembourg

Paris, Oct. 10.

Radio Luxembourg, the only important commercial broadcaster here, has landed what is for France a substantial account. Lever Bros. has sponsored a weekly 8:30 p. m. half hour for 50 weeks at about $1,000 per.

First recording (broadcasts are recorded in Paris and aired from the over-the-border Luxembourg station) took place for the first two shows at the Theatre des Champs Elysees and drew a big crowd.

Talent for the recording of the show, to be known as "Festival Lux," included Yehudi Menuhin, Andres Segovia, Victoria de Los Angeles, and the Wal Berg symphonic orch. Also with Jean Cocteau and actor Francois Perier.

Pittsburgh—Charles Urquhart yet radio man, has returned to Pittsburgh, where he had his broadcast beginnings, to join AM and TV department of Walker-Downing agency. Urquhart was with KDKA here in that station's early days and left to become a producer for NBC first in Chicago and later in New York.

WHDH Baseball Repact

Boston, Oct. 17.

Boston Red Sox announced today (Tues.) renewal for two years of their contract with WHDH for both radio and tele coverage of their 77 home games. WHDH, an AM outlet, farms out the video phase, but as yet has made no decision for next year's tele outlet.

Narragansett beer and Atlantic Refining will sponsor.

. star-filled cast and perfect direction. Smooth-as-silk script and a plot that's terrific. The angels are happy because it looks like a hit. But they aren't sure yet. That's still speculation—and will be until the final box-office score is in.

And that's how it is in show business. Whether you're backing a play—or buying radio, television, or motion picture stock. The risks are great—but the rewards are, too. And some of them you can measure.

So that's what we did in our latest booklet called RADIO, TELEVISION, AND MOTION PICTURES.

It starts by assuming a semi-war economy for some time to come, tells what should happen in the event of a change.

Then it takes up the movies . . . studies the "star-system", production costs, finances, and the shrinking foreign markets.

Both branches of the industry are covered . . . detailed reports on movie-making *and* movie-showing . a thorough discussion of just what television means to them now—and might mean tomorrow.

It does the same kind of job on the networks, too . . . explores TV both as a problem and a promise—and reviews the role that color might play.

And the survey ends with specific help for investors. Thumbnail descriptions of twenty-six leading companies give you current figures on sales, earnings, dividends, outlook—a good idea of just how each company stands.

If you own stock in these industries now, are thinking of buying or selling some any time soon, or just want to know a lot more about them, don't miss RADIO, TELEVISION, AND MOTION PICTURES. A copy is yours for the asking. Simply write—

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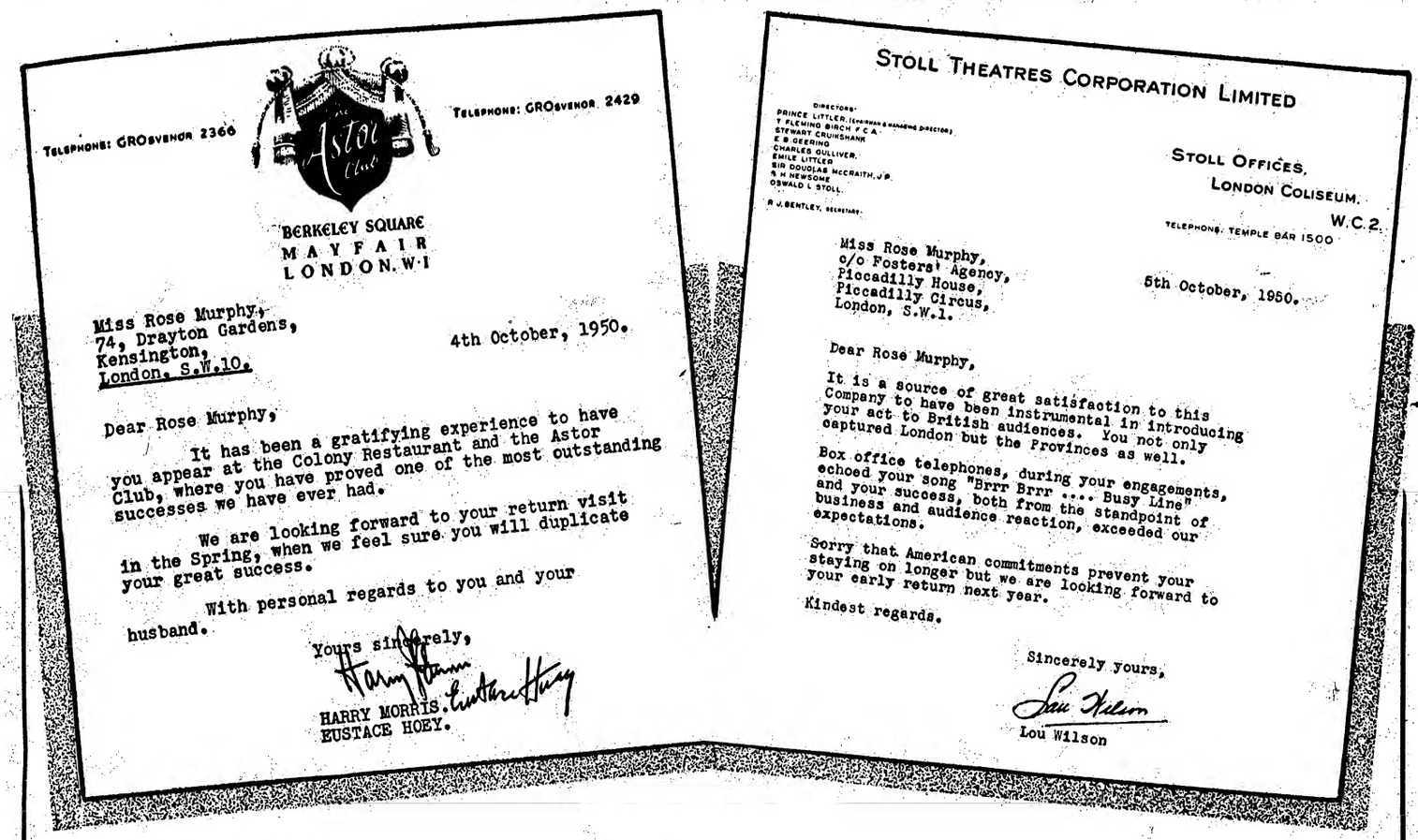

TELEPHONE: GROSVENOR 2366

The Astor Club

TELEPHONE: GROSVENOR 2429

BERKELEY SQUARE
MAYFAIR
LONDON. W.1

Miss Rose Murphy,
74, Drayton Gardens,
Kensington,
London, S.W.10.

4th October, 1950.

Dear Rose Murphy,

It has been a gratifying experience to have you appear at the Colony Restaurant and the Astor Club, where you have proved one of the most outstanding successes we have ever had.

We are looking forward to your return visit in the Spring, when we feel sure you will duplicate your great success.

With personal regards to you and your husband.

Yours sincerely,
HARRY MORRIS.
EUSTACE HOEY.

STOLL THEATRES CORPORATION LIMITED

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OSWALD L. STOLL.
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STOLL OFFICES,
LONDON COLISEUM.
W.C.2.
TELEPHONE: TEMPLE BAR 1500

Miss Rose Murphy,
c/o Fosters' Agency,
Piccadilly House,
Piccadilly Circus,
London, S.W.1.

5th October, 1950.

Dear Rose Murphy,

It is a source of great satisfaction to this Company to have been instrumental in introducing your act to British audiences. You not only captured London but the Provinces as well.

Box office telephones, during your engagements, echoed your song "Brrr Brrr .... Busy Line" and your success, both from the standpoint of business and audience reaction, exceeded our expectations.

Sorry that American commitments prevent your staying on longer but we are looking forward to your early return next year.

Kindest regards.

Sincerely yours,
Lou Wilson
Lou Wilson

RICHARD ATTENBOROUGH, Film and Stage Star, introduces Chee Chee Bombshell, ROSE MURPHY—Scores Direct Hit on Every Target:

"One of the most spectacular figures we have seen ON TV here hit the screen with a sensational act last night.

"A large coloured American singer called ROSE MURPHY was responsible for what was nothing less than a bombshell. She sings and plays in a way that no one else can, and puts over a most astonishing personality.

"The artist has a perfect TV PERSONALITY, and she puts it over 100 PER CENT."

TV "CHEE-CHEE" Bombshell.
Charles Harrison,
MANCHESTER EVENING CHRONICLE.

"ROSE MURPHY, a product of today, singing 'Me and My Shadow,' 'Busy Line,' and 'Honeysuckle Rose.'—Brilliant Artist—"

Radio and Television News.
By **C. W. Ingham,**
LONDON "STAR."

"——Producer Michael Mills gilded his lily by putting coloured American Jazz Celebrity ROSE MURPHY in his show "Regency Room."

TV—By **"Scanner,"**
THE MELODY MAKER AND RHYTHM.

"The Most Sensational TELEVISION ACT we have ever seen in this Country—ROSE MURPHY.

"She sings and plays gentle, fascinating Swing Music in a way that no one else ever thought of.

"Her TELEVISION performance last night was not, in fact, her first, because she appeared rather without warning in a Saturday Night Michael Mills production "Regency Room."

"Last night, however, she had a programme spot, which must have made hundreds of British Variety Artists green with envy.

"You will agree that she is one of the most vital and vivid things given us for a long time."

"Looking and Listening."
By J. Stubbs Walker,
DAILY MAIL.

CRITICS RAVE:—

"No Conquerer, flushed with victory, was ever cheered more Loudly."

Beverley Baxter, M.P.,
EVENING STANDARD.

"Leaves audience yelling for more.

EVENING WORLD.

London Hackney Empire:—"One of the World's finest Entertainers."

Ker Robertson,
DAILY GRAPHIC.

LONDON PALLADIUM:—"Sure cure for the blues—domestic, International and Box Office."

C. H. A.,
DAILY MIRROR.

COLONY RESTAURANT: — "How Happy." What of ROSE MURPHY herself? She plays the piano brilliantly. As my companion so aptly put it: 'Just how happy can you get?'

John Carpenter,
EVENING NEWS.

"Dynamic artist now taking London by STORM."

John C. Gee,
MUSICAL EXPRESS.

"ROSE MURPHY sent the audience into ecstatic trance. It was quite wonderful."

Robert Ottaway,
SUNDAY GRAPHIC.

"Big reception is accorded to ROSE MURPHY who has endeared herself to Londoners in a very short time."

Rege,
VARIETY.

"ROSE MURPHY's LONDON PALLADIUM appearance crowned the success she has achieved everywhere in Variety and at the exclusive COLONY RESTAURANT."

Jack Marshall,
MELODY MAKER.

As I leave this wonderful city I should like to tender my thanks to the following—

- **RICHARD ATTENBOROUGH, THE ENGLISH FILM AND STAGE STAR, WHO WAS THE FIRST TO INTRODUCE ME, VIA MY RECORDS, TO THE ENGLISH PUBLIC.**
- **LOU WILSON, OF THE STOLL THEATRES CORPORATION, LIMITED.**
- **HARRY MORRIS AND EUSTACE HOEY FOR A MOST ENJOYABLE SEASON AT THEIR EXCLUSIVE LONDON NITE SPOTS—THE COLONY RESTAURANT AND THE ASTOR CLUB.**
- **VAL PARNELL AND CISSIE WILLIAMS OF THE LONDON PALLADIUM. THE PRESS BOYS WHO HAVE BEEN SO KIND TO ME, AND HARRY FOSTER AND LESLIE MACDONNELL.**

ROSE MURPHY

Publicity:
GEORGE EVANS ASSOCIATES

Recordings:
DECCA RECORDS

Agents:
WILLIAM MORRIS OFFICE

Black-White Video Pitch

Continued from page 1

any such move by the organization. Both Radio Corp. of America (and its National Broadcasting Co. subsid) and Pilot Radio, however, filed applications yesterday (Tues.) for injunctive action against CBS to hold its scheduled launching of commercial colorcast. RCA-NBC sued in Chicago; the Pilot action was brought in Brooklyn (N. Y.) federal court.

Illustrating the facets which the mass campaign might embrace, Crosley board chairman James D. Shouse warned newspaper owners yesterday of their heavy stake in informing the public fully on the "disastrous" potentialities of CBS color standards. Speaking at the third annual meeting of Newspaper Controllers and Finance Officers in Cleveland, Shouse said the viewing public faces a possible loss of $500,000,000 in converting already-purchased sets to receive colorcasts under the CBS system.

"No one," Shouse said, "is prepared to state that even if the public were called upon to spend an additional $500,000,000, that the majority of sets could be salvaged."

About the only certainty emerging from the new morass of confusion and threats of litigation arising from the FCC's final greenlight to the CBS color system is that CBS will have a long, tough haul trying to translate the Commission's decision into reality. Majority of the top manufacturers left little doubt this week that will continue to turn out incompatible large-screen sets. Demand for black-and-white sets is still far out-stripping the supply and with little incentive thus arising for set-makers to turn to color for competitive reasons, CBS color programs may be playing to few viewers for some time to come.

CBS, therefore, will have to do a selling job with its color, and with little help from any other company in the industry. What it did in Washington with its public demonstrations, it will now have to do nationally, through network broadcasts, even though it may be forced to pay cable costs to get cooperation from its affiliates. Web will probably have to lay out heavy cash expenditures before it can accomplish this and before it can realize an income on royalties from its patents. But if CBS can get color before the public, it's believed the public will go for the system regardless of its incompatibility. For color, as observers discovered during the Washington hearings, adds more to video than viewers could anticipate. Its advantages in TV were hailed as far greater than in color motion pictures over black-and-white.

Offer Developments

Other developments in the color situation this week, which tend to bear out the above factors, included:

1. Spot check of retail outlets in the metropolitan N. Y. area over the weekend revealed that the heavy barrage of pro-and-con color publicity has not dented the consumer demand for black-and-white sets. According to an exec of Bruno-N.Y., which distributes RCA products, "we haven't felt any impact from color at all and can still ship out every piece of TV equipment we can lay our hands on." A. Davega, prez of Davega Stores, estimated that cancellations of outstanding orders for black-and-white receivers represented only 1½% of the total. He noted, however, that a rush of buying last week might have been due to the new Federal restrictions on installment buying, which went into effect Saturday (14).

2. Distribution execs of the major manufacturers adopted an anti-CBS campaign, asking their distributors to protect their sale of black-and-white receivers through "direct and intimate contact with the people." Significant was the letter mailed to all RCA distributors over the weekend by RCA veepee Walter A. Buck, who urged that the public be informed by "word-of-mouth, by letter and by advertising" that the CBS system is "scientifically unsound and against the public interest." Public should be reassured, he said, "that we shall keep faith with the 8,000,000 American families who have invested their money in black-and-white TV sets" and that the "present outstanding program service in black-and-white TV will be continued, expanded and improved for years to come."

Stanton Goes on Air

3. Similar reassurance to the public, although in a slightly different vein, was offered by CBS prez Frank Stanton, who took the air in a special network broadcast Saturday night (14) to explain that black-and-white TV will not become obsolete overnight. While pointing out, though, that "most of the popular black-and-white programs will continue to be broadcast in black-and-white until a large percentage of sets are capable of receiving color," Stanton declined to offer a flat answer to whether the public should invest in new black-and-white receivers now. Putting the onus on manufacturers to promise adapters and converters for the monochrome sets they are now producing in order to furnish protection against obsolescence, Stanton said:

"On the other hand, I want to point out that it will be somewhat cheaper and more satisfactory to buy a black-and-white set which is already adapted, so that it has built-in compatibility. Furthermore, a new combination color and black-and-white set may be somewhat less expensive and will be more satisfactory than an ordinary black-and-white set adapted and converted for color. Therefore, if you wait for, say, six months, you may save some money and you will have a self-contained set with built-in compatibility and built-in color."

4. Philco prez William Balderston partially scotched reports in a statement to distributors yesterday (Tues.) that his company, as a long-range step to take the leadership in set sales away from RCA, might adopt the CBS system. Stating flatly that "color television has not arrived" and that black-and-white is and will continue to be the basic system of commercial TV for years to come," Balderston added:

"You may advise your customers that they can purchase present Philco TV receivers with the knowledge that, should they so desire at any time, these current sets may be converted at nominal cost to receive the presently-authorized color signals in black and white. If and when color programs may warrant the expenditure, equipment for these sets can be made available at higher cost to permit reception of these programs in color."

5. Indications of the extra costs confronting setowners who want color converters and adapters were furnished by the several smaller manufacturers who are cooperating with CBS. Webster-Chicago Corp. plans to market adapters for about $25 and converters for $50 to $75, hoping to be in quantity production by Jan. 1. (Adapters are required to accept CBS color signals in black-and-white; after adaptation, converters can be added to receive the signals in color.)

Celo-Mat Corp. plans to market converters in about three weeks selling as low as $14.95, which would provide color pictures of seven or eight inches. Converters for 12½-inch pictures, largest obtainable under the pre-set CBS standards, will be priced at about $60 to $75. Tele-Tone Corp. plans to launch volume production about Jan. 1 of converters at "surprisingly low prices." McCarthy Bros. Electronic Co., Washington servicing firm, offered to change circuits in sets to provide compatibility for CBS color for $20 and to install hand-made converters for an additional $50. Company received permission from CBS to sell its converters, pending licensing arrangements.

7. CBS execs denied claims that production costs for color programs must necessarily be higher than on black-and-white shows. They maintained that not only CBS but the RCA-NBC engineers discovered during the long series of color tests conducted for the FCC during the Washington color hearings that, on the basis of program costs alone, a show could be produced in color for about the same cost as one designed for monochrome.

CBS Invites All Comers

CBS prez Frank Stanton declared yesterday (Tues.) that he would be glad to provide time on the network Sunday (22) to the Radio-Television Manufacturers Assn. to answer his broadcast of last Sunday night (15). RTMA prez Robert C. Sprague had requested a comparable 15 minutes of CBS time that Stanton had assumed, between 6 and 6:30 p.m., for "rebuttal to attacks on TV manufacturers made by you last Sunday night."

Stanton said he would await final word from RTMA as to whom it would provide as a speaker before closing the time. In his wire to Stanton, Sprague requested the 15 minutes "in accordance with broadcasting regulations and traditions calling for equal time on both sides of controversial public issues."

Authors' League

Continued from page 27

telecast or commencement of photography; compensation not returnable; writer not to be requested to write on speculative basis. Writer to be paid 50% within two days after signing contracts; 50% within two weeks after delivery of material but no later than two days before telecasting. Where more than one use is contracted for, compensation to be paid quarterly. Other provisions include: program contributions other than material shall be compensated for by payment to the writer of a percentage of the gross and of the income from subsidiary uses; audition scripts shall be compensated for according to the applicable minimums; compensation for traveling expenses—first-class transportation, board and lodging.

Equal Credit With Producer

Credit provisions provide visual and auditory credit equal in prominence and length of time to that given producer, director or other craftsmen. Writer must not be required to make more than two revisions if he is available. Writer may not reasonably refuse to collaborate with respect to literary material but minimums apply severally; writer entitled to attend and to receive adequate notice for conferences or rehearsals and entitled to see rough cuts of films and other recordings; manuscripts to be returned by employer after telecast or photography. In grievance and arbitrations procedures, suitable machinery to be set up for the handling of disputes.

Use of material by employer would be subject to the following terms: To be restricted to television, all other uses reserved by the writer; copyright to be in the name of the writer; telecasting to be simultaneous over affiliated stations (except in syndication); any kinescope permitted to be used within 30 days after first telecast.

Provisions of the freelance contract is not binding or effective on staff writers unless a favorable contract is negotiated for them. Both contracts will be negotiated simultaneously.

VHF

Continued from page 26

band, was characterized by one of the members as "a mess of confused gobbledy gook" developed from "a tangle of bald assumptions. Seven others signed with reand blown up into a statistical crazy quilt hitherto quite unprecedented in radio engineering."

But the accuser, Dr. Thomas J. Carroll of the Bureau of Standards, a microwave expert, was taken over the coals by Commissioner Frieda Hennock to explain what was wrong with the report. His answers were as difficult to follow as the report itself, but he promised to have an interpretation ready in a week which even a layman could understand.

Since the report has to do with propagation factors in the 50 mc to 250 mc band, which includes FM as well as VHF television, it was believed that some of the committee members were reviving an old controversy which attended the shifting of FM in 1946 from the low band (44-50 mc) to the present location (88-108 mc). One of the signers of the report is Dr. Kenneth Norton, whose World War II calculations provided the basis for moving FM upstairs and precipitated a battle between the FCC and Dr. Edwin Armstrong, inventor of FM.

The committee includes some of the most prominent engineers in the country, including Dr. George Brown of RCA and Ralph N. Harmon of Westinghouse radio stations. Seven members, headed by Edward W. Allen, Jr., of the FCC, signed the report without reservation. Seven others signed with reservations. Three members, including Dr. Carroll, refused to endorse it.

NARBA Confab Faces Impasse

Washington, Oct. 17.

After being in session six weeks, North American Regional Broadcasting Agreement conference reached a crisis late today (Tues.) in its efforts to negotiate a new pact. A meeting is skedded for tomorrow which will decide whether talks will continue.

Question now is whether the conference will break up without any multilateral agreement involving all North American countries. If this happens, sessions will be postponed to a later date or will be definitely closed out. In either event, the possibilities of interim or bi-lateral agreements remain to be explored, with Mexico indicating a reluctance to enter into such negotiations now.

In event of postponement, it's expected that the possibility of overhauling the entire AM band to provide more frequencies (by reducing the band width from 10 kc. to 9 kc.) will be explored.

Longines

Continued from page 26

lets), it's believed that few candidates can afford to pick up even 15 minutes. In addition, with the heavy commercial schedule being carried by most of the webs this year, only the fringe time would be available and it's believed unlikely that the candidates or their parties would pay the necessary time charges for periods when most sets are not in use.

Another deterrent to the politico's use of TV in the present election is the necessary time to be consumed even for a 15-minute show. Where a candidate utilizing radio can barge into the studio at the last minute and read a script into the mike, in TV he must be on hand for at least a small amount of camera rehearsal and must undergo some makeup treatment for the lenses. In addition, since simple reading of a script would mean little to TV audiences, some sort of imaginative programming must be lined up, such as Gov. Dewey's three-way man-in-the-street interviews.

For its election night returns, CBS-TV will be on the air from 10:30 to 11 and again from 11:10 to midnight. Ensuing 10 minutes is to be filled with a news show. Despite the fact that the present elections are not national in scope, Longines has bought the full CBS interconnected network of 61 stations. Agency on the account is Victor Bennett.

Texas Group Gets FCC Okay for $37,450 Outlet

Conroe, Tex., Oct. 17.

The Montgomery County Broadcasting Co. has been granted a license by the FCC for an outlet to be built here at an estimated cost of $37,450. The outlet will operate on 900 kilocycles with a power of 500 watts, daytime only.

Principals include Regan Smith, W. B. Weisinger, F. B. Petty, Sr., D. C. Norton, James C. Dorrell and John W. Neathery, who is engineer-announcer at KIVY, Crocket, Tex.

Victoria, Tex.—Jack Shefrin, ex-WOAK, is new station manager and program director for KNAL here. He's also doing a "Kitchen Kapers" disk stanza.

Baker's '3 on Honeymoon'

Jack Bertell is packaging "Three on a Honeymoon," starring Phil Baker, for auditioning by NBC. Harry McNaughton and Ward Wilson, the Beetle and Bottle of the old Baker stanza, are also in the package.

Sidney Reznick is scripter.

Memphis—Eddie Hill, w.k., hillbilly band leader and disk jockey here, resigned WMPS, Memphis' ABC affiliate, to join WMC and WMTC, local NBC AM and TV outlet. Hill is being heard cross the board on WMC and three-a-week on TV with the local Philco dealer picking up the tab.

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OLD TUNES TO MAKE B.O. TINKLE

Local 802 Seeking Pension Funds, Plus Pay Hikes in Coming Pact Talks

New York Local 802, American Federation of Musicians, teed off this week in an all-out drive to win pension funds on top of wage hikes in its upcoming pact talks. Initial target will be the hotels, niteries and restaurants in the N. Y. area under Local 802's jurisdiction.

Local 802, which is aiming to put its demands into effect by Oct. 31, is seeking a payment of a 5% contribution on payrolls toward the setup of a health and welfare fund to be jointly administered by employers and union reps. Fund, which will provide health and hospitalization insurance for Local 802 members, would be similar to the Music Performance Trust Fund, established by the disk companies to give jobs to unemployed musicians.

Local 802 execs have also set up a new AA nitery classification to cover the Copacabana, the Diamond Horseshoe, the Latin Quarter and the Paradise (formerly Bop City). Union demands call for a minimum of $125 weekly for musicians in these spots. Scales in both A and B establishments have been boosted $15 weekly with proportionate overtime rates. Additional salary charges for New Year's Eve dates are increased to $10 per man while prices for rehearsal have been hiked to $3 an hour in A and $2.50 in B spots.

Local 802 also tagged the nitery and restaurant operators with vacation demands which would give musicians one day's vacation per month. On engagements of less than a month, vacation time and pay would be prorated.

New terms are being fought by the bonifices. Operators of larger cafes with long-running floorshows claim the demand for salary increase is a form of electioneering. Local officials are currently engaged in a stiff fight for re-election. Cafe men also stated that for spots with a large band and long floorshow, new imposts could mean the difference in profit and loss.

While there's no organized action as yet by the cafe operators, they will resist the new wage demands.

14 Singles, 3 Albums On Col's 45 Sked In Expansion Upbeat

Columbia Records has been quietly expanding its production of 45 rpm disks to the point where it currently has 14 single disks and three albums on the market on 45 rpm. The list includes some of its topselling singles.

Last official announcement from Columbia on the 45 situation was that it was releasing three disks on 45 in a national sales test. Queries as to the results of the test brought the reply that sales were still inconclusive.

Whether Columbia's present action in expanding its 45 production means that it will issue all pops in 45 rpm is still unknown. Prexy Ted Wallerstein said last week that Columbia will make 45s "whenever we feel they will make money for us." He said also that current sales "aren't making us rich, but we're doing all right."

Col albums being released on 45 are original-cast albums of "South Pacific" and "Kiss Me, Kate," and the album of the WB film score of "Tea for Two," with Doris Day.

Rackmil, Rady Due Back From Europe

Milton R. Rackmil, Decca prexy, and Si Rady, diskery's longhair artists and repertory chief, return to the U. S. next week after a two-weeks' tour of England and the Continent.

While in England, Rackmil huddled with E. R. Lewis, British Decca prez, on the distribution of American Decca's new longhair releases in the United Kingdom.

Block's 'Dream' Spurs His Pub Co.'s Revival

Current revival of an old tune by Martin Block, "I Guess I'll Have to Dream the Rest," has spurred reactivation of the WNEW, N. Y., disk jockey's publishing firm, Martin Block Music.

Block's tune has been set for waxing by Frank Sinatra and Percy Faith for Columbia; Dick Haymes and Gordon Jenkins for Decca; Patti Page for Mercury; Andy Russell for Capitol; Snooky Lanson for London; Don Rodney for Coral, plus other platters by RCA Victor, M-G-M, and other labels.

Paul Cunningham Forms ASCAP Co.

Veteran songwriter and American Society of Composers, Authors and Publishers board member Paul Cunningham last week set up his own publishing company, Paul Cunningham, Inc. Firm was elected to ASCAP membership.

Firm already has seven songs, one of which Cunningham got back from Robbins Music last week. Later, "The Bootblack Man from Gramercy Sq.," written by Cunningham, Wilton Moore and George W. Meyer, has been held by Robbins for over a year, but just as the firm was about to start action on the song, "Chattanoogie Shoe Shine Boy" became a hit, forestalling any action by Robbins. Cunningham requested the song back.

Other songs in the new catalog are by Cunningham, in collaboration with Sammy Stept, Meyer, Eddy Ballantine, Abel Baer, Beasley Smith and Larry Fotine.

In addition, Cunningham will take up the copyrights on some of his oldies as rights held by their publishers expire. He currently has no staff, but expects to have one set at the end of the year. Songwriter has been active in the professional end of the business for a number of years, with Broadway Music.

ED FISHMAN SUES AFM IN TRUST ACTION

Hollywood, Oct. 17.

In the first Department of Justice action ever taken here against the American Federation of Musicians, Ed Fishman, veteran band booker, whose franchise to handle musicians recently was revoked by AFM, has filed a "monopoly and restrait-of-trade" charge against James C. Petrillo and the AFM. Just before complaining, Fishman withdrew "without prejudice" an earlier complaint filed with the National Labor Relations Board against the union.

Some months ago, AFM summarily revoked Fishman's license to book musicians. He was then working with Federal Artists Agency here. Agency retained its own license but Fishman was barred from booking union members.

In his complaint to the Department of Justice, Fishman cited fact that he appeared as a voluntary witness in 1947 at House Labor Committee hearing in Washington and testified against AFM practices.

Joey Nash, singer-bandleader, nominated for N. Y. Local 802 trial board on Unity ticket headed by Bill Feinberg.

REPRISES AID NOSTALGIA KICK

Hollywood, Oct. 17.

Those sighs of nostalgia that have been heard around the country for many months have finally found a happy echo in Hollywood. The film factories have found a way to hitch their stars to the memory wagon.

It's being done in a tuneful fashion that Hollywood hopes will provide more tinkling harmony at the boxoffice. For producers have decided that, since the public—as evidenced by record and sheet music sales—is again interested in the songs of years past, it is Hollywood's duty to give filmgoers what they want. As a result, the current and upcoming crop of pix, dramas as well as tunefilms, will utilize a record quantity of standards and pop tunes of a bygone era to help lure a television-thrilled public up to the ticket windows.

So far, no one has bothered to call in a consulting psychologist to determine exactly what prompted this latest nostalgia binge on the part of the American public. The Hollywood veterans who insist that filmland sets the pace for American mores will tell you that it all started with "The Jolson Story." That got 'em thinking about how great life was in the "good old days." Actually, there seems to be an affinity between rising prices and fond memories of nickel hamburgers.

Whatever the cause, Hollywood is convinced that memory-tickling can be a profitable thing—and Hollywood has never overlooked a chance to cash in on a fad.

To some extent, the current crop of reissues can be traced to this desire to profit from the "remember when" cycle. The theory, of

(Continued on page 48)

Pubs Nix Rainbow; Question Payoff

Recording license to Rainbow Records for songs owned by the clients of Harry Fox, agent and trustee for a number of publishers, has been revoked by Fox in a tiff over the indie label's books. But Ed Heller, Rainbow prexy, said that the publishers involved intend to go on giving Rainbow individual licenses to record their songs.

Dispute began with Fox's request to look into Rainbow's books over a question of royalty payments. Heller handed the question over to his accountant, Isidor Magidoff, who claims he asked Fox to allow him to make his own examination first, and refund any amount due if it were found that Rainbow had defaulted. According to Magidoff, two days after Fox agreed to this procedure, he revoked the licenses. Fox claims, though, that Rainbow refused to allow him to make the audit.

Heller claims Rainbow has been paying promptly every three months, and in the full amount. He feels he's been unfairly picked upon, and intends to go after individual licenses from Fox's clients. He said he's already been promised such licenses by a number of publishers. In addition, Magidoff claims Fox's proposed audit would go beyond an examination of royalties and would cover information which he considers private.

Mitch Miller to Coast For Stafford Disking

Columbia artists & repertoire chief Mitch Miller planed to the Coast over the weekend for his first recording session with Jo Stafford, who recently moved over to Columbia from Capitol.

Miller is due back in New York tomorrow (Thurs.).

Metro, Col Deals With ASCAP Seen Averting H'wood Pact Breakdown

Narrowly averting a breakdown in negotiations for pic music performance rights, American Society of Composers, Authors and Publishers virtually sealed agreements last week with two key Hollywood studios, Metro and Columbia. It's understood that the deals call for Metro to pay ASCAP slightly over $125,000 annually with Columbia performance fees to range around $70,000.

Under the anti-trust consent decree signed with the Government last spring, ASCAP has been bargaining separately with the Hollywood majors for fees to replace the theatre seat tax which was declared illegal by N. Y. Federal Judge Vincent Leibell almost two years ago. While collections from theatreowners formerly totalled around $1,250,000 yearly, ASCAP execs are reportedly ready to settle for considerably under that figure in the fees from the film producers. Level of the initial two deals indicates that ASCAP may get about $800,000 out of Hollywood, representing a slice of over 35% from previous revenues from the pix industry.

Pattern of the deals with Metro and Columbia is expected to pave the way for early agreements with the other pic companies. Metro is regarded by ASCAP execs as the key to Big 5, which also includes 20th-Fox, Paramount, Warner Bros. and RKO, while Columbia's pact will ease the bargaining with the other Hollywood studios. Deals with indie producers will be made on a single-picture basis.

Major factor in the negotiations with the studios has been ASCAP's threat to turn back picture performance rights to the individual pubs and cleffers. Prospect of having to enter multiple agreements on a single film, in addition to handling of clearance problems, is spurring the majors to make a deal with ASCAP as a central performing rights society. In Columbia's case, ASCAP had an important bargaining point in the $150,000 owed to individual pubs by the pic company for music used since the Leibell decision. ASCAP agreed to wipe that debt off in return for the annual performance rights fees.

Deals with pix companies will be retroactive to the date of the anti-trust decree last March.

RCA Still Hopes to Get Merman for 'Madam' Album

RCA Victor will hold off the waxing of the "Call Me Madam" score until the diskery gets Ethel Merman or finds a suitable vocalist to pinchhit for her as the adbum's star. It's understood that Betty Hutton may get the nod if further negotiations with Decca for Miss Merman don't pan out.

Victor's deferment of the show's cutting opens the way for a final RCA pitch to Decca prexy Milton R. Rackmil to release Miss Merman for the original show cast album. Rackmil, who returns from Europe next week, has previously nixed the RCA requests. Decca, meantime, has set plans for etching the top numbers from the Irving Berlin score with Miss Merman.

Muzak Battles Indies' FM Use

Battle for customers is currently waging between Muzak on the one hand, and a number of independent functional music services on the other, over the relative effectiveness of their media of presentation. Independents are using FM broadcasts with a "supersonic beep" to eliminate commercials, while Muzak pipes in music directly.

While Muzak has charged before the FCC that the FM systems are against the Commissions rules, there has been no FCC ruling on the point. Meanwhile, Muzak is claiming that the FM systems have been unsuccessful, but the FM proponents point to the success of Marshall Field's Functional Music, Inc., in Chicago; and Air Music, Inc., in New York, claims that it is on the verge of success after only five months of operation with FM station WGHF. Failure of the system in a Topeka department store has Muzak claiming the system is a failure, while indies claim it was only a "flyer attempt" by FM station WIBW complementary to its normal activities.

Further charge by Muzak is that the FM service aren't scientifically prepared and orchestrated, since they use existing recordings and transcriptions while Muzak makes its own. Indies reply that they use the best available music, and orchestrate, produce and program it as well as Muzak, and at a lower price.

ECKSTINE-SHEARING RECORD 9G IN PITT

Pittsburgh, Oct. 17.

Billy Eckstine-George Shearing jazz concert at Syria Mosque last Wednesday night (11) gave big auditorium attendance record, stars drawing around 4,100 customers. That included 250 standees; capacity of Mosque is only 3,850. At least another 500 were turned away.

Playing to a net top of around $2.70 (it came to $3.50 including federal and city taxes) Eckstine and Shearing netted nearly $9,000 for just about highest jazz concert gross in city's history. Fact that Eckstine is a home town boy gave attraction a push and it wasn't hurt by newspaper strike because appearance was sponsored by local Negro charitable organization, The Guardsmen, and most of tickets had been disposed of before Pittsburgh was left without a daily.

Kaye's $6,400 2-Niter

Omaha, Oct. 17.

Sammy Kaye grossed $6,400 in a two-night stand at Peony Park here last weekend.

Admission price was $2 per head.

Hearing Slated In N.Y. Price-Cutting Action by Columbia

Attorneys for 10 New York retail record dealers are scheduled to appear before Judge Julius Miller in N. Y. supreme court Monday (23) to show cause why a temporary injunction prohibiting the dealers from cutting retail prices on Columbia LPs should not be issued. Hearing is the first in a suit filed last Wednesday (11) by Columbia Records to invoke use of the fair trades act of N. Y. state to stop alleged price-cutting on LPs.

Columbia charges that price-cutting by the dealers is in violation of the fair trade agreement of Sept. 8 of this year setting minimum prices on the long plays. It asks for an injunction to stop price cutting. Hearing was originally scheduled for this Monday (16), but was postponed a week.

Dealers named as defendants are Chesterfield Music Shop, Sam Coyne, Heins & Bolet and Terminal Music Shop, all in the downtown financial district of N. Y., and Center Music Stores, Colony Record & Radio Center, Sam Goody, Rabson's, Radio City Music Shop and Record Collectors Exchange, in midtown.

Col's suit is similar to the fair-trading court actions brought by Decca against price-cutting retailers several years ago. Only last year, Decca enjoined the Vim stores from advertising cut prices on Decca releases.

Only Standards Found OK for Schools In Buildup of Educator-Pub Relations

Principal reason for inability of popular music publishers to install pop music in the public schools of the country is the music's "instability" itself, executives of leading publishers' educational divisions say. Commenting on efforts of the pop publishers to increase use of music in schools, they say that the schools are loath to use songs which are in vogue only a few weeks or months.

But songs which have proved themselves standards over a period of years are perfectly acceptable to music educators, they point out. If a song is played consistently over a number of years, they say, its publisher can be pretty sure he can sell it for use in the schools.

Great strides have been made in the past few years in bringing music educators and pop publishers together, these executives point out. Harmony and cooperation are so close that some of the publishers are actually members of teacher conferences held throughout the country.

Chief music group in the country is the Music Educators National Conference, consisting of about 30,000 supervisors of music in elementary and high schools and colleges throughout the nation. This group holds a national meeting every two years. On alternate years, there are six divisional meetings, covering the country.

MEEA an Affiliate

Affiliated with MENC is the Music Education Exhibitors Assn., of which most educational publishers are members. This group sets up exhibits at all MENC national and divisional meetings, where they can display their latest folios and copies and give their ideas on educational music. Exhibitors are ipso facto members of each conference, and the president of the MEEA is a member of the board of directors of MENC.

While MENC is the principal contact of publishers with educators, there are a number of others. These include the National School Band and Vocal Assn., with a membership of over 12,000; the Federation of Music Clubs; the National Assn. of Schools of Music; the Music Teachers National Assn., a strong group of private teachers, and the College Band Directors Assn.

Also cooperating with publishers is the American Music Conference, a manufacturing industry group that has as its purpose promoting the overall use of music in the community, with special emphasis on the schools. This is also a member of the exhibitors group.

In addition, the Music Publishers Assn., a group of educational and standard publishers, is active in press relations and promotion work directed toward building the importance of music in schools.

Chief device of reaching the schools, however, remains the exhibitors group, MEEA. Among its members from the pop field are the Big Three (Robbins, Feist and Miller), Bourne, Bregman, Vocco & Conn, Chappell, Sam Fox, Leeds, Edward B. Marks, Mills, Edwin H. Morris, Music Publishers Holding Corp., J. J. Robbins & Sons, Southern, and Waring Enterprises, which publishes Fred Waring arrangements.

If publishers feel they have standards which are acceptable for school use, the educational publishers say, their best means of getting them into the schools is to present them before the educators. The educational publishers feel that pop publishers can do far more on an individual basis by participating in educational programs than by forming committees to search for new methods when "the old methods are already successful but aren't being used."

Handman-Moore Co.

Songwriters Lou Handman and Glen Moore this week formed their own publishing company, Glen-Louis Music Firm will be an American Society of Composers, Authors and Publishers affiliate.

First tune in catalog is their own new song, "I Solemnly Swear," which Moore is recording on M-G-M with the Moore Men. Record release date is Nov. 10.

Dick Brown, vocalist on "Stop the Music," had his option with Jubilee picked up for five years.

Tucker Switches From NCAC to Columbia Mgt.

Top concert artists are continuing switching their allegiance from one manager or bureau to another. Latest to make the switch is Richard Tucker, top tenor at the Metropolitan Opera, who will change over from National Concert & Artists Corp. to Columbia Artists Mgt. (Judson, O'Neill & Judd division) for the 1951-52 season.

Arthur Judson will rep Tucker in all his activities, opera, concert, recordings, etc. The Judson Columbia division recently acquired Met soprano Eleanor Steber, also for '51-'52.

Wexler Named Sales Mgr. For Col, Replacing Wilson

Paul J. Wexler this week was appointed Columbia Records sales manager in charge of distribution. He replaces Jeff Wilson, who resigned last week.

Wexler, district manager for the middle-Atlantic territory, will work directly under merchandising veepee Paul Southard at the Bridgeport, Conn., homeoffice. Wexler has been with Columbia since 1941.

'Arms' a Biblical Ballad

Martin Broones and Paul Francis Webster's "The Everlasting Arms," for E. H. Morris Music, is a "modern Biblical ballad," since the lyrics cull many familiar phrases from the Testaments. Doris Day got the exclusivity on it for Columbia diskings.

Broones returned to his Beverly Hills home for two weeks but is due back on Broadway, where his wife, Charlotte Greenwood, is readying for the new Cole Porter legit musical, "Out of This World."

Valdes Set for P.R.

Miguelito Valdes' orch, following some one-niters and a couple of location dates, will set up headquarters at the Caribe Hilton hotel, Puerto Rico, for eight weeks beginning in February. Band opened Monday (16) at the Ritz-Carlton hotel, Washington, for four weeks.

Orch is slater to play the Saxony hotel, Miami Beach, for four weeks before filling the Puerto Rico stand.

Best British Sheet Sellers

(*Week ending Oct. 7*)

	London, Oct. 10.
Silver Dollar	Pic.
Goodnight Irene	Leeds
Have I Told You	Leeds
Mona Lisa	New World
Sam's Song	Sterling
Bewitched	Sterling
Blackbird	Box & Cox
Sentimental Me	Cinephonic
Once in a While	Magna
Daddy's Little Girl	Yale
Ashes of Roses	Connelly
If I Loved You	Williamson

Second 12

Count Every Star	Imperia
Tzena Tzena Tzena	Leeds
Have Eyes for You	Feldman
My Foolish Heart	Sun
Quicksilver	Morris
Candy & Cake	Dash
Piano Roll Blues	Leeds
Hey Neighbour	Wright
Your Heart, My Heart	Wright
Only Saw Him Once	Unit
Happy Times	Feldman
Roses	Wood

Guy Lombardo's Smash $6,700 at N.Y. Roosevelt

Guy Lombardo did unusually smash biz at the Roosevelt Grill of the Roosevelt hotel, N. Y., during the past week. Vet maestro, in his annual engagement at that spot, attracted 6,068 covers, of which 2,850 were at supper and 3,218 during dinner, Lombardo's cut was around $6,700.

Saturday night, with the hotel overflowing with patrons coming in for the Army-Michigan grid game, the Grill was at capacity, with 583 at dinner and 597 at supper.

Singer Vincent Resumes

After two years of inactivity, singer Russ Vincent is back in operation as a recording artist for Adam Records (nee Admiral), N.Y. Vincent at one time vocaled with Randy Brooks orch under the name of Vince Manning. Vocalist was signed recently by the diskery and will cut his first side this week. Also pacted by Adam recently was the Jimmy Roma orch, also skedded to wax this week.

Adam is planning to release its first LP next month in the form of an album of standards by the Johnny Guarnieri Quintet. Company has also appointed Johnny Cipriano to handle special promotion for artists and records.

GAC Adds Ray Robbins

Ray Robbins' orch has been added to General Artists Corp.'s band roster. A Coast crew, the Robbins' band, formerly booked by Music Corp. of America, will work its way east.

Outfit is the second added to the GAC lineup in recent months, the other being Buddy William's orch.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gary, Philip, Dennis, Lindsay & Bing Crosby: "A Crosby Christmas" (Decca). A surefire family followup to the recent Gary and Bing Crosby duets. While not as striking musically as "Sam's Song," this collection of holiday tunes, sung by Crosby and his four sons, has potent seasonal impact and should step to the forefront of the Xmas market. Lindsay, Crosby's youngest, registers strongly on "I'd Like To Hitch A Ride With Santa Claus," while Philip and Dennis handle "The Snowman" nicely, with Gary and Bing scoring on "That Christmas Feeling." **Jeff Alexander** chorus and **John Scott Trotter** orch back up solidly.

Percy Faith Orch & Chorus: "Sleigh Ride"-"Christmas In My Heart" (Columbia). More excellent Christmas sides. "Sleigh Ride," **Leroy Anderson's** instrumental standard, to which **Mitchell Parish** has set lyrics, is given one of Faith's charmingly fanciful arrangements. **Freddy Martin's** cut for Victor lacks the sustained sparkle of the Faith side. On the Col bottom deck, "Heart" is fine slow-tempoed ballad.

Perry Como: "There Is No Christmas Like a Home Christmas"-"The Christmas Symphony" (Victor). "Home Christmas" is an okay conventional holiday tune that Como sells with his usual fine delivery. "Symphony" is a more interesting item although the lyric is also grooved along familiar lines. **Mitchell Ayres** orch and chorus back up.

Buddy Greco-The Keys: "I Can't Give You Anything But Love"-"You Meet The Nicest People" (London). London worked fast to beat the market with this novelty rendition of "Love." Greco turns it into a takeoff on "Rag Mop" and drives the standard with a snappy and varied beat. Big jock and juke potential. Reverse is patterned closely after the **Fats Waller** original cut and could catch on. The Keys furnish bright instrumental and vocal backgrounds.

Sammy Kaye Orch: "Patricia"-"The Petite Waltz"; "Guilty"-"Cheeky-Cheeky Polka" (Columbia). Columbia is grinding out plenty of Kaye disks since the bandleader switched over from Victor. "Patricia" gets one of Kaye's smoothly listenable cuts with the Kaydets neatly vocalling. "Waltz" is executed on a good beat and should help push this instrumental. "Guilty" gets a fine vocal by **Tony Alamo** although Kaye's spoken intro is obtrusive. The polka side, with Alamo and The Kaydets vocalling, is brightly dished up.

Peggy Lee: "Once In A Lifetime"-"Life Is So Peculiar" (Capitol). Two fine change-of-pace sides by Miss Lee. "Lifetime," a gypsy-styled ballad, is delivered with feeling, and a fine background adds commercial lustre. Miss Lee's snappy delivery of "Peculiar" also merits attention. Dave Barbour orch accomps.

Georgia Gibbs: "Looks Like A Cold Winter"-"Ballin' The Jack" (Coral). Miss Gibbs comes up with one of the best cuts of "Winter," a solid rhythm pop that neatly fits the songstress' vigorous style. Good jock and juk fare. Reverse is the old novelty along "Huckle Buck" lines. **Glenn Osser** orch furnishes a bright framework.

Mills Bros.: "Thirsty For Your Kisses"-"Nevertheless" (Decca). "Kisses," recently launched by the Ames Bros. for Coral, gets a fine cut by this combo which is still looking for the right tune to break into the hit lists again. This side has possibilities. Flipover is another strong slice of the standard.

Dick James: "Rosy Apples"-"Night After Night" (London). "Apples" is a cute number that could happen on the basis of this cut by Dick James and a highly commercial choral backing by the **Stargazers.** Reverse is a rolling ballad also finely produced. **Stanley Black** orch accomps.

Eileen Wilson-Don Cherry: "It May Be On Sunday"-"I'll Always Love You" (Decca). Don Cherry, new Decca vocalist, shows up strong on a good ballad, "Sunday," duetting with Miss Wilson who delivers in her usual fine manner. Reverse is another worthwhile ballad from the pic, "My Friend Irma Goes West."

Album Reviews

Doris Day: "Tea For Two" (Columbia). From the Warner Bros. film, "Tea For Two," Columbia has packaged a sock long-play set of tunes featuring Doris Day, the pic's star. Miss Day's lucid phrasing and distinctive style is showcased on a brace of ballads and rhythm numbers, including "Here in My Arms," "I Know That You Know," "I Want To Be Happy," "Do Do Do," "Crazy Rhythm," "I Only Have Eyes For You," "Oh Me, Oh My" and "Tea For Two." **Page Cavanaugh trio, Axel Stordahl's orch, the Ken Lane Singers and Gene Nelson,** supplying tap terping effects, back up solidly.

Joe Bushkin: "Piano Moods" (Columbia). One of a series of long-play disks in Columbia's worthwhile project of showcasing standout keyboard artists, this set by Joe Bushkin is representative of the series' high standards, artistically and technically. Bushkin creates striking melodic variations over a firm beat with a style and finesse that stems from **Fats Waller.** Backed by **Morey Feld** on drums and **Sid Weiss** on bass, Bushkin's playing is marked by a flawless taste that prevents elaborativeness where simplicity is required. Numbers in this set include "Hallelujah," "I've Got A Crush On You," "They Say It's Wonderful," "Portrait of Tallulah," "Here In My Arms," "Pennies From Heaven," "Every Day Is Christmas" and "The Lady Is A Tramp."

Platter Pointers

Spike Jones has a potential click in "Mommy, Won't You Buy A Brother," a number reminiscent of his "All I Want For Christmas Is My Two Front Teeth" (Victor) . . . **Tommy Dorsey** orch's straight instrumental on "Goofus" is one of this crew's finest in some time (Decca) . . . **Eddy Howard** has a solid side in "To Think You've Chosen Me" (Mercury) . . . More solid disks for the **Stan Kenton** aficionados in "Be Easy, Be Tender," "Love For Sale," "But Then You Kissed Me" and "Easy Go," **Jay Johnston** handling the vocals in excellent style (Capitol) . . . **Alan Dale's** cut of "Let's Do It Again" rates spins (Columbia) . . . "The Halls of Ivy" is a worthwhile number, **Elliot Lawrence** orch interpreting it well for Decca . . . **Edith Piaf's** rendition of "Hymn to Love" and "Simply A Waltz" lack her usual effectiveness, possibly because of the English lyrics (Columbia) . . . **Don Cherry** has a solid slice for Decca of "Can't Seem To Laugh Anymore," a tune that's stirring up interest. **Bill Lawrence** has cut it for Columbia in a slightly less potent interpretation, while the **Orioles,** a vocal quintet, have dished it up interestingly for Jubilee Records . . . **Denny Vaughan** has a fine cut of an excellent number, "Autumn Leaves" (Coral) . . . **Buddy Cole's** keyboard solo on "La

(Continued on page 49)

VARIETY 10 Best Sellers on Coin-Machines Week of Oct. 14

1.	**GOODNIGHT IRENE (11) (Spencer)**	*Gordon Jenkins-Weavers . . Decca* *Frank Sinatra . . . . . Columbia*
2.	**MONA LISA (15) (Paramount)**	*King Cole Trio . . . . . Capitol* *Victor Young . . . . . Decca*
3.	**ALL MY LOVE (6) (Mills)**	*Patti Page . . . . . Mercury*
4.	**CAN ANYONE EXPLAIN (7) (Valando)**	*Ames Bros. . . . . Coral*
5.	**I'LL NEVER BE FREE (3) (Valando)**	*Kay Starr-Tenn. Ernie . . Capitol*
6.	**SIMPLE MELODY (10) (Berlin)**	*Bing & Gary Crosby . . . . . Decca*
7.	**TZENA, TZENA, TZENA (14) (Cromwell)**	*Gordon Jenkins-Weavers . . Decca* *Mitch Miller . . . . . Columbia*
8.	**SAM'S SONG (13) (Weiss)**	*Bing & Gary Crosby . . . . . Decca*
9.	**LA VIE EN ROSE (8) (Harms)**	*Tony Martin . . . . . Victor*
10.	**MUSIC MAESTRO PLEASE (3) (Bourne)**	*Frankie Laine . . . . . Mercury* *Tony Martin . . . . . Victor*

Second Group

HARBOR LIGHTS (Chappell)	*Sammy Kaye . . . . . Columbia*
CINCINNATI DANCING PIG (Hickory)	*Red Foley . . . . . Decca* *Vic Damone . . . . . Mercury*
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine . . . . . Mercury*
BONAPARTE'S RETREAT (10) (Acuff-R)	*Kay Starr . . . . . Capitol*
I'M FOREVER BLOWING BUBBLES (Remick)	*Gord. Jenkins-Artie Shaw Decca*
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin . . . . . Capitol*
OUR LADY OF FATIMA (Robbins)	*Kitty Kallen-R. Hayes . . Mercury* *Red Foley . . . . . Decca*
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter . . . . . Victor*
I LOVE THE GUY (Shapiro-B)	*Fran Warren . . . . . Victor*
VAGABOND SHOES (Jefferson)	*Vic Damone . . . . . Mercury*
PATRICIA (BVC)	*Perry Como . . . . . Victor*
ORANGE COLORED SKY (Frank)	*King Cole-Stan Kenton . . Capitol*
THINKING OF YOU (Remick)	*Don Cherry . . . . . Decca*
BELOVED BE FAITHFUL (Pickwick)	*Russ Morgan . . . . . Decca* *Vic Damone . . . . . Mercury*
NEVERTHELESS (Chappell)	*Ralph Flanagan . . . . . Victor* *Frankie Laine . . . . . Mercury*

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Inside Orchestras—Music

Ever since he won an amateur songwriting contest back in 1919, Phil Davis, continuity head at WCAE, Pittsburgh, has had his eye on the pros. Couple of months ago, when Hank Fort played the Copa in Pitt, Davis went to see her and took along some lyrics he had written. She liked one number in particular and agreed to do the music for it. Davis' title was "I Want Bushels and Bushels of Kisses But I Just Get a Peck From You." Tune was published, Jan Garber and a couple of others had aired it when it was discovered that a Frank Loesser piece from "Guys and Dolls" had already been waxed by flock of bands and singers and was due on the market shortly. Its label, by a strange coincidence, was "Bushel and a Peck." So rather than risk the chance of putting their song out at same time that Loesser's would be glutting the market, Miss Fort and Davis decided to lay low on "I Want Bushels, Etc." until the other piece gets out of the way before they decide to give theirs the big push.

A Les Paul record of a 1930 song that achieved only moderate success at that time has Leo Feist, Inc., execs in a dither setting new disks and getting out a new edition of the number. Unusual twist is that records already out on the tune, called "Goofus," are all instrumentals, ignoring the Gus Kahn lyric. Music was written by Wayne King and William Harold.

Song is a satire on country music that was all but forgotten. Paul recently dug it up and recorded it for Capitol, using six different tapes and combining them to give the effect of a guitar group. Record is now high on Capitol's bestseller list, and Tommy Dorsey has recorded tune for Decca. Just how Paul dug up the song has Feist execs mildly puzzled, but they don't mind at all.

Heino Gaze, co-author with Eric Maschwitz of "Rainy Day Refrain" (Leeds Music), is the German songsmith who, directly after V-E Day, figured in a slight international incident when he wrote "Berlin Will Rise Again." Some 20,000 copies had been sold before the Allied Occupation authorities heard of it and kayoed the song because it had been published without permission. Maschwitz, author of the English lyric, also writes under the names of Holt Marvell, Earl Martin and Jack Harker.

"Refrain" was picked up by the Andrews Sisters last year while they were touring the Continent. Jimmy Phillips, head of Leeds, Ltd., in Britain, arranged for the lyric by Maschwitz after several tries by U. S. writers failed to pan.

Unusual promotion campaign will find a Brooklyn bank tying in with a music publishing house. The Roosevelt Savings Bank is distributing "teddy bear" banks to replace the old piggy banks, and it's installing music boxes in the banks that will play "Me and My Teddy Bear" every time a coin is dropped in. Song is published by Mutual Music.

President of the bank is Adam Schneider, Jr., who is a student of the life of Theodore Roosevelt. Seems Schneider heard the song one day and came up with the idea of teddy bear banks, recalling that the teddy bear was named after Roosevelt, as is his bank. He decided to distribute the banks to depositors, with the music box attachment as an additional reminder of the bank's name.

Robin Hood Records, currently distributing Louis Prima's waxing of "Oh Babe" backed by "Piccolina Lina," was formed recently by the bandleader in association with Leo Rogers. Latter is a record retailer who operates the Whirling Disk shop in N. Y. Duo got together and formed the diskery following Prima's recent exit from Mercury Records.

Milt Ross, formerly with Rainbow, Derby and Abbey Records, has joined the outfit as contactman. According to Rogers, Robin Hood is now being handled by some 30 distribs throughout the U. S., and is also being distributed in Canada and England.

Following the disclosure that the Lenny Carson featured on the Discovery Records' waxing of "Molasses Molasses" is really Larry Clinton, it also became known recently that the Whiz Kids, also spotlighted on the platter, are actually the Paulette Sisters. Femme quartet is under contract to Dana Records, N. Y., but it's understood plattery gave the gals permission to record the number for Discovery as a favor to Howie Richmond, who publishes the tune.

Doc Berger, Leeds Music's record promotion specialist, for the next few weeks will not only be contacting disk jockeys but will be appearing on their shows. Berger has arranged 24 guest appearances for himself with disk jockeys in nine key cities in the east and midwest, starting Oct. 20. Berger will discuss how the public picks hits, using records as illustration. There's been no indication yet of how many illustrations will be Leeds tunes.

Louis Armstrong has become a focus of interest for book publishers. Not only is Prentice-Hall slating publication of Satchmo's autobiog, tentatively titled "Didn't He Ramble," but Bennett Cerf (Random House) has paid an advance to Max Gissen, Time mag book editor, for a tome on the jazz trumpeter. Gissen is taking off next week for New Orleans to research Armstrong's childhood locale.

Cupid is plenty active at Mills Music. Richard Mills, son of company veepee Irving Mills, wed Lynn Parker of Boston Saturday (14) at a ceremony at New York's city hall. On the previous Saturday (7) ad-pub director Melvin Marks married Etta Dorfman, secretary to Leonard Feist, Mercury Records exec. Wed Sunday (15) was Dorothy Lieberman of Mills' royalty department.

INK SPOTS RENEWED FOR 3 YEARS BY DECCA

The Ink Spots, with Decca since they began recording 15 years ago, have been renewed by the company for three years.

Spots created some of Decca's biggest disk hits, including "If I Didn't Care" and "The Gypsy," among others.

Basie's Locationers

Count Basie's orch has a number of nitery dates lined up between now and the end of the year. Band begins a two-week stand at the Hi-Hat, Boston, tomorrow (19), to be followed by a three-week engagement at the Harlem club, Philadelphia, starting Nov. 6. Crew is then slated to play one week at the Celebrity club, Providence, teeing off Nov. 27.

Outfit goes to the Brass Rail, Chicago, for four weeks, beginning Dec. 6.

Ted Martin orch, newly formed unit, signed by Regal Records, New York indie.

New Goodman Sextet In 1st Cuts for Col

Benny Goodman's newly organized sextet cut its initial sides for Columbia Records last week with Jay Ricks handling the vocals. Ricks is a member of the Ravens, vocal group recently inked by Columbia. Teddy Wilson, a member of the original Goodman band, joined Goodman for the date.

Columbia, meantime, has set a November release for two 12-inch long-play disks which were taken off tapes made at a Goodman concert at Carnegie Hall, N. Y., in 1938.

Granz's 11G Chi Sellout

Chicago, Oct. 17.

Norman Granz's "Jazz at the Philharmonic" Sunday 15) snagged a sellout $11,000 at the Chicago Civic Opera House.

Take was kept down beneath that of the Billy Eckstine-George Shearing concert week previous due to prohibition of selling standees and seats on stage.

Benjamin & Weiss A Strange Combo In Turning Out Hits

One of the recording companies a couple of weeks ago ran an advertisement hailing a new release as "another top ballad by Benjamin & Weiss." To Benny Benjamin and George Weiss, this was a sign that they were "arriving." To the publishers who hold their songs, though, they arrived some time ago. While a comparatively young writing team, Benjamin & Weiss have a list of tunes to their credit that would make many an older writer envious, and their copy sales are well into the millions.

Currently they are riding high with three hits—"Can Anyone Explain," "I'll Never Be Free" and "To Think You've Chosen Me." The last tune was scheduled for January release, but a couple of diskeries were so eager to get their versions out, they broke the release date by three months. In the process of turning out these hits, they've done quite well for themselves financially and have contributed substantially to the success of their publisher, Tommy Valando, whose Laurel and Valando catalogs have become increasingly important in the three years of their existence.

Actually, Benjamin & Weiss are a strange combination in more ways than one. Benjamin, a Negro, was born in the Virgin Islands, and came to this country in 1927, joining Napoleon's band as a guitar and banjo player and playing spots like the Savoy and the old Cotton Club. In 1933, after a short stint with the band accompanying the Olsen & Johnson troupe, he decided to spend full time as a songwriter, and pounded publishers' doors for eight years before coming up with a hit. By 1945, though, after a three-year stint in the army, he was an established writer.

Weiss Went to Juilliard

Weiss, who is only 29, was born in New York, and after playing violin, sax and clarinet, went to the Juilliard School of Music for three years. Meanwhile, he'd hang around his father's music shop on Broadway and try to interest his father's patrons and friends in his songs. He didn't have much success, but he did meet Benjamin in 1938, and the two became close friends.

In 1938, Benjamin teamed with Ed Sieler and Sol Marcus and wrote a tune which they peddled without success for three years. Finally, Cherio Music took it and it developed into a smash. It was "I Don't Want to Set the World on Fire." After Benjamin went into the service in 1942, two more of the trio's songs broke for hits. They were "Strictly Instrumental" and "When the Lights Go On Again All Over the World."

Meanwhile, Weiss went into the service, and after contracting pneumonia, which affected his lungs so he could no longer play the clarinet, he was discharged in 1944. He decided to become an arranger and studied with Tom Timothy. After a few months with Vincent Lopez and Henry Jerome, he joined Stan Kenton as arranger.

When Benjamin was discharged in 1945, he asked Weiss to join him as lyricist. But Weiss, aside from a few lyrics for his own songs, had never written lyrics and considered himself a music writer. His protests against the union became more vehement after they had teamed up, and Weiss heard publishers ask why Benjamin was writing with an "amateur," but Benjamin insisted they could make a go of it.

Meeting with Valando

Finally, at the end of 1945, they came up with what they felt was a surefire hit. Two publishers rejected it, and they then took it to Santly-Joy, which at the time was riding on a string of hits. There they met Tommy Valando, who was professional manager of the firm, and the three became fast friends. They also sold the song, which subsequently sold over a million copies. It was "Oh, What It Seemed to Be." Valando also got them a contract with Santly-Joy, and the pair turned out in rapid succession "Surrender," "Rumors Are Flying," "Pianissimo," "I Want to Thank Your Folks," "Confess" and the title songs of two Walt Disney films, "Melody Time" and "Fun and Fancy Free."

After Valando left the firm in 1947, they fell into a slump, and finally asked to be released. Lester Santly and George Joy agreed, and in 1948 they joined Valando, who had had little success on his own. Valando then hit with a couple of songs he had been holding, and Benjamin & Weiss added to his success with "I Don't See You in My Eyes Anymore." They followed this with "Echoes," and now with their three current hits.

Aside from their ability as songwriters, the pair have top reputations in other ways. Valando says they're as good as 10 contactmen. They are always hustling for records and performances. And they're recognized as two of the best demonstrators in the business. In fact, when they demonstrated "Can Anyone Explain," Mercury Records was so impressed it recorded the pair on the song, billing them as "The Soft Notes."

Benjamin, incidentally, is regarded as something of a national hero in the Virgin Islands. Valando recalls that when they visited the Islands last February and Benjamin introduced Valando as his publisher, he was "treated like a king." "We felt as if we owned the place," Valando says. "In fact, we do own part of it. We each bought some property down there."

Zooming Show-Album Royalties Will 'Price Producers Out of Disk Biz'

Competition among disk companies for original-cast album deals on Broadway shows is currently hiking bids to an uneconomical level, according to some trade execs. With advance payments and royalty fees zooming in the scramble, only the legit producers will be guaranteed a profit on the disking deals made around this season's crop of Broadway musicals.

Symptomatic of the new bargaining position in which the legit producers find themselves vis-a-vis the diskeries, the original asking price for a wax deal on Cole Porter's musical, "Out of This World," was a $25,000 advance plus a 15% royalty bite. It's understood that Columbia Records, which is etching the show, made the deal for less than the producer's asking price but still at a considerably higher figure than Broadway shows warranted during previous seasons.

Diskery execs believe that legit producers will "price themselves out of business," as far as wax sets are concerned, if the present trend is intensified. Platter companies claim they are gambling on original-cast albums even when they pay the usual modest advance of a few thousand dollars against a 10% royalty. Anything over this deal, it's claimed, will put the disk companies in a financial hole except if the show clicks on wax in the same way that "South Pacific" did. It's pointed out, moreover, that a smash on the Broadway boards isn't necessarily reflected in big album sales.

While the diskertes over the past couple of years have been angling for the show albums as combination profit-and-prestige items, the legit producers are increasingly eyeing the platteries as sources for advance coin. In some cases, the diskeries are buying shows in the blueprint stage, proceeding only on the basis of the authors and cleffers involved. In one bet that lost, a major company put up $20,000 for a wax deal on a show that died before reaching New York.

Cap Records' Pubbery Reactivates for Tune

The Capitol Records' publishing house, Criterion Music, has been reactivated for the first time in over a year to work on a new song. Diskery picked up a French tune called "Autumn Leaves" through its Ardmore Music and had English lyrics set to it by Johnny Mercer.

Capitol itself has cut song three ways, and Criterion is setting other recordings. Criterion reactivates from time to time as an exploitable pop tune comes up. Mickey Goldsen is heading the Coast operation while Leonard Hodes is professional chief in New York.

Airer Starting Nov. 11 to Open Sheet Sale Drive

Radio show mapped by the music industry's public relations committee as one of the methods to plug sheet music has been pencilled in to bow on WNBC, N. Y., Saturday, Nov. 11, from 12:05 to 12:30 p. m. With the show formatted to revolve around the biogs of leading composers, the p.r. committee, headed by Duchess Music vice-prexy Arnold Shaw, is currently lining up a roster of songwriters to appear on the airer.

Effort is being made to get Irving Berlin, Cole Porter and Frank Loesser to appear on the first three shows. A group of leading cleffers is also being enlisted to write a theme song for the show, tentatively titled "Songwriters' Hall of Fame."

Extension of the industrywide promotion campaign into television is also being projected by Charles Tobias, member of the p.r. committee and vice-prexy of the Songwriters Protective Assn. Video show, now being mulled as a package by the William Morris agency, is also being pushed as a songwriters' showcase with the music industry as a whole getting an indirect plug.

RCA Pacts G. Valdes

Expanding its Latin-American department, RCA Victor has inked Gilberto Valdes, Cuban composer-conductor who formerly batoned the Havana Philharmonic orch, to an exclusive disking pact. Valdes, currently leading a rhumba combo at the Club Domino, N. Y., will arrange and conduct for Victor disks aimed for the domestic and south-of-the-border market.

Victor recently inked Rosita Serrano, Chilean songstress, to a similar deal for its Latin division headed by Herman Diaz.

3 RESORT HOTELS SUED BY BMI ON ROYALTIES

Five publishing firms last week filed suit in New York federal court against three N. Y. summer resort hotels for alleged use of their songs during the past summer without licenses. Suits ask injunctions, accounting of profits, and minimum damages of $250 for each infringement. All firms are Broadcast Music, Inc., affiliates.

Named in the suit are Green Mansions, Warrensburg, N. Y.; the Anderson hotel, Monticello, N. Y., and the Pine Hill Country club, Pine Hill, N. Y. In the action against Green Mansions, Colonial Music, Promotora Music and Peer-International charge the resort used a number of their songs without licenses.

Plaintiffs against the Anderson hotel are Duchess Music, Hispano-American Music and Peer-International. Duchess and Peer are plaintiffs in the Pine Hill action.

Garner's N.Y. Concert

Erroll Garner, nitery pianist who recently has been stirring critical interest, will showcase his keyboard style in a Town Hall, N. Y., concert Nov. 22. Garner will be backed with John Simmons on bass and Shadow Wilson on drums.

Garner, incidentally, ran his total of diskery labels on which he's appeared to 31 with his recent slice of a "Piano Moods" album for Columbia Records.

Col Kid Tieups

Music Publishers Holding Corp. is setting a joint promotion with Columbia Records distributors on the children's song, "The Wobblin' Goblin," which is in the Witmark catalog. Promotion will centre about Rosemary Clooney's Columbia disk of the song.

In eight or 10 key cities, Col distribs will open contests to children asking them to write letters describing the goblin or to draw their impressions of the goblin in the song.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING OCT. 14

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N. Y. Jack Lacy—WINS	Chi. Bill Evans—WGN	L. A. Bill Anson—KFWB	Boston Bob Clayton—WHDH	Miami Bob Lyon—WIOD	Roch'ter Joe Deane—WHEC	Mil'wkee Tom Shanahan—WEMP	Cincy Rex Dale—WCKY	N. O. Dick Bruce—WDSU	Baltimore Dick Coleman—WCBM	Pitt. Art Palian—WWSW	Ind. Robin Bright—WIRE	Richmond Harvey Hudson—WLEE	Phoenix Dick Gilbert—KTYL	Omaha Gay Avery—KOWH	Charlotte Alonzo Squires—WAYS	Atlanta Herb Harris—WQXI	D. C. Jerry Strong—WINX	Claremont Donn Tibbetts—WTSV	Det. Bill Silbert—WXYZ	Seattle Wally Nelskog—KRSC	Port., Ore. Art Sidney—KGON	St. L. Frank Brown—KXLW	Syracuse Ron Curtis—WFBL	S. F. Les Malloy—KYA	Fitchburg Ed Penney—WFGM	Cleve. Bill Gordon—WHK	Denver Ray Perkins—KFEL	Phil Herb Dexter—WPEN	Ft. Worth Jimmy Lowe—KXOL	TOTAL POINTS
1	2	16	Gordon Jenkins	Decca	Goodnight Irene	3	1	7	..	6	1	7	..	6	..	1	2	1	..	1	..	9	2	..	..	..	3	..	..	2	..	..	3	6	..	126
2	1	19	Nat "King" Cole	Capitol	Mona Lisa	..	8	3	..	2	..	10	..	..	..	3	10	3	..	..	9	5	4	10	..	3	4	7	8	1	10	5	4	5	..	106
3	6	14	Bing-Gary Crosby	Decca	Simple Melody	..	..	..	..	4	..	3	..	..	8	4	1	5	..	..	5	4	3	9	..	..	7	..	..	3	..	..	..	..	..	76
4	7	10	Ames Bros	Coral	Can Anyone Explain	4	10	4	..	..	..	5	..	..	..	6	5	4	..	..	4	7	..	..	..	5	5	..	1	8	..	..	..	..	..	75
5	3	10	Patti Page	Mercury	All My Love	1	9	..	..	..	..	2	5	..	..	..	3	..	..	..	..	..	1	..	9	6	10	..	..	..	5	..	..	..	..	59
6	26	4	Sammy Kaye	Columbia	Harbor Lights	5	..	..	..	..	..	8	2	..	..	8	..	..	..	..	7	..	..	..	..	..	..	5	..	9	..	2	8	..	3	53
7	8	15	Lorry Raine	London	Strangers	..	..	..	3	..	..	1	3	..	3	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	7	..	..	..	..	48
8	33	5	Percy Faith	Columbia	All My Love	..	..	..	..	5	..	..	..	1	..	5	..	..	..	7	1	..	..	..	..	..	..	1	..	..	..	..	..	..	..	46
9A	5	13	Bing-Gary Crosby	Decca	Sam's Song	..	7	6	..	..	6	..	..	..	6	..	6	10	..	10	..	..	..	..	..	..	8	..	4	4	..	..	10	..	..	44
9B	4	17	Kay Starr	Capitol	Bonaparte's Retreat	..	..	5	..	7	2	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	7	..	44
11	18	12	Tony Martin	Victor	La Vie En Rose	6	2	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	4	1	..	7	5	..	..	..	..	..	43
12	10	3	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	9	..	..	2	..	..	..	1	8	..	..	..	..	..	..	..	..	9	..	..	..	..	9	..	..	..	..	..	..	..	28
13A	14	5	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	6	..	1	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	*	24
13B	17	8	Dean Martin	Capitol	I'll Always Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	24
15	9	6	Don Cherry	Decca	Thinking of You	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	3	..	..	..	..	8	..	..	23
16A	11	8	K. Kallen-R. Hayes	Mecury	Our Lady of Fatima	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	22
16B	35	4	Martha Tilton	Capitol	I'll Always Love You	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	22
18	36	5	Eddie Fisher	Victor	Thinking of You	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	1	..	..	..	21
19A	..	1	Sylvia Froos	Jubilee	Can't Seen Laugh Anymore	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	20
19B	14	5	Ralph Flanagan	Victor	Red We Want, Red We Got	..	..	..	5	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	20
21A	20	10	Frankie Laine	Mercury	Dream a Little Dream	..	..	..	..	..	..	9	..	..	..	..	..	7	..	..	..	..	..	..	..	8	..	..	..	..	..	..	3	..	17
21B	..	1	Ray Anthony	Capitol	Nevertheless	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	5	..	..	..	..	..	..	..	..	..	..	17
21C	..	1	Larry Green	Victor	Can Anyone Explain	..	..	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
21D	..	9	Billy Eckstine	MGM	My Destiny	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	17
25	24	16	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	16
26A	..	2	Paul Weston	Capitol	Nevertheless	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	..	..	..	..	..	..	15
26B	..	1	Tony Bennett	Columbia	Our Lady of Fatima	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	15
26C	..	1	Guy Lombardo	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	15
29	23	5	Russ Morgan	Decca	Beloved Be Faithful	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	6	..	13
30A	..	2	Hugo Winterhalter	Victor	Mr. Touchdown U.S.A.	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	12
30B	36	9	Red Foley	Decca	Our Lady of Fatima	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	12
30C	21	2	Dinah Shore	Columbia	Dream a Little Dream	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
33A	36	2	L. Carson-Whiz Kids	Discovery	Molasses, Molasses	8	..	7	..	10	..	..	..	..	..	..	..	9	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	11
33B	12	10	Jo Stafford	Capitol	No Other Love	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	..	11
33C	..	1	Danny Scholl	National	Gonna Live Till I Die	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	11
33D	..	10	Gene Krupa	Victor	Bonaparte's Retreat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	11
37A	26	9	Johnny Desmond	MGM	Just Say I Love Her	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	10
37B	..	1	Phil Spitalny	Victor	Our Lady of Fatima	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37C	..	4	Perry Como	Victor	I Cross My Fingers	..	..	..	..	..	..	..	..	..	4	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37D	36	5	Evelyn Knight	Decca	Lucky Me	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
37E	..	1	Connie Haines	Coral	Everybody Calls, First Name	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
37F	..	1	Pee Wee King	Victor	Bonaparte's Retreat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
37G	..	1	Spade Cooley	Victor	Longing	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
44A	..	1	Harry Geller-P. Clayton	Mercury	The Monkey Coachman	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	10
44B	..	1	Arthur Godfrey	Columbia	A Rainy Day Refrain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
44C	..	1	Perry Como-B. Hutton	Victor	She's a Lady	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9
44D	..	8	Frankie Laine	Mercury	Music, Maestro, Please	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
44E	..	2	Anita Ellis	MGM	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	9
44F	..	1	Ralph Flanagan	Victor	Nevertheless	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
50	..	15	Mitch Miller	Columbia	Tzena, Tzena, Tzena	..	..	..	..	10	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	8
51	..	1	Dinah Shore	Columbia	Simple Melody	..	..	..	..	..	9	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
52	..	1	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

The WINTERHALTER Touch

THINKING OF YOU
Eddie Fisher with
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3901—*(47-3901)

YOU'VE GOT ME CRYING AGAIN
HUGO WINTERHALTER'S
Orchestra
20-3858—*(47-3858)

JUST SAY I LOVE HER
Eddie Fisher with
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3829—*(47-3829)

I WANNA BE LOVED
The Fontane Sisters with
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3772—*(47-3772)

I NEED YOU SO
Don Cornell with
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3884—*(47-3884)

MR. TOUCHDOWN U. S. A.
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3913—*(47-3913)

YOU WONDERFUL YOU
Don Cornell with
HUGO WINTERHALTER'S
Orchestra
20-3839—*(47-3839)

COUNT EVERY STAR
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3697—*(47-3697)

CROSS MY HEART, I LOVE YOU
HUGO WINTERHALTER'S
Orchestra with Peter Hanley
20-3943—*(47-3943)

From IRVING BERLIN'S "Call Me Madam"
ONCE UPON A TIME TODAY
SOMETHING TO DANCE ABOUT
HUGO WINTERHALTER'S
Orchestra and Chorus
20-3951—*(47-3951)

HUGO WINTERHALTER plays
ISHAM JONES

ON THE ALAMO • THERE IS NO GREATER LOVE • WHY CAN'T THIS NIGHT GO ON FOREVER • I'LL SEE YOU IN MY DREAMS • IT HAD TO BE YOU • YOU'VE GOT ME CRYING AGAIN

P-296—*(WP-296)

*45 RPM Selection

RCA VICTOR Records

On The Upbeat

New York

Songwriters **Johnny Burke** and **Jimmy Van Heusen** off to Brazil for six-week vacation . . . Publicist and disk promoter **Dick Linke** setting up Chicago office with **Paul Watson** in charge, and mulling exchange deal with a Coast flackery for representation there . . . WINS singer **Pat Terry** and western chirp **Rosalie Allen** honored last week by Old Forge, Pa., their home town . . . **Jimmy Hilliard**, Coral Records a & r chief, and songwriter **Allan Roberts** planed to Coast today (Wed.). Hilliard will conduct recording sessions . . . M-G-M Records will audition winning singers of WMGM's radio talent contests . . . **Buddy Kae**, WRBI, Blue Island, Ill., disk jockey, in town last week on biz . . . **Erroll Garner**, accompanied by **John Simmons** on bass and **Shadow Wilson** on drums, set for Town Hall recital Nov. 22 . . . singer **Dorothy Ann** pacted by Abbey Records, with first recording session set for Oct. 23 . . . songstress **Slyvia Froos** signed to five-year contract by Jubilee Records on basis of her success with "Can't Seem to Laugh Anymore" on that label.

Chicago

WGN deejay **Fred Reynolds** mulling Dixieland concert here . . . **Clyde McCoy** to Muehlebach hotel, Kansas City, Nov. 15 for one week. **Ray Pearl** band follows at Muehlebach Nov. 21 for one month . . . **Dick Contino** guested Chi area Community Fund rally last week . . . **Miff Mole** unit to Beehive, Chi, Oct. 20 . . . **Cordsmen** return to King Cole room, Denver, Oct. 20 . . . **Ken Griffin** on tour of small midwest theatres. He kicks off at Shelbyville theatre, Shelbyville, Ind., Oct. 17, then to Seymour theatre, Seymour, Ind., Oct. 18, and Palace theatre, Rockford, Ill., Oct. 27-28-29 . . . **Les Boss** of Les Boss trio recently hospitalized in Waterloo, Ia. . . . Hi-Note here resumes its semi-name policy with booking of **Buddy DeGreco** Oct. 23 . . . **Hal Munro** group set for Isbells, Chi, Oct. 24 . . . **Jonie Taps**, Columbia Pic's music head, in for confabs last week . . . **David LeWinter** new music supervisor for Standard Transcriptions in midwest . . . **Joe Masek** has left Chicago theatre orchestra to join **Lou Breese** stable . . . **Frann Weigle**, freelance deejay, will narrate two Xmas albums for Mercury . . . **Rudy Vallee** in town for one-night p.a. at Trianon ballroom . . . Robbins' **Erwin Barg**, Santly-Joy's **Jack Perry** and **Sol Wagner** of Chappell are set as judges of Chicago Sun-Times Harvest Moon festival.

Pittsburgh

Dean Hudson band booked into Vogue Terrace for two weeks beginning Oct. 30 . . . **Larry Steele** orch comes into Bill Green's with Steele's all-colored revue for a fortnight on Friday (19) . . . **Betty Holt**, vocalist with **Joe Sudy** outfit at William Penn hotel's Terrace Room, is the kid sister of **David Holt**, one-time kid star for Paramount Pictures . . . **Jack Purcell** orch backing up **Al Nobel**, KQV disk jockey, on flock of recordings Nobel's making for the Admiral label . . . **Irwin Weinstein**, son of **Izzy Weinstein**, veteran local musician and contractor, named senior science librarian at Washington State College at Pullman, Wash. . . . **Leo Strini**, first violinist with Pittsburgh Symphony Orch, has put together a trio for Gimbel's daily TV show on WDTV . . . Option of **Walter Gabel** orch picked up again at Ankara for indefinite stretch . . . pianist **Erroll Garner** comes back to the old home town for two weeks beginning Oct. 30 at Johnny Brown's Club.

Kansas City

Lew Douglas bows as orch leader on Mercury's "Meaning of a Lonely Heart," first waxing on which he gets billing although he has arranged a flock of tunes. Disk also introduces voice of **Tony Fontaine**, Chi singer who has a quarter hour on WGN. Music is by **Kathleen Nolan** (Mrs. Lew Douglas) and words are by **Betty Peterson** ("My Happiness" writer), who is Mrs. Lou Blasco.

Ray Pearl orch into a string of 18 one-nighters in ballrooms in the area, after closing four-week stand in Terrace Grill of the Hotel Muehlebach Oct. 17; band also set for four weeks in the Empire Room of the Hotel Schroeder, Milwaukee, Nov. 21, and goes into the Melody Mill, Chicago, Dec. 20 . . . **Charles Thomas Trio** opened at Famous restaurant Oct. 16 for two weeks . . . **Ray Brill Trio** currently in King Cole Room, Denver, moving there from New Avalon Club, Casper, Wyo . . . **Harry James** packed them in at Pla-Mor ballroom on one-nighter Oct. 14 . . . **Eddie Dix** singing band holding forth in the Penguin Room, Hotel Continental.

Top Songs on TV

(Alphabetically listed)
Week of Oct. 6-12

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

Hoop-Dee-Doo ..... Morris
If Sun Don't Shine .. Famous
La Vie En Rose ..... Harms
Orange Colored Sky .. Frank
Tzena Tzena .. Undetermined
5 Top Standards
Alabamy Bound ... Shapiro-B
Blue Skies ..... Berlin
Toot Toot Tootsie .... Feist
Waitin' For Robert E. Lee ..... Alfred-H
Yours ..... Marks

'RH' Logging System

Week of Oct. 6-12, 1950

Richard Himber's new development in logging broadcast performances lists tunes in the survey based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 4 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The two groups of songs are alphabetically listed.

First Group

Songs	Publishers
All My Love	Mills
A Marshmallow World	Shapiro
Best Thing For You—*"Call Me Madam"	Berlin
Can Anyone Explain	Valando
Can't We Talk It Over	Remick
Do I Worry	Peer
Dream a Little Dream of Me	Words-Music
Friendly Star—†"Summer Stock"	Feist
Frosty the Snow Man	Hill & Range
Goodnight Irene	Spencer
Harbor Lights	Chappell
High On the List—†"Mr. Music"	Burke-VH
I Cross My Fingers	United
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I Love the Guy	Shapiro
La Vie En Rose	Harms
Let's Do It Again	Robbins
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Mona Lisa—†"Capt. Carey, USA"	Paramount
Nevertheless—†"Three Little Words"	Crawford
No Other Love	Disney
Orange Colored Sky	Frank
Petite Waltz	Duchess
Play a Simple Melody	Berlin
Sam's Song	Wejss
Sometime	Witmark
Thinking of You—†"Three Little Words"	Remick
Watching the Trains Go By	ABC
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller

Second Group

A Bushel and a Peck—*"Guys and Dolls"	Morris
Bewitched	Chappell
Bonaparte's Retreat	Acuff-Rose
Cincinnati Dancing Pig	Old Hickory
Could Be	BMI
Daddy's Little Boy	Beacon
Don't Rock the Boat, Dear—†"My Blue Heaven"	Morris
Golden Sails	Goday
Here Comes the Fattest Man In Town	Life
Honestly I Love You	Shapiro
I Don't Care If the Sun Don't Shine	Famous
I'm Afraid To Love You	Plymouth
I Wanna Be Loved	Supreme
Just Say I Love Her	ABC
Mambo Jambo	Peer
My Dream Christmas	Life
Ocarina—*"Call Me Madam"	Berlin
Patricia	BVC
Rudolph the Red Nosed Reindeer	St. Nicholas
You're Not In My Arms Tonight	Santly

† *Filmusical.* * *Legit Musical.*

BMI record report
AND FORECAST OF TOMORROW'S SONG HITS

"BULLSEYE" HONORS ★ **C-H-R-I-S-T-M-A-S** (Hill & Range) — Ernest Tubb (Decca) takes "Bullseye of the Week" honors from Cash Box for a "fresh and dramatic new Christmas tune." Eddy Arnold's (Victor) version rode the top of the holiday list last year and is again in demand. Just released are new discs by Rosemary Clooney (Columbia) and Al Morgan (London) which will make their marks.

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"SONGS FOR SALE" WINNER ★ **WHY SHOULD I DREAM?** (Arlene)—One of the early winners in the popular radio and TV program, "Songs for Sale" with Jan Murray, makes its bow on a new disc by Percy Faith and Russ Emery (Columbia). Penned by Bingie Caruso, ex-prize fighter, the tune is expected to overtake many of the numbers turned out by the Tin Pan Alley pros.

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AL MORGAN NOVELTY ★ **ROSIE THE ELEPHANT** (Johnstone-Montei)—Al Morgan (London) comes up with an unusual disc slanted to the kiddies. Released just in time for the Christmas season, this item is due for consistent spinning.

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RECOMMENDED ★ **DON'T EVER LEAVE ME** (Roxy) — A likely possibility in this new Toni Arden (Columbia) platter. Publisher is going all out to "make" this one. Other discoveries should cover.

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BILLBOARD "TIP" ★ **TAMBURITZA BOOGIE** (Forrest) — Billboard offers a special "TIP" on Smoky Rogers' (Coral) new version of this hot item, a jumpin' tune of prime interest to Country-Western devotees.

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"TEMPTING MELODY" ★ **BEAUTIFUL MORNING GLORY** (Dixie)—Captain Stubby and his Buccaneers (Decca) should take the turntables by storm with this new novelty. Cash Box says: " . . . a tempting melody that makes you wanna listen."

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WATCH THIS ★ **MY BOUQUET** (Porgie)—Here is a tune and a disc to watch for. Hugo Winterhalter (Victor) will be first on the platter list.

* * * * *

"BEST BET" ★ **CAN'T SEEM TO LAUGH ANYMORE** (Dreyer) — Keeps getting consistent playings and trade raves. Sylvia Froos' (Jubilee) platter is a Cash Box "Best Bet," while Richard Hayes' version is also pulling the juke box nickels in heavy fashion.

BMI 10TH Anniversary
BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N. Y.
CHICAGO · HOLLYWOOD · TORONTO · MONTREAL

Lawrence Switches

Elliot Lawrence has made some changes in the trombone section of his band. Buddy Savitt has replaced Vine Ferra, while Robb Swope has taken over for Sy Berger.

Swope is the brother of Earl Swope, who recently joined the orch, replacing Gene Hessler on trombone.

TV Grapplers

Continued from page 27

time shall be negotiated by an ASTES representative."

Schedule of minimum scales the matmen are asking is: $65 per sports-artist for preliminary matches, $85 for semi-finals and $125 for finals. Franchised agents repping the grappling specialists are to get at least 5% and not more than 10%.

ASTES code asks that the telecasters recognize ASTES as "the exclusive bargaining agency for all professional sports-artists appearing on live programs, via coaxial cable or any other means of television transmission." It wants kinescope recordings in which ASTES members perform to have a time limit and placed in the ASTES kinescope library within three months.

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

ALL MATERIAL READY
"NORTH POLE TOWN"
A Real Xmas Jingle
Records by RCA Victor
Available in 45 and 78 RPM
Prof. Copies and Orks
WIRE OR WRITE TO:
BURNETT, LTD.
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It's NEW
It's DIFFERENT
CHRISTMAS IN KILLARNEY
Being recorded this week---watch for announcements

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AFM Readying Stiff Quota Demands For Upcoming Video Contract Talks

American Federation of Musicians is readying the stiffest demands in the union's history for the upcoming negotiations with the television networks. Tough attitude by the AFM is stemming from a growing opinion among union execs during the last year that video represents a major threat to musician employment. Current pacts with video outlets expire on a network and local level Jan. 31 of next year.

Video represents a double hazard to musicians, according to union musicians. Firstly, TV is knocking off jobs in radio outlets which are increasingly turning to disks as basis for musical shows. Secondly, the visual element in bigtime TV shows is of such importance that small instrumental combos are being used where fullscale orchs would have been used on similar AM shows.

Union musicians are also squawking over the practice of utilizing studio tooters for the bulk of TV shows. This practice, according to unionists, is freezing out employment chances for freelancers at higher single-engagement rates. Doubling of studio musicians for either AM or TV shows during their 25-hour work week is permitted under the AFM's current pact with video outlets.

In line with the AFM's goal of maintaining job levels, it's virtually certain at this point that the union will demand greatly enlarged musicians' quotas for TV outlets. Increased pay rates will be a secondary consideration although such demands will likely be made as a bargaining tactic. Also assured is the union's banning of doubling of studio musicians between AM and TV shows. AFM national office and N. Y. Local 802 execs will present parallel demands in upcoming negotiations with the networks and local outlets.

RUDOLPH THE RED-NOSED REINDEER

By JOHNNY MARKS

RECORDED BY

Columbia — GENE AUTRY
Columbia — KEN GRIFFIN
Decca — RED FOLEY
Decca — BING CROSBY
Victor — SPIKE JONES
Victor — MONTANA SLIM
Capitol — SMILEY BURNETTE
Capitol — SUGAR CHILE ROBINSON
Mercury — EDDY HOWARD
Coral — HARRY BABBITT
MGM — KORN KOBBLERS
Hi Tone — ART GENTRY
Abbey — LAWRENCE (Piano Roll) COOK
London — BILLY COTTON
Dana — TEDDY BLACK
Varsity — CAROLEERS

Transcribed by

Langworth — CHUCK FOSTER
Langworth — HENRY JEROME
Langworth — FOUR KNIGHTS
Associated — SATISFIERS with BUDDY WEED
Muzak — GLEN OSSER
Capitol — JAN GARBER
Standard — LAWRENCE WELK

WHEN SANTA CLAUS GETS YOUR LETTER

By JOHNNY MARKS

Recorded by GENE AUTRY (Columbia)

HAPPY NEW YEAR DARLING

By CARMEN LOMBARDO and JOHNNY MARKS

Recorded by TEDDY BLACK (Dana)
More to Follow

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York 19, N. Y. JUdson 2-0970
New York, Louis Comito, Prof. Mgr. . . . Jerry Lewin . . .
Chicago, Tom Sherman . . . Hollywood, Danny Cameron

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 14

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	San Antonio, Southern Music	Seattle, Capitol Music	Rochester, Neisner Bros.	Pittsburgh, Volkwein Bros.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	4	"All My Love" (Mills)	6	4	3	4	7	2	8	7	1	1	1	1	87
2	1	"Goodnight Irene" (Spencer)	1	1	2	..	1	1	3	2	6	6	2	..	85
3	2	"Mona Lisa" (Paramount)	3	5	4	2	3	..	4	1	9	3	6	2	79
4	3	"La Vie En Rose" (Harms)	5	2	1	5	4	3	2	8	7	..	4	6	74
5	5	"Can Anyone Explain" (Valando)	9	7	6	3	..	7	5	..	2		3	..	46
6	6	"Simple Melody" (Berlin)	..	8	..	9	2	4	..	3	5		5	8	44
7	..	"Harbor Lights" (Chappell)	2	..	8	..	5	5	..	9	..	2	..	3	43
8	8	"Lady of Fatima" (Robbins)	4	3	7	..	..	9	1	..	..	4	..	..	38
9	9	"Thinking of You" (Remick)	8	..	..	10	6	..	6	4	..	5	..	..	27
10A	9	"Nevertheless" (Crawford)	7	..	5	1	..	..	..	..		9	..	..	22
10B	9	"Sam's Song" (Weiss)	..	..	9	6	8	8	..	..	4	..	9	..	22
11	10	"No Other Love" (Disney)	..	..	..	..	..	..	..	..	..	..	8	4	10
12A	..	"Bonaparte's Retreat" (Acuff-R.)	..	6	10	..	9	..	..	..	10	..	..	..	9
12B	..	"Sometime" (Witmark)	..	10	..	..	..	..	..	..	3	..	..	..	9
12C	12	"I'll Never Be Free" (Valando)	..	..	..	..	..	..	..	5	8		..	..	9

Old Tunes

Continued from page 41

course, is, "if they liked it then, they'll love it now."

But utilization of old tunes (the studios call it "reactivating a song") is a much more satisfactory method of stirring the recollection of the filmgoer. Every old ditty provides some sort of memory peg for thousands of people, and Hollywood is determined to make the oldtimers provide pay dirt again.

In some cases the oldies are rung into a script by providing a dated sequence. Others are used in pictures which are completely localed in a bygone era. In some cases the studios haven't bothered with a reason—they've just tossed in a tune they think will appeal.

Most overpowering use of oldies in recent months came in 20th's "I'll Get By," in which 16 songs are reprised. The studio didn't even dig too deeply in the files for the numbers, none of which is more than a decade old. Such tunes as "Deep In the Heart of Texas," "MacNamara's Band," "Taking a Chance on Love" and the title tune all will get some solid plugging when the film goes into general release and could conceivably eclipse their original popularity.

Warners went back a little further with "Tea for Two," dragging such old-timers as "Crazy Rhythm" back for another try in this modified version of "No, No, Nanette." However, the studio calmly mixed eras in the film score, reprising the venerable "Tea for Two" and the more recent "I Only Have Eyes for You" with equal aplomb. Another veteran that gets a second chance in a WB film is "It's Only a Paper Moon," which will be sung in "Streetcar Named Desire."

Columbia certainly didn't worry about mixing eras in "When You're Smiling." Film is actually like a series of three-minute specialties, and includes such one-time clicks as the title song, "Up the Lazy River," "Georgia On My Mind" and "Old Black Magic."

"Magic" gets another shot in the arm in Paramount's "Dark City," along with "I Don't Want to Walk Without You" and "I Wish I Didn't Love You So." Other reprises include "Get Happy" in Metro's "Summer Stock" and "One for the Road" in RKO's "Macao."

The soul-satisfying thing about this trend is that virtually everyone is happy. The studios, the songwriters, the exhibitors and the public—which really wants old tunes. So far, however, no producer has had the temerity to suggest that "A-Tisket, A-Tasket" or "The Music Goes 'Round and 'Round" be unleased again on a nostalgic nation. Human nerves can stand just so much.

Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"
Retail Sheet Best Seller
"All My Love"
"Most Requested" Disk
"Goodnight Irene"
Seller on Coin Machines
"Goodnight Irene"
Best British Seller
"Silver Dollar"

Band Reviews

DAVID LE WINTER ORCH (7)
Pump Room, Chicago

This seven-piece unit is approaching the five-year mark at this room, with maestro David LeWinter in the sovereign position of controlling the room's elegant demeanor, keeping tempos polite for the eaters and unbending some for the dance crowd. Although definitely a society room, band is not on a society kick, staying off a sweet, single-grooved pattern as much as possible. Pitch, however, is kept low and all numbers are geared to the dancers. In its present form the unit stacks up as one of the more versatile, certainly one of the most highly skilled, aggregations in this area.

Instrumentation breaks down to a three-reed, three-rhythm, trumpet setup, which, judging particularly from the full orch effect during the dance sets, seems almost a remarkably barren instrumentation for the full effect. Maestro switches reed setup for dinner music, during which time he uses a flute-clarinet-oboe combination. For the victuals, music is in the classic idiom with a punch-beat, pitched at a low, conversational level. The souped-up chamber music nevertheless retains the flavor of the drawing room and is still kept quite danceable. For dance sets, maestro uses three sax for the big effect, with music herein hitting hard toward the Latin tunes, with a good portion of pop and show numbers interspersed.

Unusual is LeWinter's Dixieland, which also comes in for a heavy treatment. The two-beat stuff is played tastefully and politely, without encroaching on the dancers or despoiling the original Dixie flavor.

Sparkplug of the unit is the maestro himself, whose 88'ing is always crisp, imaginative and musically fine. Jackie Hall on trumpet is a standout, particularly on Latin numbers. Al Saber on bass handles vocals in good fashion.

Novelty numbers and hoke showmanship are shied away from, yet maestro is personable and has offhand manner on the stand.

Mel.

RAY PEARL ORCH (12)
With Dorey Laine, Nick Merante
Hotel Muehlebach, K. C.

Current stand of the Pearl band is its sixth in as many years, marking it as an established regular in the deluxe Terrace Grill of the Hotel Muehlebach. Essentially set up for hotel and ballroom dates, the musical pattern cut by the Pearl crew by now has been well demonstrated as highly dansable. It classes on the sweet side, with special attention to the dance kick, and in this more intimate room happily is holding to the softer volume.

Instrumentally orch lists pair of trumpets, pair of trombones, trio of reeds, tuba, piano, guitar and drums, lineup to which Pearl has clung steadily. Library is well diversified, with prominent sprinkling of current pops and rounded out by novelties, rhythm numbers and the Latins. Each time around Pearl manages an extra bit, and this time it is increased variety in the vocal section.

Heading up the vocals are Dorey Laine and Nick Merante, with frequent assists from Pat Herman, Don Taylor, Art Taylor and Harry Arnold. Laine songstress is a Pearl discovery who joined the crew last spring. She qualifies nicely on looks and voice, showing good work on novelties, handling ballads satisfactorily, and working with Nick Merante on duets. Merante, guitar man, warbles the romantic ballads, sharing them with Pat Herman. In addition to the Laine-Merante team, Pearl has a duo in the Taylor twosome, and a trio of Herman, Merante and Harry Arnold. Sums as one of the most vocally varied crews to play the town.

As has been his custom in the past, Pearl works at the job of leading the crew, and doubles as m.c. for the twice-nightly floor shows recently instituted in the Grill. Miss Laine adds her bit to the show with a pair of vocals and working out a musical quiz with Pearl.

Outfit takes its usual turn of four weeks here, and follows with a string of midwest one-nighters before hotel and ballroom dates in Milwaukee and Chi.

Climbing to the Top!

"I DON'T MIND BEING ALL ALONE"
(When I'm All Alone with You)

RECORDED BY
AMES BROTHERS-CORAL

100% RECORDED!

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1619 Broadway New York 19

GREAT STANDARDS TODAY!

SEEMS LIKE OLD TIMES
•
COQUETTE
•
SNUGGLED ON YOUR SHOULDERS

LEO FEIST, INC

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 14

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Seattle—(Sherman Clay)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	3	**GORDON JENKINS** (Decca) "Goodnight Irene"—27077	5	1	..	..	..	1	1	1	5	..	6	2	66
2	6	**AMES BROS.** (Coral) "Can Anyone Explain"—60253	7	..	2	6	..	..	2	6	1	2	..	..	51
3	2	**PATTI PAGE** (Mercury) "All My Love"—5455	2	6	3	2	..	..	..	..	7	1	..	..	45
4	1	**SAMMY KAYE** (Columbia) "Harbor Lights"—38963	1	..	..	8	8	9	4	..	3	3	..	..	41
5	5	**NAT "KING" COLE** (Capitol) "Mona Lisa"—1010	9	4	..	..	7	3	6	4	..	8	..	..	36
6	4	**BING-GARY CROSBY** (Decca) "Simple Melody"—27112	8	..	..	..	..	2	3	..	6	..	5	..	31
7	8	**KAY STARR** (Capitol) "Bonaparte's Retreat"—935	..	5	..	..	..	..	7	..	9	7	10	1	27
8	9	**TONY MARTIN** (Victor) "La Vie En Rose"—20-3819	..	..	1	..	..	..	5	..	2	..	..	..	25
9	..	**DEAN MARTIN** (Capitol) "I'll Always Love You"—1028	..	..	6	..	..	5	..	2	..	..	..	..	20
10	..	**RALPH FLANAGAN** (Victor) "Nevertheless"—20-3904	..	..	..	..	2	..	..	..	..	..	3	..	17
11	..	**DON CHERRY** (Decca) "Thinking of You"—27128	..	..	..	5	..	..	..	..	..	..	1	..	16
12	12	**K. STARR-T. ERNIE** (Capitol) "I'll Never Be Free"—1124	..	..	9	..	..	8	10	10	4	10	..	..	15
13	14	**S. KENTON-N. COLE** (Capitol) "Orange Colored Sky"—1184	..	..	..	3	5	..	..	..	..	..	..	..	14
14A	..	**PAUL WESTON** (Columbia) "Nevertheless"—38982	..	..	..	4	..	..	..	..	..	..	..	5	13
14B	16	**TONY BENNETT** (Columbia) "Our Lady of Fatima"—38926	..	..	..	..	1	..	8	..	..	..	..	..	13
14C	17	**G. JENKINS-A. SHAW** (Decca) "I'm Blowing Bubbles"—27186	6	..	..	9	..	..	..	..	8	..	..	8	13
15	..	**FRANKIE LAINE** (Mercury) "Dream a Little Dream"—5458	..	10	..	..	3	..	..	9	..	..	..	..	11
16A	7	**BING-GARY CROSBY** (Decca) "Sam's Song"—27112	10	..	..	..	..	4	9	..	..	..	..	..	10
16B	..	**JO STAFFORD** (Capitol) "No Other Love"—1053	..	9	5	..	..	..	..	..	..	..	..	9	10
16C	13	**FRANKIE LAINE** (Mercury) "Music, Maestro, Please"—5458	..	..	7	..	..	..	..	7	..	9	..	..	10
16D	..	**RUSS MORGAN** (Decca) "Beloved Be Faithful"—27006	..	..	..	1	..	..	..	..	..	..	..	..	10
17A	..	**RED FOLEY** (Decca) "Our Lady of Fatima"—14526	3	..	..	..	10	..	..	..	..	..	..	..	9
17B	..	**PHIL SPITALNY** (Victor) "Our Lady of Fatima"—20-3920	..	..	4	..	..	..	..	..	..	..	9	..	9
17C	15	**K. KALLEN-R. HAYES** (Mercury) "Our Lady of Fatima"—5466	..	2	..	..	..	..	..	..	..	..	..	..	9
17D		**KEN GRIFFIN** (Columbia) "Harbor Lights"—38889	..		..	..	..	..	..	..	..		2	..	9

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	7	155	Mercury	4	75
Capitol	6	122	Victor	3	51
Columbia	4	76	Coral	1	51

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	SUMMER STOCK	ANNIE GET YOUR GUN	YOUNG MAN WITH A HORN
Hollywood Cast	Broadway Cast	Hollywood Cast	Hollywood Cast	H. James-D. Day
M-G-M	Columbia	M-G-M	M-G-M	Columbia
M-G-M53	MM850	M-G-M56	M-G-M	C198
E516	ML4180	E519	E509	CL6106

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GIVE ME YOUR HAND

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1619 Broadway, N. Y. 19

NEW REVIVALS

'I Don't Mind Being All Alone'

'Exactly Like You'

Standards by

Jimmy McHugh

Jocks, Jukes & Disks

Continued from page 42

Vie En Rose" rates spins (Capitol) . . . **Andrews Sisters** have a fine slice of "Jing-A-Ling Jing-A-Ling" (Decca) . . . **Phil Regan** has one of his best sides in some time in "Leprechaun Lullaby" (Victor).

Standout folk, western, jazz, polka, religious, etc.: **Arthur Smith,** "The Memphis Blues" (M-G-M) . . . **Ted Maksymowicz,** "The Petite Waltz" (Decca) . . . **Curt Massey,** "The Red We Want Is The Red We've Got" (London) . . . **Bette McLaurin-Claude Hopkins Orch,** "Cryin' My Heart Out For You" (Big Nickel) . . . **Sonny Stitt,** "Takin' A Chance On Love" (Prestige) . . . **Sister Rosetta Tharpe,** "Going Back To Jesus" (Decca) . . . **Ivory Joe Hunter,** "It's A Sin" (M-G-M) . . . **Russell Jacquet,** "Eight Ball" (King) . . . **Moon Mullican,** "Nine-Tenths Of The Tennessee River (King) . . . **Wynonie Harris,** "Mr. Blues is Coming To Town" (King) . . . **Mr. Goon-Bones-Barney Lantz,** "Crazy Bone Rag" (Mercury).

Miller on Radio

Continued from page 24

operator to decide, at any time, whether a particular item or service is feasible, budget advocates said, but can be effectively used in meeting requests for salary increases, either by union or unorganized empployees.

Dick Doherty, NAB director of employee-employer relations, pointed out that a budget is particularly usable where union help is part of the operation. Costs of their services can be precisely estimated. Frequently, he added, employees display great reasonableness when confronted with definite figures on station operation. They convincingly prove what the station can and cannot afford.

Michael Hanna, general manager of WHCU, raised the question whether "the necessary ad libbing in radio operation" can be reconciled with the idea of a budget. Supporters of the latter replied in the affirmative. Without a budget, the ad libbing phase will put things completely out of whack.

DECCA data

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DICK HAYMES

His Current Hits!

DECCA
- 27217 COULD BE
*9-27217 HOME

DECCA
27195 BOULEVARD OF BROKEN DREAMS
*9-27195 YOUR EYES HAVE TOLD ME SO

DECCA
- 27175 DON'T BE AFRAID
*9-27175 MY SILENT LOVE

DECCA
- 27161 CAN ANYONE EXPLAIN
*9-27161 IF I HAD A MAGIC CARPET

DECCA
- 27042 COUNT EVERY STAR
*9-27042 IF YOU WERE ONLY MINE with ARTIE SHAW

*INDICATES 45 RPM VERSION

Single Records 75c each (plus tax)

DECCA RECORDS — America's Fastest Selling Records!

Night Club Reviews

Cafe Rouge, N. Y.
(HOTEL STATLER)

Jimmy Dorsey Orch (16), with Kenny Martin and Pat O'Connor; cover $1.50-$2.

While Jimmy Dorsey has been in the limelight in recent months mainly through his Dixieland recording kick, his big band is one that would grace any recording roster and any room it plays. Boasting some slick musicianship, good personnel, fine arrangements, a couple of good vocalists and a fine appearance, the unit is solid in its Cafe Rouge appearance.

With an instrumentation of four trumpets, three trombones, five saxes (plus Dorsey) and three rhythm, the band does an excellent job with Howard Gibling's topnotch arrangements. On certain numbers, saxes are used as leads, with muted brass backing; on others, full brass and saxes alternate melody. In all cases, it's good, clean sound that emerges.

One fault with the band lies in its tendency to play tempos that are either too fast or too slow. Part of this fault lies in the book itself—Dorsey has retained many of his old numbers that were designed for jitterbugging. But in the case of ballads, tempo could be upped to a more danceable pace.

Dorsey, perhaps wisely, veers away from current pops, relying in the main on some of his oldies and other standards. But when he does play a plug tune, it's a topnotch arrangement.

In addition to the big band sets, Dorsey goes off on a couple of Dixieland sessions during the evening. Using a seven-man group, he plays the old Dixie standards like "Tin Roof Blues," "Muskrat Ramble" and "Jazz Me Blues." Group here consists of trumpet, trombone, clarinet (Dorsey), tenor sax and three rhythm. Especially fine in this unit are Dorsey and trumpeter Shorty Sherock. Group provides some torrid sessions.

Vocalists, both good, are Kenny Martin and Pat O'Connor. Martin handles ballads with warmth and personality, while Miss O'Connor does the rhythm tunes bouncily. Presence of both on bandstand enhance the band's good appearance. *Chan.*

Iceland, N. Y.

Teddy Powell Orch (10), Phil Brito, Alfred & Lenore, Mac Pepper, Guy Martin Girls (6), Jack Palmer Orch; $2.50 minimum.

Under a new name policy at this Broadway spot, Teddy Powell's band and crooner Phil Brito bowed for a four-week stand Friday (13). Powell has a listenable crew and Brito has a fair following.

For this smorgasbordery in the past has built up a steady trade from office parties and women's clubs. They'll continue to come regardless of whose name drapes the marquee. Spending more coin in a case such as this is an ideal example of how the law of diminishing returns applies itself. The transient patronage that top bands and personalities will draw here won't be in sufficient volume to offset the cost.

With five rhythm, three reed and two brass, Powell's outfit has a smooth style that adds up to a neat beat for dancers as well as pleasant listening for table sitters. Class combo held down the podium for most of the summer at the Roosevelt Grill, N. Y.

Brito is no cafe neophyte. After leaving Al Donohue's orch almost a decade ago, he toured the nitery circuit which included stands at La Martinique, N. Y., among others. More recently he has appeared in several Monogram films.

In about 20 minutes before the mike, Brito's soft pipes caress such standards as "Somebody Loves Me" and "If You Were the Only Girl." Mingled among these tunes are the Italian classics, "Sorrento" and "Santa Lucia." His free-flowing tones easily hold the attention of the bulk of the audience here.

Balance of the 80-minute show is rounded out by the ballroom team of Alfred & Lenore (New Acts), emcee Mac Pepper and the Guy Martin line. Pepper is a conferencier whose techniques fall in the boisterous, "hit 'em hard school." They may be okay in a cider stube, but here they merely dragged out the show and were frequently embarrassing to some of the more conservative patrons. In three production numbers, the six Martin gals display some colorful costumes and so-so dancing. Jack Palmer's band is the relief crew. *Gilb.*

PATRICE JAN
HELENE and HOWARD
CAVALCADE of BANDS
TV SHOW

No Ballet Dancers
By Bob Deindorfer

Bou-Saada, Algeria, Oct. 10.

Madame Fatima's 1950-51 spectacle opened to SRO in this old desert oasis last night. Backed by a hungry three-piece ork that blared irritating off-key music, six native girls dressed first in bushy pastel gowns and heavy costume jewelry and later mostly in dusky skin wriggled through traditional Arabic belly dance. Fourteen-year-old dark-eyed Alema was showstopper. Gabby Hayes type comedy relief is supplied by a bearded turbaned high-stepping old Arab and his rifle dance. Fairly well staged but badly lit and choreography by Madame Fatima herself not up to last year's standards. Anticipate heavy play from the tourist trade.

Two shows nightly. Price 200 francs (50c).

Park Ave. Club, Miami

Miami Beach, Oct. 15.

Charlie Farrell, 3 Continentals, Peter Rich, Ruth Corda, Chet Clark; minimum $2.50.

Charlie Farrell is back for his eighth year at this perennial money maker among the cafes, large and small, in this area. Adhering, as in previous seasons, to the "new face" policy for supporting acts and keeping the budget at a minimum, the entertainment values are on the plus side.

Patrons who jammed the intimate room opening night and through the weekend weren't let down by the genial vet of the "leeric." He's always sure to come back with plenty of new material to keep the interest high, and this time out, comes up with a selection of fresh lampoons that's sock. Standouts are his bits on Beach's famed Lincoln Road, to tune of "Glory Road" and a switch on one of his old numbers, "Morris." There's more in the same vein, all sold for top response.

Farrell also doubles as emcee, with a good collection of risque yarns that are spun in a fashion that avoids offensiveness. He's currently introducing two familiars in Chet Clark and Peter Rich and a newcomer in Ruth Corda. They set well here, with Clark's harmonica work expertly projected for neat returns. Rich is an able ventriloquist, with a fast technique in his gab, with dummy that gets laughs.

Miss Corda is a trim-looking thrush, attractively gowned, and a ranging soprano that embraces the operatic arias, she concentrates on, in effective manner. Tops these with a fast Spanish tune to wrap up.

Three Continentals, instrumentalists, back the show and hold down own spot with zingy arrangement of a Gershwin medley. They've been here as long as Farrell—and for good reason. They're one of the best units of its kind around. *Lary.*

Cocoanut Grove, L.A.
(AMBASSADOR HOTEL)

Hollywood, Oct. 10.

Jack Smith, Billy Daniel, Kathryn Duffy Dancers, Ted Fio Rito Orch (11); cover $1.50; $2.

It was a mild reception Jack Smith and Billy Daniel and the Kathyrn Duffy Dancers received at the Cocoanut Grove Tuesday (10) night. Hour-long show found top-billed Smith sandwitched between Daniel and the Duffy Dancers, a good presentation plan, but the offering didn't total very strong for Grove-goers. Booked in for three weeks, unit's going to find it rough b.o. sledding with the Legionaires exiting town over the weekend.

Smith smiled his way through 12 tunes, scoring, strangely enough, more heavily on the ballad numbers than on up-tempo tunes, which are his stock in trade. Vocalist relies wholly on his "smiling" vocal inflection for style, but it didn't pay off opening night. Ted Fio Rito's orchestra did a fine backstopping job for Smith, as well as for the customer's dancing.

Daniel and the Duffy Dancers are well costumed and well rehearsed, but routines are not distinctive. Daniel is not a strong dancer. Group opened the show with "I Always Walk With Bill," "I Wish I Could Shimmy Like My Sister Kate" and "Frankie and Johnny." Packed room was eager to be entertained, but the response wasn't forthcoming, even for the modern version of "Frankie and Johnny." "Give My Regards to Broadway," "Harrigan," "Mary" and "Yankee Doodle Dandy," evident tributes to George M. Cohan, group score best. Clicked with the acrobatic dancing of Thelma King and team terping of Ruth Anne Welsh and Daniel. Barney Rawlings and Louise handle some fair vocaling of closing tunes. *Free.*

Champs Elysees, Paris

Paris, Oct. 7.

Andre Luguet, with Marcelle Derrien and Bernard Hubrenne, The Three Craddoks, Gill Page, Trio Vera Cruz, Bob Pauwels. Bernard Hilda Orch (14); no cover; wine compulsory.

This club, located under the Theatre des Champs Elysees, has reopened under management of Pierre Marlet, who also runs the Club de Paris, with Roger Gapin retaining an interest in it. The Bernard Hilda orch with blonde Gill Page handling the vocals, has been installed.

Opening show was rather spotty. Beginning at about 12:30 a.m. after the Hilda combo had supplied dansaption from 11 p.m. it tees off with the Trio Vera Cruz whose interest centers on their sombrero manipulations. Bob Pauwels, a fast trumpeter, follows and received a polite mitt. Miss Page, despite opening night jitters, goes over neatly. The Craddoks click with their clownantics and practically steal the show.

After an intermission, during which some of the patronage had dwindled, Hilda comes on for some fiddling and a skit with Miss Page.

Andre Luguet follows with skit, essaying a drunk. A table is rigged on the stage by waiter-stooge Berbard Hubrenne. Luguet proceeds to write his memoirs, with Marcelle Derrien as his inspiration. They wind in a dance. Apart from the French patrons, who are familiar with Luguet's work, the skit is of little entertainment value for others.

With Paris crammed for the motor show, the club may do some business for a few days but will have to hypo talent to survive. *Maxi.*

Flame Room, Mpls.
(HOTEL RADISSON)

Minneapolis, Oct. 14.

Henny Youngman, Eddie Camden Orch (8); $2.50-$3.50 minimum.

Henny Youngman's initial Minneapolis appearance reaps a rich harvest of laughs. In this smart room, Youngman, scores with his monolog, providing chuckles and yaks uninterruptedly for some 25 minutes.

The comedian's delivery and his whining voice, as well as perfect timing, enhance the mirth engendered by his humorous comments, gags and stories.

Eddie Camden's orchestra plays well for the customer dancers. *Rees.*

Oval Room, Boston
(COPLEY PLAZA HOTEL)

Boston, Oct. 13.

Elsa Lanchester, Ranny Weeks Orch (8), Bob Taylor Trio; $2.50 cover.

Weighted down with too much sameness of material, the supper club debut here of Elsa Lanchester was a disappointment. Having built a solid rep as a versatile dramatic actress, a 30-minute singing stint was unexpected with the major objection the complete lack in change of pace throughout.

Actress opens stint bounding onto the floor for a lively intro while adjusting her hair to set mood for wail of a scrubwoman who bemoans fact she can't get the dirt out of the corners. Follows with a series of mild numbers, "Fiji Fanny" "Mahareen of Swot," "Miss Thompson of Cork" and "My New York Slip," all following the same general format, but prefaced by a neat gimmick with actress adjusting her hair to establish mood and locale of each song. Inclusion of a bit entitled "The Janitor's Boy" with Miss Lanchester lolling a top piano was much too coy for supper club sophisticates.

Injection of a dramatic reading of scene from a pic would serve nicely to change pace and undoubtedly a wholesale revamping of material will be effected during her two-week stint here. That Miss Lanchester has plenty on the ball is a foregone conclusion, but the material must be sharpened in order to click with night clubbers. *Elie.*

Park Ave., N. Y.

Ruth Webb, Scotty Graham, Ray Bourbon, Charles Stewart, Ram Ramirez; minimum $3.50.

Fanchon & Arnold in enlarging operations for the fall season, at their Park Avenue Restaurant, have installed a pleasing show. The pleasant surroundings have made it an extremely popular spot which gives performers an excellent showcasing.

Current display has elements to give the late rounders plenty variety. Ruth Webb is standout

(Continued on page 52)

JIMMIE HUSSON
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Bookers Pitching for Headliners From Turns on N.Y. Video Shows

With the dwindling of vaude time this season, problem of getting headliners has become acute. It's felt that there is less playing time this year than ever before. Not only are theatre operators wary of booking expensive shows because of the competition of television, but talent agencies have been unable to offer names that would tempt house-owners to take a chance.

The agencies, however, hold out one possibility. With the number of top names anchored in New York because of video, there are chances that some of the toppers playing tele shows once every four weeks, will take a flyer for a week or two between shows. Such is the case with Dean Martin & Jerry Lewis, who are playing vaude dates between telecasts. Eddie Cantor, while not playing vaude, is giving solo concerts between dates. Currently, Kyle MacDonnell is being submitted for stands in and around New York.

There aren't enough names now willing to play vaude. Most are concentrating on television.

The percenters feel that the situation would be changed appreciably if a sufficient number of attractions became available.

St. Loo Liquor Board Cracks Down on Strips, Must Clean Up or Else

St. Louis, Oct. 17.

Striptease acts in 11 bistros have come under the frown of Excise Commissioner Arthur H. Bader who, last week, announced he will summon the proprietors of the spots to clean up their shows or suffer loss of liquor license. Asserting that the shows in these spots have deevloped into lewd and lacivious exhibitions Bader said, "the striptease as a dance may remain but when it descends to an indecent or lewd act or indecent exposure of the person, it must cease.

"Some places have gone beyond the bounds of decency," said Bader, who also stated that teenagers have been attracted to these spots by the off-color entertainment even though they can't legally be served drinks. Bader also said that young men entering the Armed Forces are attending these shows, and he does not intend to permit these spots to revert to the wide-open conditions that prevailed in the downtown sector at the beginning of World War II.

Bader said the owners of the cafes will be told just how far the stripteasers may go and the Police Department Morality Squad will crack down on any violators of the orders.

JOSIE BAKER SOCKO ON MEX CITY TEEOFF

Mexico City, Oct. 17.

Josephine Baker opened socko at the Teatro Lirico, ace local vaude-revue theatre last Friday (13) for an indefinite run. Opener was sold out long in advance at $2.31 top. Biz was the best the Lirico did in many months.

Although Miss Baker is the whole show, being onstage as long as 90 minutes at a stretch, she is supported by a company of 100, featuring her husband, Jo Boullion, and his orch of 46. Roland Gerbreau, Lander & Holland, Sparky & Pluggy, and Roberto Soto, Jr., also are in company. Two revues, "Paris Chante" and "Back to Begin," which refers to Miss Baker's hit here in 1945, constitute the three-hour show. Show scores with many curtain calls at first performances.

Miss Baker and Boullion are also clicking on their El Patio nitery run where doubling since Oct. 10. It appears that the government is making an exception for Miss Baker and Boullion in its recent ban on foreign performers doubling in theatres and niteries.

Larry Auerbach, who had been assisting Lou Weiss in the William Morris Agency cafe dept., has been switched to the theatre division of the agency.

Jerry Baker New Head Of AGVA's Miami Branch

Jerry Baker resigned as first veepee of the American Guild of Variety Artists to become branch rep of the Miami area. Baker will leave for his new post this week.

Baker has been active in union affairs for some years and had served on the committee which helped form Television Authority. He has been serving as treasurer of that group.

Fischer, Walters In Prod. Tieup

Clifford C. Fischer and Lou Walters have formed a general production partnership embracing legit revues, vaude, nitery and television. Both sail for Paris Nov. 4 to bring back a Spanish-French show, designed for a legit house. Forepart would be Gallic, including probably Cynda Glenn, longtime Paris resident and one of the first American stars in the "Folies Bergeres" revues, and the second half would comprise the Teresa-Lusillo Spanish Ballet, which has played Paris and throughout the Continent.

Immigration complications, because of the U. S. careful screening of visitors from totalitarian countries, may complicate the Spanish Ballet Co.'s import.

Entertaining in Korea, To Accomp of Jet Planes Told by M. C. Bob Henry

New York.

Editor, VARIETY:

I have just returned to New York from a tour of the Far East, where I was m.c. and comedian in one of three units entertaining our troops in that theatre.

It seems ridiculous, in retrospect, to think that the majority of us had two prime fears that made us hesitate at the outset to make the tour. One was the obvious concern with facing the unkown; some of my best friends warned me against losing my teeth and hair in the Philippines, contracting malaria in the tropics, and suffering from dysintery in Japan. We appreciated their concern, but I am here to state that their worries in our behalf, and I had a few of my own, were entirely in vain. Why? Because we traveled the best way possible, under the guidance and supervision of the U. S. government. And Uncle Sam really takes care of his own. The water, sanitary facilities, housing—all the necessaries—have all been attended to by now . . . and there's been five years or more to accomplish it. The other possible drawback that would make an entertainer hesitate was the possible loss of contacts, connections, opportunities, and all that goes with withdrawing from local circulation for an extended period of time. Again I'm here to bear witness that these fears were all for naught—in fact I found show business conditions much better on my return than when I left nine months ago. Maybe because of television, maybe because of the war—whatever it is—on my return I found all my friends working, and working well, and I myself was at work, at a good steady job (NBC) within one week of ar-

(Continued on page 52)

More Acts Sign Up For Soldier Tours

Harvey Stone, currently playing British vaude dates, will join the RKO sponsored troupe which will entertain troops in the occupied areas of Germany. Unit will be flow in Army planes Nov. 6, and appear at installations designated by the Army.

Others booked, so far, include Billy Wells & the Four Fays, and the Appletons.

The Riviera, Ft. Lee, N. J., closed Sunday (15) for the winter season. It's slated to reopen next April or May.

'Ice Capades' Cuts Fancy 400G in 23 Stanzas, Cleve.

Cleveland, Oct. 17.

"Ice Capades" skated past last year's gross here by grabbing $400,000 in 23 performances at $3.60 top in the Cleveland Arena last week.

This total was $18,000 better than the 1949 gross, with attendance this year hitting 175,373.

Cover No Biz Bar, Pierre, N.Y., Finds; DeMarcos Pacted

The Hotel Pierre's Cotillion Room, N. Y., is expanding its nitery name-act policy with The DeMarcos, opening Nov. 14, for eight weeks. Stanley Melba, bandleader-emcee and talent supervisor of the hotel, has found that the cover charge policy inaugurated this season with the return of Mimi Benzell has not deterred biz, hence the adventure with names. Tony DeMarco, meantime, is on a brief motor trip to Florida with his partner-wife, Sally Craven, for some sun before tackling the Pierre date.

The DeMarcos were to have returned to the Hotel Plaza's Persian Room, N. Y., which shows, incidentally, are being supervised more directly by Merriel Abbott, longtime talent director for the Hilton Hotels. Although headquartered chiefly around the Empire Room of the Palmer House, Chicago, Miss

(Continued on page 52)

King Quits Chi GAC

Chicago, Oct. 17.

Johnny King, for the past four years head of Chi General Artists Corp. act and cafe department, has resigned to join WGN-TV, Chi.

He's been in Chi's GAC office five years, as a producer.

Ella Logan and **Gil Lamb** signed for the next Strand theatre, N. Y., show Oct. 27.

New Agents' Code, 1% Tax on Members Passed by AGVA Bd. at Cleve. Meet

Dunn, Van, Gypola New AGVA Reps to 4A's Meets

American Guild of Variety Artists has named national secretary Henry Dunn, president Gus Van and Gypsy Rose Lee to represent it at confabs of the Associated Actors and Artistes of America. Designations were made last week at the union's board meet in Cleveland. Dewey Barto, former national secretary of AGVA, previously was the union's 4A rep.

In another election, board named Jackie Bright as AGVA's delegate to Television Authority. Barto also held this post previously.

Schlosser Buys In On Paradise, N.Y.

With the reopening of the Paradise, N. Y., tomorrow (Thurs.) on the site of Bop City, spot will be under new ownership. Concessionaire Abe Ellis, who retained title by virtue a chattel motrgage when it was Hurricane, has sold his interest to Paul Schlosser for $30,000. Talent agents Al Beckman & Johnny Pransky are also in on the operation. Ralph Watkins, who was part of the original Bop City setup, is out. The majority of the stock is now held by Schlosser. Ellis retains the concessions.

Another sidelight on the new operation is its part ownership of the show with which it will open there. Former management backed production costs of "The Jazz Train" with Music Corp. of America. Cafe will share in the profits when unit hits the road.

Billy Creedon, for many years associated with Eddie Smith, has joined Phil-Web Attractions, headed by Will Weber and Tony Phillips.

American Guild of Variety Artists imposed a 1% salary tax on its membership at a meeting of the AGVA board held last week in Cleveland. Board also adopted a sweeping series of legislation which gives AGVA officers the power to rescind the former resolution passed at the June convention which would give AGVA franchises to agents gratis, instead of the $50 fee now in effect.

The salary tax was adopted over some stiff opposition. The tax was decided upon after a committee, appointed by President Gus Van to study the union's finances, recommended the tax in lieu of increased dues.

New impost is expected to start sometime next year. Meanwhile, union is working on a new schedule of dues so that a uniform membership dues of $18 annually and the 1% levy will prevail.

Another decision reversed the ukase of the June convention, which attempted to nullify agent organizations by issuing of free franchises direct by the union, instead of through agent organizations as had been customary. New ruling calls for a consultation with the percenter orgs in an attempt to set up a plan whereby the latter will contribute half of AGVA's costs in handling franchises. AGVA has estimated that it takes $84,000 yearly to run agency dept., and wants the percenters to contribute half that sum.

Union has completed a rough draft of new agency regulations to be submitted this week or next by AGVA to organizations such as Artists Representatives Assn., Associated Agents of America, and similar groups.

A hard battle is expected on many new stipulations. For example, union is seeking to limit exclusive agency contracts to one year with options, to be exercised in the last quarter, by either party. Current regulations call for three-

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A Venerable Old Gentleman

By JOE LAURIE, JR.

(Reprinted from The Lambs Script)

The venerable looking old gentleman slowly walked up the few steps to The Lambs' Club. As he entered its sacred portals he was met at the door by Lamb Mortimer Weldon, to whom he showed a guest card. Mort quickly glanced at the guest card, then raised his almost reverent eyes, bowed respectfully and helped the gentleman off with his ancient high hat and cloak, and bade him welcome to the Lambs.

As the aged gentleman gazed around the snuggery, his old eyes seemed to light up as he heard the laughter coming from the large center table. He cocked his ears to the laugh-extravaganza that was being held by Bobby Clark, Smith and Dale, Bert Lahr, Eddie Foy, Jr., Jimmy Savo, Bert Wheeler, Jack Waldron, Ray Bolger, Frank Libuse, Olsen & Johnson, and Joe E. Brown. He listened for a short time, then moved over to the corner table to listen in on what seemed to be a roaritorious session between Jack Norworth, Fred Hillebrand, Senator Ford, Harry Hershfield, Joe Laurie, Jr., Peter Donald, Ward Wilson, Harry McNaughton and Phil Baker. Again the old man shrugged his tired shoulders and pointed his ears toward a table in the furthest part of the room which, although quite a distance from him, he heard every word distinctly, not because of the acoustics, but because they were talking loud. Kelcey Allen presided, smiled sleepily, while Governor Harold G. Hoffman, Les Kramer, Rube Goldberg, Irving Fisher, Dave Ferguson, Frank Fay, Billy Gaxton, the ex-Shepherd, and Bert Lytell, the present Shepherd, were all having a laugh-fest.

The laughs were still ringing in his ears when the old gentleman arose and strolled leisurely into the bar where he ordered a drink and stood listening interestedly to the comicalities of Jimmy Lane, Hal Neiman, Jimmy Little, Jack Sheehan, Ralph Dumke, Ed Latimer, Earl Wilson, Don Gautier and Martin Branner.

He only took a few minutes of this and walked over to the pool table and listened to the almost-sparkling repartee indulged in by Charlie Abbott, Al Schacht, Dave Mallen, Jack Cherry, Mercer Templeton, George Shelton and Charles Mosconi. The old patriarch set his empty glass down and stroking his long white beard thoughtfully, strolled leisurely down to the card room. Nobody seemed to pay any attention to him as he stood there looking like an old kibitzer while he listened to the tense humor of the card players. Guy Kibbee, Ned Sparks, Bob Hawk, Detmar Poppen, Lew Lipton, Jed Prouty, Joe Verdi, Harry Delf, George Jason, Charlie Allen, Russ Brown, Joe Browning, Ken Kling and even Ralph Diamond were discarding gags and cards. The old gent looked a bit pale and while waiting for the elevator, looked in the barber shop and just caught a dialect session between Charlie Murphy and Gabby Gabrielle . . . the elevator took him to the second floor just in time, as he looked a bit faint.

On the second floor he sank down in a large leather chair and with eyes half closed, he listened to the hushed-humor of Charles O'Brien Kennedy, R. H. Burnside, Bill David, Bob Pitkin, Barry Macollum, Bill Mack, Victor Kiraly and George Atkinson. It was wonderful to see how quickly the old gent could get up on his feet and make for the elevator to take him back to the main floor and the coat room. After putting on his old fashioned high hat and old cloak, he thanked Mort Weldon for the courtesy of the club.

As Mort opened the door for him, he smiled and asked the old gentleman, "Was there anything new, Sir?"

The old gentleman smiled and shaking his head, said, "No, nothing new, absolutely nothing new!" He hailed a cab and was driven away.

One of the Junior Lambs walked over to Mort and asked, "Who wa that venerable looking gentleman who just walked out?"

"Oh, him? He came in on a guest card . . . his name is *JOE MILLER!*"

Marigold Gardens, Chi Landmark, Being Razed For Business Site

Chicago, Oct. 17.

Marigold Gardens, one of Chi's landmarks, last week was sold for $125,000 and will be razed to make way for a commercial enterprise. Gardens had been used for athletic and other events in recent years, but when opened in 1896 as the Bismarck it was a beer garden.

Late in 1900 policy changed and floor shows were presented. About 1910 it was converted to a terpalace and in 1917 name was changed to the Marigold Gardens. In later years various other ideas were tried.

GAMBLE SETS NAMES FOR PALACE, AKRON

Convinced that a steady diet of run-of-the-mine vaudeville doesn't pay for such spots, Ted R. Gamble, head of Gambl. Enterprises, will bring name stage shows into his Palace theatre, Akron, O., commencing Nov. 17. House will offer bills on a four days per week basis, Friday through Monday.

Initial show at the Palace will comprise Dick Haymes, Eileen Barton, Three Stooges, and Perry Franks and Janice. Theatre has been operating on a straight film policy for the past three years. New programming calls for name bands alternating with local orchestras and known performers from week to week.

FISK'S NEW BERTH

Charlie Fisk, Jr., of the Music Corp. of America N. Y office, has been assigned to head the Dallas branch of agency. He succeeds Dave Whelan, who went into the Army last week.

Fisk has been with MCA for past two years, working as assistant to Dave Baumgarten of its band dept.

Susan Reed is slated to play her first New York concert in three years, Oct. 22, at Town Hall. She'll be accompanied by a concert ensemble.

New Agents' Code

Continued from page 51

year and options limit. Another clause would permit a performer to leave an agency when the agent servicing him resigns, if he so wishes.

Agents Responsible

Another regulation to be put into the contract will be the agent's responsibility to pay an act when the turn signs a contract, even if the job doesn't materialize. AGVA is asking that employers sign the contract before it's submitted to performers. If the agent signs in lieu of the employer, percenter will be liable for the payoff.

New regulations are to be embodied in a form which will be known as Rule B-51, which will supplant the current Rule B. Another set of rules governing act managers is being drawn up under the code name of Rule B-51A. These will call for a control of personal managers, who will be forbidden to negotiate for employment directly with the buyer. All business by a personal manager must be done through an agent, otherwise he will have to take out an agency franchise and will be limited to a 10% fee.

Most of the Cleveland meet was taken up with agency regulations. The 1% tax was passed on the first day of the meeting after the committee made its report. Latter declared that for the union to increase its services throughout the country, it would have to have an aggregate income of $750,000. For the past few years, AGVA's revenue has been an average of $500,000. In attempting to keep up the level of service, it has been running into an annual deficit of around $20,000. It was also disclosed that during the lush war years, AGVA was able to operate with a surplus because of the number of new acts paying initiation fees. Turns that had been out of the business for many years returned because of USO-Camp Shows, also a vast number of spots that had been employing minor acts.

Cover No Bar

Continued from page 51

Abbott is now in closer contact with the Hilton chain's two major New York links—the Plaza and the Wedgwood Room of the Hotel Waldorf-Astoria.

Elsa Lanchester comes into the Plaza Oct. 26 with Alan & Blanche Lund who, incidentally, first came to the U. S. from their native Canada and made their debut at the Pierre last season. Victor Borge opens Nov. 23 at the Persian Room, following Miss Lanchester who, after a marathon run of some seven years at the Turnabout Theatre, in Hollywood, is now on a nitery tour. Dick LaSalle's and Mark Monte's orchestra continue.

Deals for Celeste Holm, who could do one show only because of her run in "Affairs of State," legit comedy, and Beatrice Lillie failed to jell. Last season the Persian Room tried two different layouts for dinner and supper, but that proved unsatisfactory.

London's Colony-Astor Nitery Impresarios In U.S. to Set Acts for 1951

London, Oct. 10.

Eustace Hoey and Harry Morris, two of the top London nitery operators, and owners of the Colony restaurant and Astor club, plane to New York Oct. 15 on a four weeks' itinerary which will take in Chicago and Hollywood. One object of the trip is to persuade Pearl Bailey to fulfill her contract with them early next year; she postponed several times due to illness.

While in America both will scout for suitable acts for their two spots. They want Julie Wilson and the Mack Triplets, who scored big hits for them in London this year, to return next year.

Hoey and Morris would book at least 12 big acts for their spots annually, and are ready to extend engagements and play returns to any turns that get over.

Roy and Vickie
DOUGLAS
"DOUBLE TALK"
Second Return Engagement
PALACE, N. Y.
Direction
MATTY ROSEN
165 W. 46 St., N. Y. C.

Mae West's Vaude Novel

Chicago, Oct. 17.

Mae West is completing a novel about a vaudeville heel during the Palace days. Book, "Joe Casanova," will be published by Sheraton House, next spring.

Star, whose "Diamond Lil'" is at the Blackstone here, is dickering a remake of "Lil."

Korea

Continued from page 51

riving here. And what really knocked me out was that most people couldn't believe I was away that long—and some people never knew I was gone. So there.

Battlefront Shows

The most thrilling—albeit the most grim—aspect of the tour was our entry into those areas of Japan nearest the Korean conflict—areas that had been declared war zones. Here we did one show inside a hangar of a jet fighter base for the simple reason that the boys were so busy working around the clock repairing, servicing, and arming the planes that it was impossible for them to go four miles up the road to catch the show in the theatre where it was originally scheduled. They literally were on a 24-hour hitch (this was the early phase of the war) catching what sleep they could in corners of the hangars, putting down their welding masks five minutes before show time, and resuming their all-important work less than five minutes after the show was over. In fact, we were still clearing the stage—the back of a truck—when the riveting started right up. The only interference was the roar of the jets either coming in or taking off—an activity which occurred at least every 10 minutes all day and night. But we had a good p.a. system to counteract. And besides, it gave us opportunities to get off some relevant adlibs: "This is the first time the wings of a jet were used for a balcony" . . . and "please—no smoking, and no washing of clothes in the gas tanks . . .

And so we had a chance to observe first hand some phases of this war that you don't always read about. Some things, of course, we can't mention, and some things . . . well, like the tail of the jet plane we saw, that had its vertical stabilizer cut clean in half as though by scissors. It seems the North Korean Communists had taken to stringing wire cables across the valleys from hilltop to hilltop, or mountain to mountain, so that when our pilots came in for low leveling strafing, the cables were supposed to demolish their planes in the manner of the wires suspended from the barrage balloons flying over London, in the last war. However, it seems the jets are so fast, instead of being upset by these obstacles, they literally go right through them. Instead of the tail gear getting caught in the cables, the speed of the plane is so great that it whips it right along, partially disabled, but well enough to return home. The nose of one plane had a huge dent in it—this jet had hit the cable head on, but its speed was so great, that it actually bounced up in the air, so that the pilot had a chance in regain control and continue. Of course, the jets' having no propellers also reduced the effectiveness of this kind of trap.

Human Relations

On the human interest side, there was another feature unique in this war. Since our forces in Japan were to a large extent army of occupation, our military personnel were permitted to bring over their families. The advent of the war turned our occupation army into a fighting army with the result that, at the air force bases, for example, you'd have many instances where a pilot would get up in the morning, kiss his wife and children so long, drive down to the strip, fly over Korea bombing and strafing, return home in the afternoon, play with the kids, have dinner with the family, retire early—and the next day go back to business!

We entered many areas where we played only for these dependents—the husbands and fathers of the erstwhile occupying forces having gone over to Korea. And right here I want to pay tribute to another army we seldom hear about, understandably. That is the army of wives and mothers stationed in these areas of Japan, away from the comfort and solace of their relatives and friends in the States.

The boys themselves, of course, make the greatest audiences, because of three reasons: First, because they are so enthusiastic and responsive to anything they like; second, because they need entertainment and recreation more than anyone else in the world; third, because they are discriminating; they will not accept any old thing or any indifferent approach.

Bob Henry.

Night Club Reviews

Continued from page 50

Park Ave., N. Y.

with her song deliveries. Her tunes are mainly from legit musicals. There's a fine concentration on melody even with the stress on interpretation and styling. One of her better efforts is "Bewitched," during which she segues from the torchy content to some saucy comedy. Since her other numbers are in straight ballad vein, the inclusion of the comedic note gives a nice roundness to her performance. Miss Webb, who has appeared in legit musicals, indicates that she's ready for virtually every type of cafe. Classy chassis and excellent stage presence are additional assets.

Rest of the bill comprises Scotty Graham and Ray Bourbon, both New Acts. Organist Charles Stewart and pianist Ram Ramirez provide excellent backing. *Jose.*

Crystal Terrace, St. Loo
(PARK PLAZA HOTEL)

St. Louis, Oct. 11.

Bambi Linn, Rod Alexander, Harry Fender, Chorus (6), *Ira Brant Orch; cover* $1-$1.50, *no minimum.*

Harold Koplar's third whirl as a floorshow producer in this spot has brought a clicko gang in a revue tagged "Broadway in a Nutshell," headed by Bambi Linn and Rod Alexander, who are socko in their ballet and modern routines. Alexander originated the choreography and directed the production.

Harry Fender in tall hat, tails and twirling a cane doubles as emcee and warbler and whams over his interp of "Miss Liberty," "You're in Politics," and "Only for Americans" with plenty of savvy.

The chorus, the cream of the Municipal Theatre Assn's galaxy that performed in the al fresco playhouse last summer chip in with dance and singing stints and one of the lads, Pat Tolson, a baritone with swell pipes, scores with "My Darling." A couple of skits, one of which is a burlesk of a Broadway cocktail party are injected into the piece. *Sahu.*

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 17.

Helen Pelechowicz given an all-clear and left for home.

Len (Loew's) Grotte in to visit Margie Regan, Sig Mealy, George Powers and Yours Truly.

Julia Kaufhold ended her observation period and given a 10-day furlough.

Joe (United Artists) Phillips back at the hilltop lodge after a furlough in N. Y. C.

Walter Hoban, alumnus, in from N.Y.C. to chat with Kitty Bernard.

Henrietta Allan, out of general hospital after mastering a major operation. Now resting at Variety Clubs hospital.

Delphin (RKO) Streder back-to-bed after suffering a setback.

Among those awarded "up privileges" are Joe Bishop, Jack (RKO) Wasserman, Johnny Lake, Otto Hayman, Wilton (IATSE) Birdsong, Johnny Nolan, Ben Schaffer and Bob Pasquale.

Charles Kaufhold given a green-light to resume work.

Downtown gang thrilled over visit from Lila Lee and son, Jimmy Kirkwood.

Write to those who are ill.

Vaude-Nitery Dates

New York

De Marco Sisters into the Copacabana, N. Y., in February . . . Italian import **Enzo De Mola** signed with Dick Richards office . . . Pianist **Teri Josefovitz** opened at the Shelburne Lounge, N. Y., Friday (13) . . . **Evelyn Knight** at the Beverly Country Club, New Orleans, for a two week stand . . . **Rolly Rolls** tapped for the St. Regis, N. Y., Oct. 31 . . . **Rosita Serrano** set for the Copley Plaza, Boston, to follow **Elsa Lanchester.** Latter opens at the Persian Room of the Plaza Hotel, N. Y., Oct. 26.

Chicago

Sid Page elected prexy of Artists' Representatives Assn. here last week with **Jack Russell, Freddie Williamson** and **Jim Roberts,** vice-presidents. **Sid Epstein** was re-elected secretary-treasurer. New board of governors consists of **Seymour Shapiro, Sam Levey, Sid Harris, Lyman Goss, Jr., Lou Breese, Sam Riberts, Charles Suber,** and ex-prexy, **Paul Marr** . . . **Jimmy Nelson** held over at the Price George, Toronto.

Vic Brown shifting from David O'Malley office to Boyle Woolfolk agency . . . Oriental theatre show for Nov. 2 has **Kay Starr, Artie Dann, Los Gatos Trio** and **Di-Mattzias.**

The Langs

Taps in
Dazzling Thrill-a-Batricks
Just Concluded
12 Weeks of Fairs
Thanks to Sam Levy
Barnes and Carruthers
CENTURY THEATRE
Buffalo, N. Y., Oct. 12-18
Representatives
HARRY GREBEN MILES INGALLS
Chicago New York

DICK
COURT and
GENIE
SAUNDERS
"Courtship in Song"
OPENING
NORTHWEST
IDAHO FALLS
Thanks to JOE DANIELS
Placed by EDDIE SMITH OFFICES

Wally Overman
— NOW —
Blanquita theatre, Havana, Cuba
Oct. 2—Oct. 15
Thanks,
Harry Smith-Herb Marks Agency
Mgt.—MATTY ROSEN, New York
SAM ROBERTS—Chicago

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"OSCAR" Says:

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"I made a big mistake teaming up with Bill Snyder, lately I've been made to pay and pay and pay! Wonder what cleffed cunning he's dreamed up for me next . . ."

Bill Snyder, "OSCAR" and His Orchestra
Currently: EDGEWATER BEACH HOTEL, Chicago

VARIETY BILLS

WEEK OF OCTOBER 18

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warners (WR) Walter Reade

NEW YORK CITY

Apollo (I) 20
Gene Krupa Bd
Son & Sonny
Jiveaderes
Thelma Carpenter
Capitol (L) 19
Dick Himber Ore
3 Suns
Jerry Colonna
A & D Russell
Jl & W Bell
Music Hall (I) 19
Kenny Bowers
Dunhoes
Duval
Brunhilda Roque
Marienne Vickers
Shirley Keller
Violet Crucil
Bettina Dearborn
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 19
5 Amandis
Ballet Sevillano
N Mills & Bobbie
Marc & Sylvia
Celia Adler
Alan Carney
(2 to fill)
Paramount (P) 19
Charlie Ventura Orc
Morey Amsterdam
Richard Hayes
Janis Paige
Dick & Dot Remy
Roxy (I) 13
Martha Stewart & Blackburn Twins
Joan Hyldoft
Romayne & Brent Show
Strand (W) 20
Martells & Mignon
Gil Lamb
Ella Logan
ATLANTIC CITY
Warner (W) 21 only
Dr. Rome's Chamber of Horrors
BLOOMSBURG
Capitol (P) 19
Asylum of Horrors
CHICAGO
Chicago (P) 20
Lang Troupe
Minevitch Rascals
(2 to fill)
Oriental (I) 19
Kay Armen
Jan August
Ming & Ling
Nora Tommey Co.
Sherman Hayes Orc
CINCINNATI
Albee (R) 19
Belle Baker
Smith & Dale
Cliff Edwards
Y Cravel & Farrar
Johnny Coy
Morris & North
Rosale Sis
LANCASTER
Capitol (W) 20 only
Dr. Rome's Chamber of Horrors
POTTSVILLE
Capitol (P) 22
Asylum of Horrors
SUNBERRY
Strand (P) 21
Asylum of Horrors
SIOUX CITY
Orpheum (R) 19 to 22
Helen Kane
Alphonse Berge
Ryan & McDonald
Al Gordons Dogs
Lee Davis
Yonely
Martez & Lucia
Fred & Fae
SUNBERRY
Strand (P) 18
Asylum of Horrors
WASHINGTON
Capitol (L) 19
Dick Haymes
Eileen Barton
3 Stooges
Perry Franks & Janyce
Howard (I) 20
Dinah Washington
Tiny Bradshaw Bd
Herb Lance
Edwards Sis
Strawberry Russell & Julia
Tracey McCleary O
YORK
Strand (W) 19 only
Dr. Rome's Chamber of Horrors

AUSTRALIA

ADELAIDE
Royal (I) 16
Arthur Askey
Valerie Tandy
Roy Royston
Donald Kirk
Charles Norman
Ray Johnson
Audrey Jeans
Charles Rolfe
Bobby Mark
Wilma Harrison
Frank Thring
Ernest Maxin
Anthea Askey
MELBOURNE
Tivoli (I) 16
Gaus Brox & Myrna
Max & Harry Nesbitt
Wally Boag
Babs Mackinnon
Marquis & Family
Detroy
Chevalier Bros
Illiana Sazova
Rob Murray
Eugene's Flying Ballet
Celebrity Octette
SYDNEY
Tivoli (I) 16
John Calvert
Ann Cornell
Maurice Colleano Co
Horrie Dargle 4
Ralph Barry
Romanoff 3

BRITAIN

ASTON
Hippodrome (I) 16
Radio Revelers
Al Bal & Binnie
Potter & Carole
Jackie Allen & Barbara
Foster & Clarke
Swan & Leigh
Ken Barnes & Jean
Cycling Astons
BIRMINGHAM
Hippodrome (M) 16
Alan Dean
Roy Lester
Patterson & Jackson
Winifred Atwell
Botondas
Veronica Martell
Eve Eacott
BLACKPOOL
Palace (M) 16
Harry Lester Co
Robert Lamouret
Gloria & Splendid 7 Corners
Daughters
Harry Secombe
Nicki Co
Tower Circus (I) 16
Charlie Cairoli
Paul Co
Ernie's Scalions
Gilbert Houcke
Pierre Alixes
Jacques & Maryse
7 Ashtons
Roberto Ohiesa Co
3 Peters
Baudy's Animals
Knie's Horses
3 Goetachis
Dorchesters
Laconas
Jimmy Scott
Annettes
Circusettes
Bloombes
BOURNEMOUTH
Hippodrome (I) 16
Cecil Sheridan
Joy Brennan
Mickey Reid
Billy Miller
Joe O'Reilly
Jimmy Inglis
Cass & Keegan
2 M's
Irene Dickson
Terry O'Brien
Nemecs & Violet
May Moxom Girls
BRISTOL
Empire (I) 16
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle
Debs
Terry's Juveniles
BRIXTON
Empress (I) 16
Geo Mitchell Co
Alec Halls
Tommy Truman
Gaye & Van
CARDIFF
New (S) 16
Deep River Boys
Maudie Edwards
Bebe & Belle
Harry Worth
Ford & Leamer
Krandon & Kerns
Ray Overbury & Suzette
EAST HAMPTON
Palace (I) 16
B & A Pearson
Semprini
DuMarte & Denzer
Kodell
Henri Neuvi
Mandos Sis
Leslie Adams
Ethel Barton 4
Peter Dulay
FINSBURY PARK
Empire (M) 16
Eddie Gordon & Nancy
Will Mahoney
Joe Church
Mischa Auer
Dick Ames
Skeag Merinos
Kovacs
Tattersall & Jerry
John Tiller Girls
GLASGOW
Empire (M) 16
Nellie Lutcher
Jack Jackson
R & M Lamar
Jay Palmer & Doreen
George & Lennette
Hotley 3
Ike Freedman
Marie Louise & Charles
GRIMSBY
Palace (I) 16
Johnny Lockwood
Terri Carole
Dagenham Girls Pipers
Dagnes & Rell
Sherman Fisher Gls
HACKNEY
Empire (S) 16
Anton Karas
Tommy Fields
Janet Brown
Reg Salmon
Desmond & Marks
Charles Hague
Paul & Pauline Paula
LEEDS
Empire (M) 16
Johnson Clark
Monte Rey
Tommy Godfrey & Dew
Peter Cavanagh
Dey Dey & Dey
Suzette Tarri
Eva May Wong
George Lacy
Falcons
LEICESTER
Palace (S) 16
Les Trois D'Artagnans
J Fraser & G Sandford
McAndrews & Mills
Eric Corrie
J Corrie & B Cameron
MANCHESTER
Hippodrome (S) 16
Big Bill Campbell
Lance King
5 Mighty Mohawks
Sioux Lakotas
Joe Crosbie
Wally Brenan
NEWCASTLE
Empire (M) 16
Tony Hancock
Dr Crock & Crackpots
Betty Hobbs Girls
Paul Carpenter
Peterson Bros
Tipsy & Brow
Betty Driver
NOTTINGHAM
Empire (M) 16
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls
PORTSMOUTH
Royal (M) 16
Syd Seymour Madhatters Bd
Jl & A Scott
Scott Sanders
Jackley & Jee
Krista & Kristel
3 LeRoys
SHEFFIELD
Empire (M) 16
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Boliana Ivanko 4
Marriott & Wenman
5 Brahms
SHEPHERDS BUSH
Empire (S) 16
S & M Harrison
M & A Day
H O Willis & Ritchie
Haynes & Gardner
David Sayer
Irene Raymond
Raymond Bros
SWANSEA
Empire (M) 16
Issy Bonn
V & E Elliott
L Clifford & Freda
Maurice & May
John Tiller Girls
Bonn-A-Chords
Sweet Notes
Patricia & Rudy
WOLVERHAMPTON
Hippodrome (I) 16
Sandy Lane
Johnnie Dennis Ranchers
Rosemary Andree
Flack & Lucas
Zio Angels
YORK
Empire (I) 16
Jack Story
M & M Norris
5 Skyliners
Vera Fitzpatrick
Ronald Collis
Elvirita & Otero

CANADA

EAST HAMPTON
Granada (I) 16
Peggy's Pony Parade
The Blakeman 3
Sonny Willis
Rex Jameson
Les Symmetricals
Red Fred & Rosa
MONTREAL
Gayety (I) 16
Hilton Sisters
Myles Bell
Jack Wakefield
3 Cycling Paiges
Bedini & Melino
Ting & Tung
Marlyn D'Orsay
Nan Henderson
Gilbert & Carroll
Will Skinner Orc

Cabaret Bills

NEW YORK CITY

Birdland
Al Hibbler
Sonny Stitt
Gene Ammons 6
Machito Orc
Blue Angel
Madmoiselles
Weavers
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Endie & Rack
Chitlson 3
Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3
Bop City
Jazz Train
Cafe Society
Joe Bushkin Orc
Lea Mathews
Cliff Jackson
China Doll
Guilli-Guilli
Edwards & Diane
Jane Scott
Noro Morales Orc
Copacabana
Joe E Lewis
Patti Page
M Iturbo Orc
Mario & Floria
Betty Harris
Mickey Devine
Austin Mack
F. Alvares Orc
Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong
Iceland
Mac Pepper
Ted Powell Orc
Phil Brito
Alfred & Lenore Line
Jack Palmer Orc
El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc
La Commedia
Maxine Sullivan
Leon & Eddie's
Eddie Davis
Marion Powers
Lyda & Yanni
Danny Sullivan
Lynn Jackson
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Sophie Tucker
Mons. Choppy
Billy Wells & 4 Fays
Harrison & Fisher
Naaman Ders
Ralph Young
Art Waner Orc
Le Ruban Bleu
Shirl Conway
Michael Brown
George Hall
Deuces Wild
Norman Paris 3
Julius Monk
Little Club
Ernie Warren Orc
No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorte Orc
D'Aquila Orc
Park Ave
Ray Bourbon
Ruth Webb
Scotty Graham
Charlie Stewart
Rim Ramirez
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Xavier Cugat Orc
Hotel Biltmore
Sydney Ross
Harold Nagel Orc
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson
Hotel Pierre
Mimi Benzell
Stanley Melba orc
Hotel Park Sheraton
Irving Fields 3
Hotel Plaza
Jane Froman
Raye & Naldi
Mark Monte
Dick La Salle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Versailles
Edith Piaf
Emile Petti Orc
Panchito Orc
Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight
Village Vanguard
Ed McCurdy
Mildred Smith
Charlotte Rae
Clarence Williams 3
Waldorf-Astoria
Kitty Kallen
Roger Price
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc
Chez Paree
Ritz Bros
Maxellos
Marilyn Ross
Richard France
Chez Adorables
Chico Orc
Lee Davidson Orc
Palmer House
Dick Contino
Ben Berl
Continentals (6)
Abbott Ders
Eddie O'Neal Orc
Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc
Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Glidden Orc
H Edgewater Beach
Keith Knight
Lillian Brooks
Vic & Adlo
Bill Snyder Orc
D Hild Ders
Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raffloer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Bivdears
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc
Vine Gardens
Dolly Kay
Eddie White
Vadja del Oro
Mel Cole Orc

Boom Legit Biz

Continued from page 1

it is holding over an extra two weeks.

On Broadway, the upsurging "Peep Show" topped the list for the third straight week, getting almost capacity at $52,900. The original "South Pacific" dittoed another of its $50,800 weeks, with standees at all performances again. The original "Blondes" hovered at the capacity mark with $48,200, the original "Kate" had standees at all performances to reach $41,100 and the Olsen-Johnson show, "Pardon Our French," put together a profitable $39,400.

Of the straight plays, "Mister Roberts," nearing its third year on Broadway, grossed a powerful $31,100, while its road addition added $21,000 at the Forrest, Philadelphia. Two new Broadway hits, "Affairs of State" and "Season in the Sun," did standee business at $26,600 and $24,800, respectively, while "Peter Pan" had one of its best weeks to date, $32,100.

"Call Me Madam," Broadway's newest smash, had standee attendance in its $24,800 for the first four performances. Other healthy shows in New York were "Happy Time," which got $27,600, and "Member of the Wedding" at $20,500. Big-grossing tourers included Katharine Hepburn, who got $28,500 in "As You Like It" in Detroit; Mae West, who drew $26,300 in "Diamond Lil" in Chicago, and the perennial "Oklahoma," which registered $29,500 in its sixth visit to Boston.

Illustrating the general upswing, two touring shows that were never better than modest grossers on Broadway continued to grab tasty receipts on the road. They were "Come Back, Little Sheba," the Shirley Booth-Sidney Blackmer starrer, which topped $18,800 in Chicago for the best week it has had, and "The Innocents," which racked up $16,900 in the same town.

H'wood Stars

Continued from page 2

gomery Clift plane to England next Monday (23).

Already in Britain are Tyrone Power, Marlene Dietrich, James Stewart, Ray Milland and Vera-Ellen, while June Haver is expected in London shortly from a Rome vacation. Power has the lead role in "Mister Roberts" at the Coliseum theatre, London. Miss Dietrich and Stewart are starring in 20th-Fox's British locationer, "No Highway."

Also making films in England are Milland and Vera-Ellen. Former is starring in "White Heather" for David Rose's Coronado Productions while Vera-Ellen has a top role in Marcel Hellman's "Happy Go Lucky" which N. Peter Rathvon is financing. Hollywood contingent is being handled by Steve Miller, a former Rank Organization flack. Following the command screening of 20th-Fox's "The Mudlark" at the Empire theatre, London, Oct. 30 the American stars start returning to the U. S. around Nov. 2.

'Command' Show

Continued from page 1

clicked this season or last at this top British vauder.

Commitments Could Stymie

Radio and tele commitments may not prevent the appearances of Jack Benny and Frank Sinatra at the Command Performance. Sinatra could plane to London immediately after his Saturday (11) night CBS video show and fly back shortly after the performance to start rehearsals for the succeeding program. He's currently playing a date at the Texas State Fair, Dallas.

Similarly Benny probably would tape his radio show in order to make the date.

New Acts

ROY & VICKIE DOUGLAS
Ventriloquists
10 Mins.; Two
Palace, N. Y.

This is a fairly amusing ventro act that strays off the beaten path in achieving its best effects. Roy Douglas handles the ventriloquism, while Vickie, a shapely blonde, does a couple of walkons and handles a girl dummy to match Roy's boy for part of the turn.

Douglas uses the usual bits of business in a pleasant manner, but is at his best when singing with dummy. A duet on "I Can Do Anything Better" goes over nicely and a closer where he manages to sing in two voices simultaneously goes over strongly.

Act in present form is good for niteries and presentation houses, and with a little more polish, could easily land close to the top of heap of ventro acts. *Chan.*

SCOTTY GRAHAM
Songs
12 Mins.
Park Ave. Restaurant, N. Y.

Scotty Graham has been working at this spot for some time, mainly as a strolling singer. He's progressed sufficiently to be elevated as a major component in the floorshow. Graham, of late has overhauled his style, and has developed into a hep songster.

He has instilled a high degree of pash in his numbers, which goes well in this dimly-lit intimerie. There are Frankie Laine and Billy Daniels reminiscences in his deliveries, but there's enough individuality to get him by on his own. Graham does a ballad or a rhythm number with equal ease.

The rough spots in his work are extremely minor and he has possibilities of developing into an excellent song stylist. *Jose.*

SENOR CORTEZ
Musical
7 Mins.; One
Palace, N. Y.

Senor Cortez, a South American import, is likely to attract a lot of attention here through his remarkable mandolin playing. Using an odd-shaped instrument, he displays terrific virtuosity both tonally and technically.

Mixes Latino tunes, classics and boogie-woogie. As an example of his technique, he breezes through a couple of choruses of "Hora Staccato" easily. His boogie-woogie closer is a solid piece of jazz, and his success in playing both the bass and treble parts brings a solid reception. As an added bit of showmanship, he plays a couple of choruses with the mandolin behind his back. *Chan.*

EVERS & DELOREZ
Aerialists
10 Mins.; full
Palace, N. Y.

Evers and Delorez have obviously been around for some time, but are not listed in VARIETY's New Act file. Pair are solid with dances on the tight wire.

Evers does what almost amounts to tap routines on the wire, while Delorez, a shapely brunet, traverses the wire barefoot, and later, using ballet slippers, moves along on her toes. Solid closing bit has Evers doing a tap, while at the same time, Delorez does a split on the wire. Use of umbrellas, while probably necessary, also makes act picturesque. *Chan.*

FERDINAND & JERRY
Acro
5 Mins.; Two
Palace, N. Y.

Ferdinand & Jerry are a smooth-working acro team that are new to American audiences. Huskily built pair specialize in balancing. They go through ordinary lifts and balances, with one lying on the floor and raising the other for a starter.

Then they work on a board balanced on rolling cylinder, atop a table. Do their two-highs and change positions while balancing on the board. Pair work quickly and effectively, keeping a maximum of audience attention. Fine act for deluxe vauders. *Chan.*

RAY BOURBON
Comedy
15 Mins.
Park Ave. Restaurant, N. Y.

Ray Bourbon has been around for some time, but hasn't been recorded in VARIETY's New Act files. He's skilled at femme characterizations and purveys a risque brand of comedy that gets over.

He has a wealth of Kinseyesque, but cleverly written material, and has a fluttering delivery which accentuates his characterizations. He's excellent for late spots, where no family trade exists. *Jose.*

WINI BROWN
Singing
10 Mins.
Apollo, N. Y.

Wini Brown, a buxom Negro songstress, has a plaintive throaty delivery which she uses to advantage on scuch tunes as "Deed I Do" and "How Deep Is the Ocean." Concert arrangement is featured on the latter which enhances its audience impact.

Encased in a black gown, Miss Brown augments her vocalistics with some copious hip-weaving. Her gyrations seem to fit in well with the general huskiness of her voice. By developing a touch of more individuality, she should stack up as okay for most vaude and nitery spots using a policy similar to that of the Apollo. *Gilb.*

ALFRED & LENORE
Dance
7 Mins.
Iceland Restaurant, N. Y.

Alfred & Lenore are a youthful dance duo who show promise. Their routines don't have the gloss of expert ballroomologists, but may well achieve a lustre in time. Couple's turn is built around a waltz and a Portuguese peasant dance.

Waltz develops into a series of lifts and spins in which the male rotates his partner with finesse. Peasant dance also is climaxed by rapid spins, done with exceptional vigor. Alfred & Lenore is only an average terp act at present, but with further experience should be suitable for most visual entertainment media. *Gilb.*

JIMMY SCOTT
Singing
4 Mins.
Apollo, N. Y.

A tall, lanky Negro lad, Jimmy Scott displays a fair voice in warbling a couple numbers at this Harlem vaudery. He has volume aplenty, but unfortunately the tones aren't particularly melodious.

In crooning "Any Time, Any Place, Anywhere," Scott shows a disturbing tendency to draw out each syllable of the lyric beyond necessity. He needs more vocal training before he can rank with the better singers. *Gilb.*

Theatre Tele

Continued from page 1

are capable of receiving colorcasts. The answer, of course, would be in theatre TV in color, too.

Of the two established theatre TV systems, it is understood only Paramount's intermediate film process can be converted without changing the basic elements in the equipment. Extensive electronic modifications would be required, however. RCA's direct-projection equipment might be another matter. How this can be made adaptable to colorcasts is a question to which there have been no immediate answers.

Leading to the exhibs' caution, of course, is the amount of money required to install the facilities of either firm. The RCA installation runs to about $25,000 and the Par equipment is said to be close to $30,000.

In Chicago last week, RCA announced it had completed eight new installations within the last two weeks. Spots with the TV equipment are United Paramount's Tivoli, Chicago; Century's Marine, Brooklyn, and Queens theatre, Long Island; RKO's Fordham theatre, Bronx; Fabian's Palace, Albany; Comerford's Capitol, Binghamton; Fay's Theatre, Providence, and Sherrill Corwin's Orpheum, Los Angeles.

RCA also said it is placing sales of the theatre equipment in the hands of independent RCA theatre supply dealers in all teevee areas.

'Video Must Worry'

Discounting the possibility of new competition threats from television as result of the TV color developments, Paramount veepee Paul Raibourn said in N. Y. yesterday (Tues.) the only persons who have to worry about color video are members of the video industry.

Maximum cost of a television show is $1,000 per minute, he stated, as compared with $15,000 per minute for a top motion picture. "So long as this ratio holds, you don't have to worry," he said. Films still provide the world's best entertainment, Raibourn concluded.

Capitol, N. Y.

Richard Himber Orch (14), *Howard & Wanda Bell, Andy & Della Russell, Jerry Colonna,* 3 *Suns; "A Life of Her Own" (M-G), reviewed in* VARIETY *Aug.* 14, '50.

Capitol's current bill is one of the best in recent months. Despite some uneven pacing and a couple of rough spots here and there, each act is solid and contributes toward making show a standout presentation.

Howard & Wanda Bell open a variety of good acro bits, using varied equipment. Act features some fine perches and nifty presentation. Pair is slow between stunts, though, and should speed up routine.

Andy and Della Russell provide a bright turn with some excellent material and refreshing stage presence. Singing and chatter revolves mainly about the husband-and-wife relationship, but they're done in an offhand, casual manner that registers nicely. Especially good is the duet, "Brother, You Can Be Replaced," in which Russell socks across a couple of hilarious takeoffs on Tony Martin and Frankie Laine. Closer, a medley of oldies, is solid, as the pair soft-shoes off.

Jerry Colonna is in good form with his parodies and siren-like voice. He sets the rafters a-trembling with "The Girl That I Marry" and "On the Road to Mandalay," plays the trombone and generally enjoys himself. Best bit, though, is an Italian-dialect version of the midnight ride of Paul Revere. Bows off with an ear-splitting "It Might as Well Be Spring."

Three Suns, in closing, are a slick musical act. All three are fine instrumentalists, good singers (for their material), and excellent comics. Especially funny is the parody on "I Never See Maggie Alone." On the straight instrumental side, they register strongly with "That's A-Plenty," "Peg O' My Heart" and "Tico Tico."

Once again back to batonning, Richard Himber and his band do a topnotch job of backing the show, and open proceedings with a sprightly instrumental of "The Continental." *Chan.*

Apollo, N. Y.

Illinois Jacquet Orch (13) *with Sid McKinney, Bunny Briggs, Jimmie Scott, Wini Brown, Foxx & White, George Prentice: "Tarzan and the Slave Girl" (RKO).*

So-so bill at the Apollo this week is topped by Illinois Jacquet's band and hoofer Bunny Briggs. Both register well on the applause meter. Balance of the layout is mediocre save for the standard Punch & Judy turn of George Prentice.

With three rhythm, seven brass and three reed, Jacquet crew opens the session briskly with "Opus in A flat." Vocalist Sid McKinney follows to croon a fair "Bewitched." Best of the outfit's work is done by a sextet which fetchingly beats out "Black Velvet" and "Hot Rod." Leader is solid on the tenor sax.

Briggs, a capable terper who's a favorite at this house, opens with a song then shifts to a bit of soft-shoe hoofing. His routines start off slowly, but gradually build to a faster tempo. Off to good reception. Foxx & White hold down the comedy slot. Their humor is rather banal and occasionally off-color. However, the stubholders relish it and they net an okay salvo.

Prentice's puppets, only ofay turn on bill, in an apparent romantic spat, belabor one another with wooden paddles. Marionets are skillfully manipulated and Prentice supplies amusing chatter. It's a fine turn. Bill winds up with a Jacquet octet snappily executing a couple of torrid tunes. Warbler Jimmie Scott and songstress Wini Brown are reviewed under New Acts. *Gilb.*

Empire, London

London, Oct. 9.

Empire Girls (24), *Empire Ballet* (20), *Choral Ensemble* (11), *Berty Borrest* (2), *Sid Plummer, Gaston Palmer, George Melachrino Orch; "The Asphalt Jungle" (M-G).*

With three outside acts to support the resident standbys, Nat Karson's new Empire show "Stardust Parade," provides a solid 60 minutes of entertainment blending music, comedy and dancing.

Melachrino Orch tees off show with the overture "Stars." Next is Berty Borrest, highly accomplished acrobatic act which combines perfect muscle control with slick high-wire stunts. The Empire Girls, firmly established as faves have a new and effective dance routine, performed with pleasing nonchalance and ease which winds up to applause winning, high-kicking contribs.

Sid Plummer has a good novelty xylophone act. The instrument does all the tricks, ejecting smoke, spouting flowers and falling apart. The Choral Ensemble follow with a sentimental "Stardust," Gaston Palmer scores in firstrate comedy balancing act. For finale, Karson repeats the "Bolero" sequence from an earlier production and it holds up strongly as a colorful and vivid dance number gaily costumed and performed with considerable skill by the entire company. *Myro.*

Palace, N. Y.

Ferdinand & Jerry, Senor Cortez, Roy & Vickie Douglas, Snookums the Wonder Bear, Cabot & Dresden, Frances Williams, Slate Bros. (2), *Evers & Delorez, Don Albert House Orch; "The Admiral Was a Lady" (UA), reviewed in* VARIETY *May* 10, '50.

This week's Palace bill is a couple of notches above the average, with a well-balanced bill that contains few weak spots. It proves pleasing both to the regular Palace patrons and to the younger element that seems to be frequenting the house.

The Slate Bros., in next-to-closing, are a solid comedy act. Brothers are back together again after Sid left the act for a short stint with Bert Wheeler, and the reunion is a happy one. Comedy is of the slapstick variety, relying to a large degree on zany props. Also in the act is an unbilled blonde who's used as a foil. In some spots, comedy is on the blue side, but the audience didn't seem to mind. They also do a couple of good precision tapdances for strong bowoff.

Four of the acts, all good, are listed under New Acts. They are Ferdinand & Jerry, Senor Cortez, Roy & Vickie Douglas, in the first three spots, and Evers & Delorez, in closing.

Remaining three turns are familiar to the Palace audience. Snookums the Wonder Bear, presented by Emil Pallenberg, Sr., is an unusual animal presentation that goes over strongly. Bear skates, rows a boat, plays ball, dances, rides a bike, and as a solid closing bit, rides a motorcycle.

Cabot & Dresden are ballroomers on the spectacular side, stressing lifts and whirls more than grace. Cabot lifts his blonde partner into a variety of positions from which he goes into long spins. Act is showy and registers solidly.

Frances Williams, who's played in many a Broadway musical, is ineffective here, mainly because of dated material. Her songs might have appeared sophisticated or risque 15 years ago, but to today's Palace audience they simply seem dull. Singer tries hard, but her songs just don't go over.

Don Albert's house orch does its usual fine job of backing the show. *Chan.*

Casino, Toronto

Toronto, Oct. 13.

Count Basie Orch (7); *Glenn & Jenkins, The Earls* (2), *Billy & Anne, Bob Goodman, Naomi Irwin, Charles Gregory Girls* (18); *Archie Stone House Orch; "Military School" (Col).*

Most bouncy session in many weeks here has Count Basie sending the Casino customers jumping with his jive and packing them in for begoffs. It's actually a jam session the Count is presenting and the payees are reluctant to let the group go, despite generous time allotment.

Opener has the 18-girl line on for neatly-routined high-kicks before a Harlem club exterior which segues into a rich, full-stage nitery interior, with the Basie outfit taking over for an enthusiastic reception with "Mood Indigo." From there on, the Basie can't miss, particularly with those solos by Wardell Gray on the tenor sax and Buddy DeFranco on clarinet. (Latter embarks on tour with his own band after current Casino engagement.)

Basie, of course, is on for his red-hot piano sessions but allows most of the time to his rhythm section of bass, guitar and drums; with generous spotlighting of the unison work of his three other boys on trumpet, tenor sax and that terrific DeFranco clarinet. Their "One o'Clock Jump" and "Basie Boogie" has the customers pounding their palms, with the "Huckleback" finale session socko.

Also integrated within the 75-minutes stanza are Billy & Anne in agile taps; Glenn & Jenkins for cross-patter that gets over; The Earls in clever acrobatics and a finale boxing travesty, complete with hand catches and muscle control work. Gregory line returns for a whirlwind jitterbug finish with the Basie band, strong on brass and blare, backgrounding Naomi Irwin, toe dancer, for a rousing finale. *McStay.*

Roxy, N. Y.

Martha Stewart & Blackburn Twins, Joan Hyldoft, Phil Romayne & Terry Brent, Skating Blades & Belles, H. Leopold Spitalny Choral Ensemble, Roxyettes & Escorts, Paul Ash House Orch; "All About Eve" (20th), reviewed in VARIETY *Oct.* 13, '50.

The Roxy is employing an unusual format for the run of this show. House is selling seats for scheduled shows, without any interruptions from latecomers, which makes for optimum playing conditions.

Sammy Rauch has booked a program suitable to the more formalized atmosphere of the current bill. It plays like a legit revue with productions taking up major portion of show. The costuming and entertainment designs are lavish. There's also an unusual note on this show inasmuch as the 40-minute stageshow requires the services of one act, Martha Stewart and the Blackburn Twins. Line and choral numbers plus the ice show performers comprise the rest of the entertainment and it's a neat package.

The production is based mainly on variations of the fan routine which is standard at this theatre, with a number of fresh twists. The formations are applause winners with excellent designs and stage movement predominating throughout.

Miss Stewart and the Blackburns work in separate segments before teaming together. The Blackburns hit the jackpot with their familiar mirror routine and Miss Stewart, a considerably improved stage personality, hits similarly top audience reaction. Jointly they offer some sprightly routines, with top number being a stylized rendition of "Dearie" for boff returns.

The blades section of the show has some excellent numbers. Joan Hyldoft takes top solo honors with tasteful and sprightly skating. Her trick skating is secondary to a fluid routine that's highly appreciated.

Phil Romayne and Terry Brent also hit for top results. Routine is highlighted by fast lifts and spins which garner spontaneous applause.

Paul Ash does his usual good job of showbacking. *Jose.*

Palace, Chi

Chicago, Oct. 11.

Rosale Sisters, Frank Paris, Morris & North, Yvonne, Clavel & Farrar, Johnny Coy, Smith & Dale, Belle Baker, Dan Garamoni Band; "The Fuller Brush Girl" (Col).

Touring Palace vaude unit is here for a one-week stand, with headliners, Belle Baker and Smith and Dale, copping top dividends. Bill is overlong, but all acts sustain well and get fair share of the mitting.

Miss Baker worked 35 minutes at show caught, before begging off. Her material, most of which consists of parody lyrics recounting her past performances, seems too much of a rehash even for the oldtimers; it's obviously not what the seatholders came for. Only when she reprises the old faves, however, does the heavy payoff come. Her "All of Me," "Yiddishe Mamma" and "Melancholy Baby" wins solid plaudits.

Smith and Dale contribute some nostalgic chatter and reprise their "Dr. Kronkheit" bit, streamlined a trifle in spots, however, to get topical yocks. Turn is still enormously funny.

Rest of fare is more contemporary. Johnny Coy socks across the heavy response with slick hoofing turn. Coy veers from standard vaude terping, using the more stylized ballet-type. Hoofer has refreshing personality, good looks and sells well. Yvonne, Clavel and Farrar score with ballroom terping and Rosale Sisters pace in good fashion with some thrilling balance feats performed atop pole, walking off to neat hand.

Joe Morris and Susan North, with former heckling from balcony, get hearty yackolas despite the vintage of the crossfire. Frank Paris, manupulating life-like marionettes, gets good response. Dan Garamoni pit band hampers acts in many places with some not too adept backing. Batoneer had trouble souping tempo for Coy's faster numbers and immersed Miss Baker frequently in some laud brass. *Mel.*

Orpheum, Hollywood

Hollywood, Oct. 13.

Cab Calloway Orch (13); *Marie Bryant, Harry "The Hipster" Gibson, Jesse, James & Cornell; "Return of Jesse James" (Lip).*

Orpheum has a good chance to garner solid boxoffice this week, if management can prevail upon Marie Bryant and Harry "The Hipster" Gibson to do a little sapolioing of their routines. Cab Calloway headlines and registers as top entertainment. Jesse, James and Cornell close show to strong applause.

Calloway still has control of his mellow tones, giving out on his old standby "Minnie the Moocher" for hefty response. Vocalizing of "Old Black Magic" and "Tenderly" are also topdrawer. Maestro has assembled a 13-piece band built around his four-piece combo. Group appears well rehearsed and clicks solidly with "In the Middle of the Oasis" and "Cab's Boogie."

Miss Bryant's featured number is "Canteen Hostess" in which she does a monolog and a pantomime dance routine which supposedly takes place at a Canteen while dancing with a soldier. Routine is obviously built for nitery trade and should be kept in that atmosphere. Monolog is suggestive and is accompanied by dance routine that's akin to a burley grind. Remaining numbers are in the same vein.

Gibson is a strong entertainer but his material, too, has not been adapted to theatre audiences. Though not blue, Gibson briskly sings and thumps his way through numbers each built around a narcotic routine. Some of it is well planned and written, the rest merely boistrous.

Dance team of Jesse, James and Cornell garner strong applause with two acro-tap routines that are neatly timed and executed. *Free.*

Toscanini Powder

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gendered in his cross-country symph tour on behalf of RCA last spring.

500G Investment

Orchestra is currently sustained at a cost of $500,000 a year, including Toscy's $97,000 salary, but as far as Sarnoff's concerned, the payoff to the web can't be measured in dollars.

Situation was originally precipitated when NBC ousted Toscy and the symph from Studio 8-H in Radio City, the web deciding to convert it into tele studios. Then began a whole series of shifts and counter-shifts on time and place while Toscanini was in Italy. When his chief aide, Samuel Chotzinoff, carried the news to Italy that the maestro was being shifted to Carnegie Hall, Toscy assented, but didn't relish the idea of giving up 8-H, which he always liked.

However, the network then decided it wanted the orchestra to move to 10 o'clock Monday night, following such programs as Voice of Firestone, Bell Telephone Hour and Cities Service Band. It wanted to install the symph in the newly-refurbished Center theatre, but had to give way to a commercial commitment.

Then it was decided to move the orch to Manhattan Center, but Toscy reportedly nixed it, not even showing up for a scheduled o.o. of the premises upon his return from Italy last week. Then it was decided to tape the show at Carnegie Hall, for a Monday night playback, or the alternative of a Saturday afternoon broadcast from Carnegie. Toscy, reportedly, by this time had all he could take.

The only thing certain around the web as of yesterday (Tues.) was that Toscy won't be conducting next Monday night.

Joe Schenck

Continued from page 3

fornia. Since most of these houses are owned free and clear, they offer UATC a good opportunity for overhauling its basic debt format. Aim is to use them for collateral on refunding of long-term indebtedness to take advantage of lower interest rates in a better money market.

Schenck has also been participating in sessions with his brother, Nicholas M. Schenck, prexy of Loew's, and Louis B. Mayer, Metro production topper, who is currently in New York. It is understood that he has likewise been in top-level talks with heads of other companies. There has been no indication, however, of the nature of these powwows.

Among other problems on which he is believed consulting with UATC execs is the choice of a prexy to succeed him. Corporation has been operating without a titular head since his resignation under Dept. of Justice pressure several months ago. D. of J. objected to his dual production and theatre interests.

$285 No Bar To Benefit Names

Despite the new policy under which all acts playing benefits must be paid for such appearances, New York talent agencies are being besieged with requests for top names for such affairs. Reason is said to be motivated by American Guild of Variety Artists' yardstick on benefit salaries, calling for one-seventh of a performer's weekly stipend for these dates and setting a maximum of $285, based upon one-seventh of a $2,000 salary.

Charitable shows consequently feel that the $285 tag is a bargain and attempt to get as many top-raters as possible for their shows, rather than depend upon intermediary acts.

Agencies say such requests have been heavy of late because of the influx of name talent currently in New York for video showings. For $285, a charity can request Eddie Cantor, Milton Berle, Frank Sinatra, Danny Thomas, Martin & Lewis, Bob Hope, Ed Wynn, Jimmy Durante and others of that calibre. Such toppers will be under continual pressure to play a multitude of benefits as long as they remain in New York.

The agencies would like to get off this hook and would like to see the $285 minimum eliminated as a means of curbing the nuisance. The payment of that sum isn't regarded a hindrance to benefit promoters. Some feel that the one-seventh of weekly salary should still be applied to names on a prorated basis. At that it's felt that the headliner would still be making a contribution since it's known that top names have gotten as much as $5,000 for a single performance.

Hayward's Shows

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total take for all six shows will probably top $282,000 for the current stanza. No such parlay by a single producer has ever occurred, it's believed.

Of the various presentations, Hayward is partnered with Richard Rodgers, Oscar Hammerstein 2d, and Joshua Logan in the production of "South Pacific" and with Herman Shumlin (in association with Laurence Olivier) in "Daphne Laureola." He's the sole presenter of "Mister Roberts" (though Logan has a large share of the profits) and "Call Me Madam." Hayward not only can't estimate his income from all these shows, but says he doesn't even know what the operating profit of the touring "South Pacific" is. He merely remarks that it's so big it's "vulgar."

The two recent failures were "Rat Race," which he presented alone, and "Wisteria Trees," which he co-produced with Logan. Previous Hayward failures were "Anne of the Thousand Days," in which he was associated with the Playwrights' Co., and "Portrait in Black," which he closed during its road tryout. The latter play was subsequently presented on Broadway by another management, but flopped. Hayward's successes have included "Bell for Adano" and "State of the Union," both solo ventures.

Nellie Lutcher

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Lutcher has topped the Empire, Liverpool, takings for the last 10 years with $10,600, beating the all-time high of Frankie Howard by around $100.

Val Parnell wanted her to play two weeks at the London Palladium, Dec. 11-18, as he figures that "Out of This World," the Blackpool summer revue, due there Oct. 16, will not be able to hold up till the Christmas pantomime season. Miss Lutcher had to turn down the bid as she is here for only six weeks, having previous commitments in America.

Delfont has decided to go to America in November to line up other attractions for his vaudeville units. While there he will also seek special novelties for his new edition of the Hippodrome "Folies Bergere Revue," due early Spring. He will also look around for any suitable show on Broadway for his theatre, the Saville.

Coast 'Blondes,' Tho Successful, Held From Tour Due to High Costs

San Francisco, Oct. 17.

Gene Mann's production of "Gentlemen Prefer Blondes," starring Gertrude Niesen, folds Oct. 28 at the Curran after a six-week run. Although the musical has played to big grosses, reaching $39,000 most weeks, it will not tour the northwest, where Mann has the rights.

Because of the heavy production, with a company of 103, the transportation cost would be about $8,500 to Seattle and Portland, which would involve too much risk for the potential profit. Mann is likewise passing up such towns as Sacramento and Fresno. His rights for the show cover only California, Washington and Oregon, so he can't tour it east. Herman Levin and Oliver Smith, presenters of the original edition, figure on sending that out when it completes its Broadway run.

On the strength of the click of "Blondes," which he opened last summer at the alfresco Greek theatre in Los Angeles, Mann plans to expand his setup with the production of five musicals next season at the same al fresco spot. He also hopes to send each one on a tour of smaller Coast towns after the Los Angeles and San Francisco dates.

Although "Blondes" is understood to have gotten back its production cost, it has not made a profit. Show is playing here on a 70-30 sharing deal with the theatre, which allows little margin over operation. That's okay with Mann, however, as he originally planned the show as a base on which to build a permanent production setup on the Coast.

$100,000 Profit Bid

RCA prexy Frank M. Folsom has been offered a $100,000 clear profit on the company's $225,000 investment in "Call Me Madam," which he has nixed.

Fridolin to Bow 'Rooster' on Own

Montreal, Oct. 17.

Fridolin, whose tentative deal with producer Arthur Schwartz for the Broadway presentation of "Ti-Coq" (Little Rooster") blew up last week because of a difference over terms, intends to do the show on his own. French-Canadian author-director-actor, whose real name is Gratien Gelinas, put the play into rehearsal here this week with a revised script, several new principals and new scenery and costumes designed by Jean de Belleval.

After a tryout at the Gesu theatre here starting Nov. 7, and perhaps Toronto and other Canadian cities, Fridolin plans to take the show to Broadway under his own management. He expects to save substantially by having the setting and costumes made here. He first presented the show here in its original French version, then offered the English adaptation last May. Both editions were successful.

Beyond denying reports that the terms he offered Schwartz were excessive, Fridolin declined further comment on the situation.

N. Haven 'Madam' Ticket 'Hassle' Stirs Theatre To New Moves on 'Bless You'

New Haven, Oct. 17.

To forestall a repetition of the situation that occurred here during the recent engagement of "Call Me Madam," the Shubert theatre management has taken display ads in 10 leading newspapers in New Haven and surrounding towns for the simultaneous announcement of the mail order sale for "Bless You All," which plays a local tryout Nov. 13-18. It's the first time the house has taken such action a full month in advance.

During and after the "Madam" tryout there was considerable criticism because of the public's inability to get tickets to the Ethel Merman starrer. Entire eight-performance run was sold out in advance, and many people who went to the boxoffice during and even before the run were unable to see the highly-touted musical. There was particular complaint that many of the seats were taken by a small army of Broadwayites who came here for a preliminary look at the show.

According to the house management, all regular patrons got tickets for "Madam." Seats that went to New York theatrical people, mostly friends of those in or connected with the show, were handled by the show management, it's explained.

DETROIT CIVIC SETS 10-WK. MUSICAL SKED

Detroit, Oct. 17.

Civic Light Opera Assn. of Detroit will present its eighth annual 10-week season of operettas, beginning Christmas night at Masonic Temple. Four musicals new to the group have been included in the list of shows.

Lineup and playing dates are: "Carousel," Dec. 25-31; "Balalaika," Jan. 1-7; "Rose Marie," Jan. 8-14; "High Button Shoes," Jan. 15-21; "Wizard of Oz," Jan. 22-28; "Lady in the Dark," Jan. 30-Feb. 4; "Great Waltz," Feb. 5-11; Rodgers & Hammerstein Musical Festival, Feb. 12-18; "Roberta," Feb. 19-25, and "Show Boat," Feb. 27-March 4.

The new shows in the schedule are "Carousel," "High Button Shows," "Lady in the Dark," and Rodgers and Hammerstein Musical Festival. Last-named will include hit numbers from the various R & H musicals.

Goode to Handle Legit Pub Relations at $10,400

Plan for a national public relations campaign, as proposed by the Assn. of Theatrical Press Agents & Managers, has been accepted by the League of N. Y. Theatres. Budget of $40,000 for the first year's operation has been tentatively set and pressagent Gerald Goode has been named to head the campaign, at a salary of $10,400 a year.

Operation gets under way Nov. 1.

N. Y.'s Boff Ballet Season Sans Domestic Troupes

With N. Y. set for its biggest dance season to date, the ironic situation presents itself of the two leading U. S. touring troupes not due to appear until the tail-end of the season, if then. Usually the two companies, Ballet Theatre and Ballet Russe de Monte Carlo, give both a fall and a spring season in Gotham, Ballet Russe generally teeing off the dance calendar with a September showing. This time Ballet Russe went directly on tour.

Ballet Theatre is presently in Europe, in the midst of a five-month tour, and won't be back in the States until Xmas, when it goes out immediately on tour. Its only N.Y. appearance this season will be in April.

New York, however, isn't lacking for ballet, with Sadler's Wells Ballet of London recently concluding a sock three-week season at the Met Opera House, and Les Ballets de Paris currently appearing at the National theatre.

Stagehands Consider Strike Vs. Producers

Stagehands' union, Local Protective No. 1, IATSE, which was turned down yesterday (Tues.) by the League of N. Y. Theatres on demands for a wage raise, will meet Sunday (22) at the Diplomat hotel, N. Y., to take a strike vote. In refusing the bid for a boost, the League offered no counter proposition.

The union is demanding a straight wage tilt of 10%, plus a welfare fund levy of 5%.

John Golden Script For UN Day Reading

John Golden's most recent stab at playwriting will be given a special preem at the John Bowne School, Flushing, N. Y., Oct. 24. Authored by the producer-playwright in collaboration with Haynes Trebor, the play, "The Dawn's Early Light," will be offered in the form of a reading and will represent the contribution of the Borough of Queens toward the celebration of United Nations Day. A specially selected audience will be in attendance. Among those invited are Mrs. Eleanor Roosevelt, as national chairman of U. N. Day, and Mrs. Vincent Impellitteri, co-chairman with Golden of the N. Y. C. Committee for UN day.

Tabbed a historical drama-comedy, work deals with John Bowne, an early Flushing settler, and the fight made by him for religious freedom about 300 years ago.

'Innocents' Pays Off 8G Production Cost After Four Weeks' Operation

Chicago, Oct. 17.

"The Innocents," the Harald Bromley-George Brandt touring edition of William Archibald's thriller, has paid off its $8,000 production cost after four weeks' operation. Show played a single week in Detroit for a sock $22,500 and three weeks at the Harris here for respective takes of $18,500, $17,800 and $17,400, all on Theatre Guild subscription.

Continuing here last week, but off subscription, the play grossed $16,900. A percentage from the offering goes to Peter Cookson, presenter of the original Broadway edition, which ended in the red.

Bromley to Paris

Harald Bromley, who with George Brandt owns the English language rights to Jacques Deval's "Samarkand," expects to fly to Paris next week to see the original French production of the play, which opened recently to click notice, under the title "Ce Soir a Samarcande." He figures he may get some ideas from the Parisian presentation. He'll then go to London for huddles with Henry Sherek, who with Gilbert Miller is making a pitch for the English language rights. Bromley has done an English translation.

LONSDALE, SAVORY IN DOUBLE 'DAY' WALKOUT

Boston, Oct. 17.

Continued friction between Frederick Lonsdale, author, and Gerald Savory, director, caused both to walk out of "Day After Tomorrow" here last week, leaving the Lee and J. J. Shubert production without a director. However, at the urging of John Shubert, who is supervising the presentation, Sir Cedric Hardwicke has taken over the assignment. The actor-director was here to visit his wife, Mary Scott, who is understudying Beatrice Pearson as femme lead. Lonsdale sailed Saturday (14) from New York for London.

Jack Watling arrived from England over the weekend to take over the romantic lead in the comedy, replacing Ron Randell. Watling is the husband of Patricia Hicks, who clicked in a supporting part to Flora Robson in "Black Chiffon" on Broadway, and who is being sought by several Hollywood studios.

Danilova to Retire From Ballet at End of Season

Alexandra Danilova, only premiere ballerina assoluta in the U. S., will retire at the end of this season. Ballerina has been leading dancer with the Ballet Russe de Monte Carlo since 1938, and came to the U. S. with the Original Ballet Russe in 1933. After this season, she'll divide her time between teaching in N. Y. and making guest appearances with troupes in the U. S. and Europe.

Probably the best-known dancer in the western hemisphere, and the most respected, Danilova this season is chalking up her 25th year as a ballerina. She's the only dancer active outside of Russia who is a graduate of the Imperial Ballet of St. Petersburg. She left Russia in 1924.

Saga of a B'way Musical Smash, Or Kayoing the Kinks Out of Town

Forward Backwards

In "Louisiana Purchase," Irving Berlin's hit of 1940, the click ballad was "It's a Lovely Day Tomorrow."

In Berlin's new show, "Call Me Madam," one of the top songs is "It's a Lovely Day Today."

Few legit shows have gotten intra-trade word-of-mouth as "Call Me Madam," particularly since the generally rave reviews cinched its $1,000,000 advance sale as a Broadway hit. For one thing it evidenced anew that expert craftsmen—and that includes everybody from authors to producer and stagers—can kayo the kinks out-of-town and bring in a winner. And "Madam" was plenty rough out of town.

Irving Berlin's three completely new songs for the second act; shifting "They Like Ike" to the second stanza; Russel Crouse and Howard Lindsay polishing their libretto; the manner in which producer Leland Hayward and stager George Abbott fortified Paul Lukas' histrionic position by playing him more legit, and burdening Ethel Merman, Russell Nype et al., with the singing; Jerome Robbins cutting out that long gypsy ballet in the first act, and accelerating the terp tempo with that "dance" production staging in the second act—all these were the difference between the out-of-town trouts and Broadway.

Berlin, buoyed by the fact that "for the first time I got a good notice from Brooks Atkinson" (the N. Y. Times man didn't like his "Annie Get Your Gun" score), is frank in his attitude about those critics who, on the one hand, were captious about the libretto while at the same time raving about Ethel Merman. "This I can't understand because, if she's so good, she certainly didn't make it up as she went along." Berlin likes producer Max Gordon's crack, when reading that "this is a vehicle chiefly for Miss Merman," by

(Continued on page 56)

'Exposure' Bleak $54,000 Deficit

"Southern Exposure," Owen Crump comedy which folded Saturday night (14) at the Biltmore, N. Y., after 23 performances, involved a loss of approximately $54,000. The Margo Jones-Manning Gurian-Tad Adoue production, originally presented at Miss Jones' Theatre '50, Dallas, was financed at $60,000.

The deficit might have been reduced if the play had been closed at the end of the first week. Continuing the run three weeks, the management earned the right to participate in the proceeds from stock and amateur rights, for which there have already been offers, and a possible film sale, in which there is reported interest.

The in-the-round edition of Gian Carlo-Menotti's "Medium" and "Telephone," which also closed Saturday night at the Arena, N. Y., after 102 performances, also represented a loss. Although the David Heilweil & Derrick Lynn-Thomas presentation earned an operating profit the first part of the run, that was more than offset by its deficit in recent weeks. The show reportedly cost about $4,000 to produce and had an operating nut of approximately $5,000.

HYLTON PACTS DRAKE FOR LONDON 'KATE' LEAD

Jack Hylton, British impresario currently in New York, has Alfred Drake set to re-create his original Broadway legit role in the London production of "Kiss Me, Kate." Hylton is still dickering for Patricia Morison and Lisa Kirk also to play their original roles in the London company.

In company of Lee Shubert, the London producer has been seeing the current and pre-Broadway crop. He is extending his N. Y. sojourn until Oct. 25 when he sails on the Queen Elizabeth instead of flying home this weekend, as scheduled.

Langner-Manulis Plan 'Long Days' for B'way

"Long Days," Davis W. Snow play tried out last summer at the Westport (Conn.) Country Playhouse, has been optioned for Broadway production this season by Philip Langner, son of Theatre Guild co-director Lawrence Langner, and Martin Manulis, who is associated in the management of the strawhat. Manulis who staged the Westport presentation, will repeat the assignment on Broadway.

Cast for the Broadway production will include Florence Reed in her original starring role, with John Baragrey, Katharine Bard (Mrs. Manulis) and Hugh Reilly (currently in the road tryout of "Curious Savage"), who were also in the Westport presentation. Snow, the play's author, is director of information for the Public Housing Administration in Washington.

Harry Zelzer to Rep Opera Setups in Chi

Chicago, Oct. 17.

Harry Zelzer, president of Allied Arts Corp., last week was named as Chicago manager of the New York City Opera Co., to handle all promotional activities during its stay here from Nov. 15 through Dec. 3.

Zelzer also acted in a similar capacity for the Metropolitan Opera Assn. during its last engagement here.

Jim Davidson to Book An 'R&H Nights' as New Longhair Attraction

Richard Rodgers & Oscar Hammerstein 2d have appointed James A. Davidson to manage their "Rodgers & Hammerstein Nights," longhair concert attraction. This is to be a new group, comprising a concert orchestra, soloists and chorus, all personally selected by R&H, which will give a full evening's program from past and present R&H musical hits. Davidson is starting on bookings for the 1951-52 season, to begin October, 1951. Williamson Music, Inc., an R&H subsid, will continue handling R&H material for symph engagements, such as al fresco stadium nights.

nights heretofore, as at Lewisohn Stadium, N. Y., consisted of programs featuring R&H music, but put together by local managers themselves. New setup will be a complete unit, chosen and prepped by R&H, to tour a whole season on the concert or lecture loops. Davidson office handles the Robert Shaw Chorale for such bookings, and in the past similarly booked Morton Gould and Oscar Straus groups.

Programs will include only music by R&H together. Hammerstein felt it would get too involved if they included his collaborations with Jerome Kern, Sigmund Romberg, etc., and the Rodgers collaborations with Lorenz Hart. Davidson units also can't book into towns that have locally-produced R&H programs, like N.Y., Philly, etc.

Jacob M. Lashly Renamed Prez of St. L. Muny Assn.

St. Louis, Oct. 17.

Jacob M. Lashly, one of the town's leading attorneys, has been reelected president of the Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse, for the eighth consecutive one-year term. Lashly succeeded the late Henry W. Kiel, three time Mayor of St. Louis and one of the founders of the enterprise.

Other officers re-elected were A. M. Keller, first vice-president; Arthur Siegel, second v.p.; Martin J. Collins, third v.p.; M. E. Holderness, treasurer; William M. Sitton, assistant treasurer and Mrs. Mona B. Critcher, secretary.

Legit Bits

Tamara Geva will be co-featured with **Mildred Dunnock** in "Pride's Crossing" (formely titled "Summer House"), **Victor Wolfson** play being presented by **T. Edward Hambleton**, with **Martin Manulis** staging . . . **George Abbott** has optioned "Stacey Jones," new comedy by **Edward Caulfield** (whose "An Innocent in Time" will be tested in Dallas this winter by **Margo Jones**). With his projected musical version of "Tree Grows in Brooklyn" still awaiting **Irving Berlin's** completion of the score, **Abbott** plans to do the comedy almost immediately . . . **Lena Horne** and **Bert Lahr** are set to co-star in "Two on the Aisle," a revue to be presented by **Arthur Lesser** . . . **Herb Farrar**, manager for the touring "Oklahoma," had a stroke, and is being replaced by **Leon Sparkner**, now with "The Relapse." **Richard Skinner** has taken over as company manager for "Relapse," joining troupe in Philadelphia yesterday (Tue.). "Relapse" goes to Washington next week, returning Skinner to the town where he spent the summer as general manager of the nearby Olney (Md.) strawhat . . . **Fran Carlin** will play the title part in an Equity Library Theatre production staged by her husband, **Casey Allen**, opening Thanksgiving night at the Lenox Hill Settlement, N. Y.

John Passaretti has taken over as musical director of the Broadway production of "Kiss Me, Kate," succeeding **Pembroke Davenport**, who left for a similar assignment with "Out of This World" . . . **Irene McCollum** has replaced **Peggy Ferris**, and **David Collyer** has succeeded **Noel Gordon** in the "Kate" ensemble . . . **Reta Shaw** returns to the cast of "Gentlemen Prefer Blondes" next Monday night (23) . . . **Arthur Klein** announces the forthcoming presentation of "Cross Your Fingers," a musical by **Mann Holliner** and **Alberta Nichols** . . . Suit by **John Wildberg**, producer of "Anna Lucasta," against **Claire Leonard**, agent for the play, to recover $14,000, representing 10% of the film purchase price, is due for trial Friday (20) in N. Y. supreme court.

The Dramatists Guild has filed an appeal in U. S. circuit court of appeals to reverse **Judge Simon H. Rifkind's** decision that the organization's minimum basic agreement with the League of N. Y. Theatres violates the anti-trust laws. Action will be argued next month . . . Although the extra coin probably won't be needed, producers **Cy Feuer** and **Ernest H. Martin** have called on the backers of "Guys and Dolls" to put up $50,000 overcall on the $200,000 investment . . . **Clive Brook** and **Margaret Phillips** have been signed for the leads in "Second Threshold," the **Alfred de Liagre, Jr.**, presentation of the posthumous **Philip Barry** play, which **Robert E. Sherwood** has revised . . . **Roger L. Stevens**, co-producer of "Peter Pan," planed to the Coast last week for a brief vacation . . . **Josephine Hull** has joined the musicians' union in order to play the piano onstage in "Golden State," the new **Samuel Spewack** play . . . **Frank Smith** is company manager, **Bill Doll** press-agent and **Hugh Rennie** stage manager of "Edwina."

Additional $4,000 profit from "Cocktail Party" was distributed last week, bringing the total profits to $50,000 thus far on the $40,000 investment . . . **John Gielgud, Pamela Brown** and the rest of the "Lady's Not for Burning" cast are due tomorrow (Thurs.) from England . . . There will be a $7.20 top for "Bless You All" . . . Producers **Saint Subber** and **Lemuel Ayers**, while announcing that they "will not join the inflationary parade," will have a $6.60 top Friday and Saturday nights for their "Out of This World," with the regular $6 top the other evenings . . . **Louisa Horton** has succeeded **Lesley Woods** in "Mrs. Warren's Profession," to premiere next week at the Bleecker Street Playhouse, N. Y. . . . **Chandler Cowles** has acquired for fall production "Billy Budd," the **Louis O. Coxe-R. H. Chapman** dramatization of the **Herman Melville** novel. The play was presented last season by the Experimental Theatre . . . Membership meeting of the Assn. of Theatrical Press Agents & Managers will be held tomorrow afternoon (Thurs.) in the club room of the Metropolitan Opera House, N. Y.

The Playwrights' Co. will launch its season in mid-December with the presentation of "Darkness at Noon," **Sidney Kingsley's** dramatization of the **Arthur Koestler** novel, with **Claude Rains** as star . . . **Louis M. Simon**, executive-secretary of Equity; **A. Frank Reel**, executive-secretary of the American Federation of Radio Artists, and **Hyman Faine**, exec-sec of the American Guild of Musical Artists, were appointed last week by the board of the Associated Actors & Artistes of America as a committee to try to work out a joint policy for all the performer union affiliates in regard to blacklists . . . Exhibition of scenic and costume designs for U. S. stage productions since 1915 opened this week and will continue through Nov. 25 at the Fogg Museum and Widener and Lamont libraries of Harvard U. . . . Five new scripts to be premiered this winter by **Margo Jones** at her Theatre '50-'51, in Dallas, include **William McCleery's** "Play for Mary," **Ethel Harris Gregory's** dramatization of **George Panetta's** "We Ride a White Donkey" stories, **A. B. Shiffrin's** "Love, Hate, Murder," **Sigmund Miller's** "One Bright Day" and **Edward Caulfield's** "An Innocent in Time." Her season will also include revivals of "Lady Windermere's Fan," "Merchant of Venice" and another classic.

Sylvia Davis has joined the touring company of "Death of a Salesman" . . . **Sean O'Casey's** "Shadow of a Gunman" will be presented for a week beginning Oct. 24 at the Old Town theatre, Smithtown Branch, L. I. . . . **Lois Hall** has succeeded **Mae Cooper** in the cast of **John Patrick's** "Curious Savage," currently trying out . . . **Carly Wharton** will begin auditions this week for potential backers of her $200,000 production of "Month of Sundays," the **Burt Shevelove-Albert Selden** musical version of **Victor Wolfson's** "Excursion" . . . New members of the Lambs include **Emanuel W. Rosenfeld, Harry Shapiro, Charles W. Christenberry, Jr., John D. Cushing, Lea Freeman, Maurice Maurer, Edward J. Pawley, Phillip Ingalls, Herbert S. Polesie, Edmund L. Cashman, Leroy Prinz, Wladimir Selinsky, John Ford** and **Edward L. Gershman** . . . **Leo McDonald** is house manager of the Blackstone, Chicago . . . **Jay Russell** is publicity associate to **Harry Davies** . . . **Harry Shapiro** is manager and **Freddie Schader** p.a. of "Come Back, Little Sheba" . . . **Jim Hughes** is manager and **Helen Hoerle**, pressagent of "Curious Savage" . . . **Eddie Blatt** is company manager of "Daphne Laureola," for which **Herman Bernstein** is general manager . . . **John Garritty** is manager of "Pardon Our French" . . . **Sol Jacobson** is p.a. and **Warren Munsell, Jr.**, manager of "Golden State."

Clarence Bell is pressagent for the touring "Streetcar Named Desire" . . . **Joe Phillips** is pressagenting the Strand, Rockville Center, L. I. . . . **James Miller** is manager of **John Yorke's** touring "Brigadoon" production . . . **George Oshrin** is manager of "As You Like It" . . . **Jack Schlissel** is manager and **Jim Proctor** p.a. of "Legend of Sarah," for which **Max Allentuck** is g.m. . . . **Arthur Lighton** is house manager of the Fulton, N. Y. . . . **Carlton Miles** is ahead of "I Know My Love" . . . **Sam Weller** is again advance man for the touring "Oklahoma" . . . **Lefty Miller** is house manager of the Passaic (N. J.) theatre . . . **Charles Harris** is manager and **Karl Bernstein** p.a. of "Guys and Dolls" . . . **William Croucher** is manager of the Flatbush, Brooklyn . . . **Paul Groll** is company manager of "Burning Bright" . . . **Leonard Field** has been admitted to the Assn. of Theatrical Press Agents & Managers under the "new blood" clause, **George Campbell** has been admitted into the Boston local and **Robert Boda**, of Columbus, O., has been admitted to overall membership . . . **Doris Hellman**, of Los Angeles, has applied for admittance into the union in the music field and **James Hammerstein** has applied for entrance as an apprentice to **Carl Fisher**, company manager of "Call Me Madam."

St. John Terrell, operator of the "Music Circus" at Lambertville, N. J., returned from a European junket last week on the Ile de France . . . **Eliot Makeham** and **R. R. McClelland**, cast members of the forthcoming **John C. Wilson**-Theatre Guild "The Lady's Not for Burning," arrived from Britain yesterday (Tues.) on the Caronia. Starring **John Gielgud**, the play is slated to open at the Royale, Nov. 8.

Tod Andrews heads for Broadway from Hollywood this week to prep for his takeover of **John Forsythe's** role in "Mister Roberts" when latter replaces star **Henry Fonda**, who's taking 12 weeks off to undergo a knee operation . . . **Terry Kilburn** will direct "I Love Lydia," **Philip** and **Julius Epstein** musicomedy version of Sheridan's "The Rivals," which gets a tryout late this month at the Players' Ring theatre in Hollywood.

Yiddish Play

Laugh and Be Happy

Leo Fuchs and Edmund Zayenda production of musical comedy in two acts (seven scenes). Stars Fuchs. Zayenda. Staged by Fuchs. Music by Sholem Secunda; book, Louis Freiman; lyrics, Jacob Jacobs and Isidor Lillian; choreography, Felix Sadosky. "Benefit" and "Hopalong" numbers by Fuchs. At Public theatre, N. Y., Oct. 14, '50.

Miriam ..... Lucy Gehrman
Ben ..... P. Parness
Alice ..... Rebecca Richman
Moishe Meyer ..... Max Wilner
Itzik ..... Harold Miller
Yente ..... Yetta Zwerling
David ..... Edmund Zayenda
Corporal ..... Chaim Parnes
Sherry ..... Lily Lilliana
Sergeant ..... Israel Mandle
Leibush Lekish ..... Leo Fuchs
Betty ..... Sarah Gingold
Arnold ..... Moses Feder
Reverend ..... Morris Steinberg

The Yiddish theatre in N. Y. is now in full swing with three houses on the lower East Side currently offering Jewish productions. Following the preem of Molly Picon at the Second Ave. theatre in "Mazel Tov Molly" and the opening of vaude at the National, Leo Fuchs and Edmund Zayenda reactivated the Public theatre with their production of "Laugh and Be Happy." A musical show offers an inconsequential story, peppered with light comedy and some pleasant tunes that should satisfy patronage at this downtown showcase.

Highlight of the production is Fuchs, who goes over solidly with his impersonations of Charlie Chaplin and Jimmy Durante in a self-written number labeled "Benefit." Latter takeoff, done with a phoney nose, is the better of the two, with the Schnoz's movements and stance reproduced to a tee. Comic also pulls an audience participation routine a la Ray Bolger that goes over big. Seat-holders are asked to join in on a tune titled "Just My Luck" in similar fashion to Bolger's "Once In Love With Amy" routine in the recent Broadway production of "Where's Charley?" A takeoff on Hopalong Cassidy also registers neatly.

These bits by Fuchs are incorporated into a story line that has him cast as Zayenda's twin brother, separated since birth. Both, fall in love with the same girl, and are unaware of their relationship until late in the second act. Zayenda holds down the romantic end of the proceedings along with Lily Lilliana, whom he wins in the end after Fuchs gracefully bows out. Besides his specialties, Fuchs also manages to draw some laughs via comic situations in the yarn.

Zayenda and Miss Lilliana both handle their roles efficiently, scoring with their various ballad renditions. Yetta Zwerling, also in the comedy slot, depends heavily on outlandish costumes and posturing to garner laughs, which she does in abundance. Among the others showing to advantage are Lucy Gehrman, Rebecca Richman and Max Wilner. Top items offered include a bit between Fuchs and Miss Zwerling revolving around a duet whereby both use lines from pop tunes in a question and answer fashion. An American history lesson, offered by Miss Zwerling, Miss Richman, Wilner and Harold Miller, hits a patriotic note for sock results.

A chorus of eight gals and four guys handle the dance routines capably. *Gros.*

Opera Review

Die Meistersinger

(City Center, N. Y.)

The enterprising N. Y. City Opera Co., essaying the second Wagnerian opera in its six-year history (first was "The Flying Dutchman," in 1945), scored a stunning success last Friday (13) with "Die Meistersinger." It is the young company's most ambitious undertaking, and considering the City Center's narrow stage for so spacious a work, and a practically all-American cast (except for the tenor lead, Hans Beirer), the troupe works wonders. A spirited, fresh aura accents the music and the comedy, in a performance whose diction is fine and singing always audible.

Much of the credit is due to Josef Rosenstock, who conducts the augmented orchestra with verve and authority. Otto Erhardt's staging, too, is standout. Casting, in the main, is fine, with a German newcomer, Beirer, giving a real Heldentenor performance in singing range and thespic delineation. Oscar Natzka is a noble Pogner, Emil Renan an unusually fine Beckmesser, David Lloyd an excellent apprentice, Frances Yeend a fine Eva, and Margery Mayer a good Magdalena. Lawrence Winters handles a bit part as the watchman with style. James Pease seems somewhat miscast as Hans Sachs. *Bron.*

Inside Stuff—Legit

Although the Chicago Civic Opera House has not announced the engagement of the Sadler's Wells Ballet there, which opens for a two-week stand Dec. 21, advance mail orders, prompted by stories in the Chicago press, has reached over $100,000, without any knowledge of the cast or the ballets. Herb Carlin, manager of the house by contractual arrangement, had to keep ads or announcements out of the papers until Ballet Russe de Monte Carlo, now current, leaves the theatre. Ballet enthusiasm also hit the Ballet Russe with advance over one-third ahead of last year and practically a sellout before the opening Monday (16) for a two-week stand. Sadler's Wells, which played at a $3.71 top last year, will carry a $4.94 top this season, with $7.20 the New Year's Eve figure. It's likely that the English company will hit the $200,000 mark for the Opera House stint.

Omission of credit to the dean of American drama critics, Ashton Stevens, drama chronicler of the Chicago Herald American, as Ethel Waters "discoverer" in her Ladies Home Journal yarn, "His Eye On the Sparrow," was due, according to Charles Samuels, Miss Waters' collaborator, to the mag's 30,000-word condensation of the book which runs over 400 pages. Samuels in a letter to Stevens noted the headline of his original review plus excerpts from the notice are incorporated in the full-length book, scheduled for Doubleday publication in April. Yarn is also slated as a Book-of-the-Month Club selection that month. Miss Waters in a wire to Stevens claimed she had no voice in the mag's cutting of the story.

Stevens had wondered why Miss Waters in the mag story had not credited him, as she had done on almost every other occasion, as her "discoverer."

Although the three other New York City mayoralty candidates agreed to be guests of honor at the Drama Desk luncheon meeting next Monday (23) at Rosoff's restaurant, N. Y., acting mayor Vincent S. Impelletteri has not replied to an invitation issued by the organization's president, Sam Zolotow, of the N. Y. Times. Judge Ferdinand Pecora, Democratic candidate; Edward Corsi, Republican, and Paul Ross, American Labor, will be present to answer questions of members as to what they propose to do for the Broadway theatre, if elected. The Drama Desk includes legit reporters from New York newspapers, magazines and news services.

Backers of "Black Chiffon," John Wildberg's presentation of the Lesley Storm drama at the 48th Street, N. Y., are realtor William Zeckendorf, $2,000; actress Helen Menken, $5,000; film executive Robert Stillman, $9,000, and film producer Sol Lesser, $21,000.

Latter is not listed as a limited partner, but is understood to be represented by several nominal partners, including Wildberg, who is listed as having put up $17,750. Wildberg is the sole general partner in the $50,000 venture.

Marsha Hunt, Tom Helmore and Ethel Griffies, listed in the program as "starring" in "Legend of Sarah," are billed below the play's title and names of co-authors James Gow and Arnaud d'Usseau. Therefore, they actually have featured billing. In smaller type beneath them, Edmon Ryan, Philip Coolidge, Judith Parrish and Joseph Sweeney have conventional featured billing.

With a distinctly yes-and-no review of "Call Me Madam" last week, John Chapman (Daily News) continued his recent habit of dissenting from the majority opinion of the New York critics. Although he praised all the other elements of the musical, Chapman panned the book so much that it amounted to a no-decision notice.

Saga of Smash

Continued from page 55

stating, "Well, they certainly didn't write it for my sister Ida."

The electronic-minded segment of show business, with an acute awareness of RCA's recent two setbacks with the Federal Communications Commission (on TV color and TV "monopoly" in key cities) wonders about the political implications of the book. Some wonder if RCA officials had read the book or just blindly backed ($225,000) the show with the elementary knowledge it had something to do with Mrs. Perle Mesta and her ambassadorship to the Duchy of Luxembourg.

Mrs. Mesta's reported spleen, incidentally, seems refuted by the fact that columnist Leonard Lyons earlier this year had invited Mrs. Mesta, along with Margaret Truman, to his home to meet Lindsay & Crouse, Berlin, et al. The writers particularly made it a point that they were going to be her "biographers," and she expressed little concern.

Berlin's Hospital Hiatus

Berlin, who entered N. Y. Hospital this week for a week's check-up and a general rest (he lost five pounds during rehearsals), says that Hayward is already talking a No. 2 company, and quotes Joe Schenck, the 20th-Fox executive, as being "willing to enter a film bid right now."

The authors have been watching "Madam" ever since its Thursday night (12) preem and, having seen typical Saturday audiences at both performances, feel that "it plays even better than opening night."

Danton Walker, N. Y. News columnist, was about the lone dissident in his appraisal of the show, waxing captious on several counts. Russel Crouse wired Walker the only acknowledgement, "You spelled my name wrong."

And the out-of-town scuttlebutt about Jerome Robbins taking his name off the billing, as choreographer, and Paul Lukas wanting to walk out on his straight $2,000 weekly contract have proved that much malarkey.

Off-B'way Shows

Christopher Columbus Brown

(HENRY ST. PLAYHOUSE, N.Y.)

A generally amateurish affair, "Christopher Columbus Brown," finished a limited run at the Henry Street Playhouse in downtown, N. Y., Sunday (15). Presented by Edna Stewart, show, labeled a musical fantasy, was created by Horace W. Stewart, who wrote the book, lyrics and music. In two acts (14 scenes), work failed to project anything outstanding in either the material or talent departments. Tunes, for the most part, didn't register, while the yarn, revolving around a kid's dream of a Utopia, has little substance.

Though cast was predominantly Negro, play didn't deal with the problems of that race. Dancing was good with Walter Nicks showing fine style in this division, as did Syvilla Fort, who also choreographed the show. Sherry Garey, who worked mostly as a member of a girl's quartet, showed a nice personality and an okay voice. Only name member of the cast was Nick O'Demus, whose standard portrayal of a not-too-bright, slow-motion character, drew some laughs. O'Demus, actually, is the stage name used by scripter Stewart. *Gros.*

Dakota

(Originals Only Playhouse, N. Y.)

"Dakota," put on in Greenwich Village by Originals Only, has all the earmarks of an end-of-term high-school production. Whatever talent, if any, is hidden under a blanket of poor material. A musical takeoff on the mellers of yesteryear, complete with a mustache-twirling villain, offering fails to register. Tyro book and score make it difficult to take.

Tom Hill wrote the book, Jane Douglass composed the music and Donald Stuart, Jimmy Gayle, Harry Mack and Maxeda von Hesse penned the lyrics. Some of the bits occasionally used to satisfactory advantage are asides to the audience, over-emphasized gestures and the open cuing of players who have apparently forgotten their lines. Whether latter gimmick *Gros.*

Plan for Baggage Rate Switch Adds Problems to Thorny Legit Trouping

Chicago, Oct. 17.

There are indications that legit road companies may have to change their mode of transportation or else touring productions will come to a halt, if present plans by various passenger agents are carried through to eliminate the customary free baggage car for each 25 first-class rail fares.

Plans, sponsored by the Western Passenger Assn., would call for an additional 12½ fares for each baggage car. The proposed new rate would be applied not only to railroads servicing the mid and far west, but would be a uniform action throughout the nation. Spokesman for the association said that it would have to be a combined action with other groups participating—New England states, Eastern, Southern and others—or rates could not be revised.

Association spokesman pointed out that in a recent Interstate Commerce Commission hearing, the ICC stated that head-end or passenger-baggage deficit accounted for half of the red ink operations of railroads. He also said that the "free" baggage car was the only type of "free" commercial operation, with all other baggage freight presumably being carried at regular tariffs. Theatrical groups were also accused of using various devices to take unfair advantage of the lines' limit of two cars to one company. One of the opera groups not only divided itself into orchestra, ballet and singing companies, but listed each of the separate operas as individual corporations, thus obtaining 12 cars, the agent claimed.

While transportation is not the primary cost in the breakdown of the weekly nut, increasing the transportation costs by 50% to obtain a baggage car will make all but sure hits wary of traveling, especially doing one-nighters.

Bus Problems

Rub for Greyhounding legiters comes with the long standing Equity rule which allows bus travel only when no other transportation is available, and then only for six hours, with each additional hour earning the rider $1. If companies have to take to bus travel, some alteration of the present rules will have to be made. Some such leeway was arranged for the Margaret Webster Shakespearean group, which last season made a tour of colleges via chartered bus system.

What particularly gripes the managers and casts is the fact that only the antedated trains allow baggage cars, with streamliners prohibiting the use of their cars for scenery and trunks. Thus, first-class fares are often paid for the tag-end of freight-passenger combinations.

With the proposed new rate structure, it's highly probable that if legiters tour, mid-point stops, and highly profitable ones, will have to b skipped. For example, between Chicago and Minneapolis, a full week's routing can be picked up with Rockford, Springfield and Decatur, Illinois; Milwaukee and Madison, Wis. With added rail charges, either these and other stops will switch to trucks and busses, or will be eliminated.

Eve. if the proposed 12½ ticket increase is not adopted, and it looks like it will be acted upon shortly after the first of the year, stage shows will have to face another problem. Last week the non-operating unions of railroads asked for a 25c hourly wage increase, with the Brotherhood of Locomotive Firemen and Engineers asking for another 35c an hour. With this as an excuse, whether or not the roads get their 12½ fare increase, they will certainly ask for an additional passenger and freight increase, estimated at 15%. Additional woe is also in store, with both bus and freight lines saying they'll propose increases in the near future.

Gladys Spector, upped this season from the N. Y. City Opera Co. chorus, will sing the Priestess in "Aida" tomorrow (Thurs.) at City Center, N. Y. **Dragica Martinis** will be the Aida; **Betty Wermine,** Amneris, and **Hans Beirer,** Rhadames . . . Violinist **Erica Morini** in N. Y. last week after concert tour abroad . . . **Aldo Ciccolini** in from South America to make his U. S. debut as pianist with the N. Y. Philharmonic in November.

Ballets de Paris Sets New Work; Gets 23G in 9 Shows

Les Ballets de Paris, currently at the National, N. Y., racked up at estimated $23,000 for nine performances, from opening night (8) through last Sunday (15). French troupe will make a change in bill next Tuesday (24), when "Le Bal des Blanchisseuses" ("the Washerwomen's Ball") gets its American press. Comic ballet has story by Boris Kochno, choreography by Roland Petit, and music by Vernon Duke. Danielle Darmance will take the lead.

Scenery and costumes for the French troupe's latest success "La Croqueuse de Diamants" ("The Diamond Eater"), which was a hit in its preem in Paris last month, will arrive in N. Y. Saturday (20). The National's stage limitations, however, will prevent ballet being given here this trip. Troupe will give the U. S. preem of "Croqueuse" instead in Philadelphia, at the Forrest, Nov. 7. If it goes well there, ballet may be brought into N. Y. for a quick spring engagement, before the troupe sails for home.

Renee Jeanmaire, troupe's leading femme dancer, is flying in from Paris Saturday (20) to rejoin the company. She's been recuperating from a leg operation. She'll go into "Carmen" Oct. 24, for her first time in the role since last April 1, when she danced it in the States.

N. Y. Philharmonic Faced With 150G Deficit This Year in Bearish Setup

The N. Y. Philharmonic, which opened its 109th season last week, is facing a net deficit of over $150,000 for the new (1950-51) season, as against a loss of $81,513.26 for last year, and a loss of $43,975.78 for '48-'49. Situation has management quite concerned, as previous means of supplementing income have dried up, and there's no chance of decreasing costs. Symph is behind on subscriptions this year, while chances of a public drive for funds are regarded as slim, due to the feeling (misplaced or not) that one can't whip up civic interest in N. Y. in its symphony as one can in Boston, Philadelphia or elsewhere.

Like the Metopera and other cultural institutions, the Philharmonic had leaned heavily on hopes Congress (even after the Korean war broke) would remit the 20% ticket tax, which the symph expected to gather in instead. Federal admissions tax last season alone was $112,631.03. This hope is gone. State or public aid looks slim, even though one symph official gloomily stated that "orchestras in general face either government subsidy or extinction."

Attendance at Philharmonic concerts has dropped. Recording sales are off. The Philharmonic no longer has a Sunday radio sponsor. Sunday afternoon attendance especially has fallen off, to suggest that the symph (being aired now, sustaining, on tape, rather than live) might be better off performing instead at night, where there's chance for a larger audience.

Philharmonic's 1949-50 combined receipts were $810,577.48, consisting of $522,272.62 from concerts; $185,072.91 from broadcasts, recordings, etc., and $81,513.26 from other sources. Cost of operations was $983,734.88. Gross deficit of $173,157.40 was partially offset by Endowment Fund income and contributions from the Auxiliary Board and Guarantors Fund, to bring loss down to a net of $81,513.26. This deficit is being wiped out by aid from the Emergency Fund and Directors Fund, which however can't be expected to pull the load for the coming season's expected larger deficit.

Floyd G. Blair was elected president of the N. Y. Philharmonic-Symphony Monday (16), replacing Charles Triller. Latter remains chairman of the board. Blair retains his office of treasurer, as well.

'Homestead' Draws 3,500

Swanzey, N. H., Oct. 17.

The Old Homestead Assn., which sponsors the annual revival of "The Old Homestead," in Potash Bowl, near the birthplace of the playwright, Denman Thompson, reports 3,500 persons attended the three-day production this season.

Next year the melodrama will be presented July 13-14-15.

Seattle Booming With Local Legits, Road Show Dates

Seattle, Oct. 17.

Past summer was marked by several innovations here, keeping legit activity at a new high. Indications are for a better than usual fall season. In Seattle that means something, because both quantity and quality of local theatre offerings are above the usual hinterland level.

This summer the Windsor Light Opera Guild leased the Sterling chain nabe house, the Uptown, for eight weeks and put on three Gilbert and Sullivan operettas and a revival of "The Drunkard." Biz was not too good, but company got by and the experiment attracted a lot of attention. At present Bill Moeller, head of the Guild, is dickering with John Danz, president of Sterling Theatres, to present occasional condensations of old favorites such as "Red Mill" and "Merry Widow," in place of vaudeville.

Another innovation was at the Cirque Playhouse, where operator Gene Keene brought in name stars to head local casts. First was Zasu Pitts in "The Late Christopher Bean" and the second was Frank McHugh in "Three Men on a Horse." Miss Pitts drew well, with theatre breaking even, but the McHugh stint didn't pay off, and, after some contract trouble with Jane Darwell and Allen Jenkins, scheduled for next offering, Keene abandoned the idea. The Cirque is lighted now, with local cast doing Kenneth Horne's "Yes and No," with "I Like It Here," starring Dean Goodman, set to follow.

The Surrey Playbarn, across the Lake, had a satisfactory season, doing good business with only three attractions instead of the usual six, scoring also with presentations of a string quartet headed by Carla Cantner. General manager Milo Ryan says that the Surrey wound up the season with a profit in the building fund, in addition to improving the stage and auditorium.

The Seattle Park Department racked up a total of more than 40,000 attendance at its al fresco operettas and concerts in Volunteer Park for a new summer record and both types of offerings were aided by use of new stage and improved acoustical equipment. This summer also marked the first "Seafair," summer celebration set up to

(Continued on page 60)

Virginia City Players Tour 19th Century Rep

Butte, Mont., Oct. 17.

Virginia City Players, after three-season development of 19th century theatre, will troupe part of their repertory through the northwest and on west coast this winter. Players have completed a third season as feature of restored Virginia City, gold-gulch center of Montana, whose original features have been refurbished through the efforts of state senator Charles Bovey.

Group, directed by Lawrence Barsness, with wife Doris Barsness second in command, will caravan H. T. Craven's "Miriam's Crime, or Innocent Sin" and J. P. Wooler's "Old Phil's Birthday." Latter premiered in London in 1862, and was trouped through the gold diggings by the Jack Langrishe stock company in 1868.

Company also doubles into a vaude show for a performance or sprinkles variety, 19th century brand, between acts of their mellers. Dozen members of road contingent, mostly young thesps, with college dramatic training, will return to summer stand in 1951 in the Old Stone Barn, where they also run a school of the 19th century latch-up accredited by the Montana State U.

'Texas' Folds for Loss of $150,000; 'Nowhere' Quitting in $90,000 Red

Chicago, Oct. 17.

"Texas, Li'l Darlin'," the Anthony Brady Farrell production, folded Saturday night (14) at the Great Northern here after four weeks of a scheduled season's tour. Despite fairly good reviews, the show never got off the ground, dropping about $10,000 a week during its three-week stay here and a bit more in a single week in Detroit previously.

"Texas," which originally involved a cost of about $100,000, had at one time during its 37-week Broadway run earned back about $30,000, but subsequently lost that and an additional $10,000. The final deficit, including the tour, is figured to have reached around $150,000. However, the show paid the rental on Farrell's Hellinger theatre, N. Y., for most of last season, so it actually represented an overall loss of considerably less.

Apparently with the idea of sending the musical on tour again at some time, possibly through Texas, where there has been interest in booking it, Farrell had the scenery, costumes and props shipped back to New York for storage. There has reportedly been Hollywood interest in the film rights to the show, but there's apparently no immediate prospect of a deal.

"Springboard to Nowhere," Eddie Dowling's presentation of Alexander Lidor's melodrama, will call it quits next Saturday night (21), after a two-week tryout at the Selwyn here. It got brutal reviews from the local critics. Dowling, who produced and directed the play, has announced that after script revisions it will be given another road break-in and then taken to Broadway, but that is figured doubtful.

Financed at $75,000, with provision for a 20% overcall, the production reportedly cost about $85,000 and, with the tryout loss, is expected to involve a deficit of at least $90,000. Play's author is a native Greek and virtually all of the backers are said to be of similar origin. Only recognizable show business name among them is film executive George Skouras, with a $2,500 slice. Largest single backer is Marie K. Veniselos, with a $45,000 share.

Single Ad Brings 'Pacific' Sellouts in Mpls., St. Paul

Minneapolis, Oct. 17.

There'll be no boxoffice sale of "South Pacific" tickets either here or in St. Paul. A single Lyceum theatre Sunday Tribune newspaper ad a month before the engagement's local opening, Nov. 2, brought in many thousands more of mail orders in two days than were needed to sell out the 1,900-seat Minneapolis house for the entire nine-day (13 performances) run. A $78,000 gross is expected. James Nederlander, Lyceum manager, estimates that more than $100,000 in mail orders was refunded. This, of course, duplicates the show's experience everywhere.

In St. Paul, too, a single Sunday newspaper ad resulted in a mail-order sellout for the three nights and one matinee there.

There'll be no more newspaper ads in advance of the show's opening, excepting an ad here thanking the public for its response, expressing regret, apologizing to those unable to obtain tickets and explaining again how the mail orders were filled.

The Minneapolis star on Wednesday, three days after the show's ad, ran a front-page story telling of the sellout. In the story, Nederlander was quoted to the effect that negotiations are under way for a return engagement.

Future of Pitt's Summer Opera Up to High Court; Fight Waged on Park Site

Pittsburgh, Oct. 17.

Future of summer opera here now is in the hands of the Pennsylvania state supreme court, which heard arguments last Tuesday (10) and is expected to hand down a decision very shortly. "Friendly suit" by a group of taxpayers who questioned the legality of the Schenley Park site being used for shows to which an admission is charged, turned out to be anything but friendly, and when the common pleas court here ruled that the plan was legal, even though the vote was split, the case was carried to the higher bench.

It seems that Schenley was deeded to the city as a free park for Pittsburgh by the estate of the late Mary Schenley, but Civic Light Opera Assn. officials have pointed out that since then a public golf course, bowling greens and riding stables have been established there, for which charges are made. The city solicitor, however, pointed out that, because those projects were never questioned legally, doesn't necessarily make it legal.

Sponsors of the al fresco venture here hope to put up a $1,500,000 amphitheatre in Schenley Park, $1,000,000 coming from the Edgar Kaufman (department store) Foundation and remaining $500,000 from the city. The theatre is to have a removable roof, in case of bad weather, and is to become the property of the city.

In the past five summers productions have been presented at Pitt Stadium, but it's believed that if the supreme court rules against the Schenley Park site, the Civic Light Opera Assn. may be dissolved. Backers have pointed out that they must now look to something permanent, and if that can't be achieved, there would be no incentive to carry on.

One other possible site was previously dropped when it threatened to become a political football, and the Schenley Park property is now looked upon as the only other place an amphitheatre could go in order to make the project practical.

Construction on the $1,500,000 outdoor theatre was to have started early this fall, so it could be completed for use in 1951, but the suit stopped that.

Robert Zeller, an American, who conducted abroad for the **Markova-Dolin** dance troupe, was engaged to assist in baton chores with the Sadler's Wells Ballet of London towards the close of its N. Y. run, and is currently on tour with them.

Historical Symph Dramas Draw in Atlantic States; Held Down by Bad Weather

Greensboro, N. C., Oct. 17.

Symphonic dramas that relate parts of this country's history attracted thousands of persons this summer despite bad weather. Three of them were written by Pulitzer-prizewinner Paul Green, "The Lost Colony," at Manteo, N. C.; "Faith of Our Fathers," at Washington, and "The Common Glory" at Williamsburg, Va.

"Faith of Our Fathers" and "Unto These Hills" were put into production this year. The latter, written by Kermit Hunter, was given at Cherokee, N. C. "Unto These Hills," an account of the tragedy of the Cherokee Indians, attracted 107,140 persons at 54 performances from July 1 through Sept. 4. Under the direction of Harry Buchanan, it netted enough money to pay off accumulated debts, and finish an urgently-needed building for next year.

"The Lost Colony," first produced in 1937, was given 55 times this year, with attendance running to 52,495, compared with 56,142 last year. July was rainy along Roanoke Island, scene of the reenactment of the first English settlement in the New World.

"The Common Glory," which tells the story of Old Williamsburg and the settlers there, played to 60,000 persons through Labor Day, when the North Carolina pageants closed. That was 10,000 fewer than 1949. Twenty-odd rain-outs interrupted the production, which opened July 1 on a six-nights-a-week basis.

Attendance at "Faith of Our Fathers" was disappointing. The firse performance was attended by 4,000, led by President Truman. The last performance was given Sept. 30. The play, principally about the worries of George Washington, was not highly praised by critics.

Plays Out of Town

Guys and Dolls

Philadelphia, Oct. 17.

Cy Feuer and Ernest H. Martin presentation of musical in two acts (17 scenes) by Jo Swerling and Abe Burrows, based on a story and characters by Damon Runyon. Songs by Frank Loesser. Stars Robert Alda, Vivian Blaine, Sam Levene; features Isabel Bigley, Pat Rooney, Sr., B. S. Pully, Stubby Kaye, Tom Pedi, John Silver. Staged by George S. Kaufman; choreography, Michael Kidd; settings and lighting, Jo Mielziner; costumes, Alvin Colt; musical director, Irving Actman; orchestral arrangements, George Bassman; vocal arrangements and direction, Herbert Greene. At Shubert, Philadelphia, Oct. 14, '50.

Benny Southstreet ..... Johnny Silver
Nicely-Nicely Johnson ..... Stubby Kaye
Harry the Horse ..... Tom Pedi
Broadway Character ..... Douglas Deane
Sarah Brown ..... Isabel Bigley
Sky Masterson ..... Robert Alda
Arvide Abernathy ..... Pat Rooney, Sr.
Agatha ..... Margery Oldroyd
Calvin ..... Paul Migan
Priscilla ..... Christine Matsios
Lt. Brannigan ..... Paul Reed
Nathan Detroit ..... Sam Levene
Miss Adelaide ..... Vivian Blaine
Joey Biltmore ..... Bern Hoffman
Mimi ..... Beverly Tassoni
Gen. Matilda B. Carstairs ..... Netta Packer

Philadelphia, Oct. 14.

Here's really one for the records — a musical in which the book is apparently the standout feature. Of course, when one considers that "Guys and Dolls," new Cy Feuer and Ernest H. Martin tuner which preemed here at the Shubert tonight (14), is based on a story (and characters) by the late Damon Runyon and that the adaptation job was done by Abe Burrows and Jo Swerling, the libretto's superior qualities should not come as too great a surprise. Also, the Frank Loesser score is likely to come into its rightful prominence when it has been reorchestrated to give greater emphasis to melody.

There's considerable work still to be done on "Guys and Dolls," but it shouldn't be difficult with the array of experts and specialists connected with the production. First 20 minutes of the show must be trimmed and sparked; in fact, most of the doctoring required is in Act I, which is again something of a novelty. Act II moves swiftly and surely and mounts to a wow finale.

A host of Runyon's famous Broadway characters are brought to life in this musical. One meets Nicely-Nicely Johnson, Harry the Horse, Benny Southstreet, Big Julie (from Chi) and numerous others. Male lead is Sky Masterson, strictly a gambling gent who unexpectedly falls very much in love with Sarah Brown, who is a lovely doll working for the Save-a-Soul Mission. Sarah doesn't approve of Sky's gambling, his friends or his mode of living, but on a dare she goes to Havana with him (strictly platonic in every way) and in return he supplies the Mission with an assortment of quaint characters (all on the racket side), whose mere presence plus sundry testimonials of reformation serve to keep the Mission from being closed up as a failure. The scene in which the dozen gambling gents attend the Mission at Sky's insistence and, one after another, recount their sins and pledge their reform, is one of the most hilarious seen here in a musical in moons.

Although the three most prominently featured players are Robert Alda (as Sky), Sam Levene (as Nathan Detroit) and Vivian Blaine (as Miss Adelaide) (and they're all good), it's Isabel Bigley who runs away with top honors. She's the heroine, the Save-a-Soul Mission lassie, a kind of musical comedy version of Shaw's "Major Barbara." In fact, believe it or not, there are several times when this Runyon strictly-Broadway yarn is reminiscent of the Irish playwright's pungent satire built around a Salvation Army gal. Miss Bigley has an excellent voice, a very nice sense of comedy and she certainly isn't hard to look at. She delivers her three major romantic ditties (sung as duets with Alda), "I'll Know," "If I Were a Bell" and "I've Never Been in Love Before," with distinction, and then, towards the end, teams up with Vivian Blaine in a slyly amusing comedy number, "Marry The Man Today."

As of the first night the number in Loesser's score that got the biggest salvo was a tempestuo. However, "Guys and Dolls," "I've Never Been in Love Before," "If I Were a Bell" and "My Time of Day" will get plenty of attention. At present the singers tend to be overshadowed by the orchestra, but that is among the faults in process of correction.

"Dolls" doesn't lay much emphasis on the dance angle, although Michael Kidd has done a creditable job in staging what routines there are, in addition to looking after the musical numbers. "Havana" shapes up as about the dance outstander. Pat Rooney, Sr., as the heroine's uncle and also one of the Mission flock, does one of his famous routines, but isn't given too much of a chance, especially in Act II.

Alda makes his return to the stage a successful one, although his overall impersonation of that inveterate gambler, but at bottom soft-hearted, Sky Masterson can stand some smoothing and some further direction by George S. Kaufman. Latter, by the way, must be given a large share of the credit for the authentic, legitimate flavor of the show's libretto. This type of story is right up Kaufman's alley and he misses few tricks. Miss Blaine's performance as the rather brassy, but also at heart deeply sentimental Miss Adelaide, who has been trying to get Nathan Detroit (Levene) to marry her for 14 years or more, is also on the credit side of the ledger — emphatically. Levene is characteristically smooth as Nathan. Kaye's Nicely-Nicely, Tom Pedi's Harry the Horse and B. S. Pully's most amusing Big Julie, visiting gambler from the west, all click in a positive fashion.

Jo Mielziner's settings and lighting may not be as distinctive as some of those he has been represented by here in the last two or three seasons, but they are always correct in mood and character. A Havana nightspot (where Sky and Sarah go on their platonic wager trip), the Mission interior, and the hangout of the gamblers known as the Hot Box, are effective sets.

Show ran until nearly 11:30 at opening night but despite overlength the performance was very smooth and workmanlike. With this way-over-average book, plus the other ingredients such as a promising score and some engaging personalities, "Dolls" appears headed for plenty of success.

Waters.

Hilda Crane

Princeton, Oct. 13.

Arthur Schwartz presentation of drama in three acts (six scenes) by Samson Raphaelson. Stars Jessica Tandy; features Beulah Bondi, Frank Sundstrom, John Alexander and Evelyn Varden. Directed by Hume Cronyn; settings and lighting, Howard Bay; costumes supervised by Harriett Ames. At McCarter, Princeton, Oct. 13, '50; $3.60 top.

Clara ..... Ann Sullivan
Henry Ottwell ..... John Alexander
Mrs. Crane ..... Beulah Bondi
Hilda Crane ..... Jessica Tandy
Mrs. Ottwell ..... Evelyn Varden
Prof. Charles Jensen ..... Frank Sundstrom
Nell Bromley ..... Eileen Heckart
Dink Bromley ..... Richard McMurray
Mrs. Nordlinger ..... Madeleine King
Mr. Nordlinger ..... Watson White
Miss Keavney ..... Frieda Altman

Even in its present break-in form, "Hilda Crane" appears to have the makings of a click. With proper tightening and revision this Arthur Schwartz production definitely looms as a strong Broadway boxoffice entry. Hollywood chances are excellent.

A good plot unfolded with a neat sense of footlight requirements, talented performers that are well cast and direction that proves rather deft on the whole, all add up to make this a promising package of entertainment. Though the last act doesn't quite measure up to the standards of the first two, the result is not too damaging in the overall effect.

The theme—one of considerable depth and merit—revolves around a twice-divorced woman who is struggling to adjust herself to marriage and life. The gal, jobless and broke, returns to her home town, rekindles the interest of a former love, now an assistant professor at the local college, and receives a proposal from a wealthy self-made man who has always worshipped her.

Disillusioned by her assistant prof, whose interests are neither honorable nor academic, she decides to marry the older man. Fully aware that she doesn't love him, she is determined to make him a good wife. Then, two years later, the professor returns. An emotional turmoil follows and with it, tragedy.

Jessica Tandy, as the misunderstood and confused Hilda Crane, gives a standout performance. Beulah Bondi does a topnotch job as her well-meaning but conventional-minded mother. Frank Sundstrom's playing of the professor's role is good thesping. John Alexander and Evelyn Varden are adroit as the self-made man and his possessive mother. Ann Sullivan, Eileen Heckart, Richard McMurray, Madeleine King, Watson White and Frieda Altman, carry out varied assignments adequately. Howard Bay's handsome settings are impressive and lighting exceptionally effective. Costumes are good, too.

The play's most obvious fault is that there are laughs in the wrong places. Characterization of Mrs. Ottwell, for example, is a bit overdrawn. If the production were intended as a farce instead of a drama, such objections would be groundless. Then, too, the final act is unevenly paced in spots and sags in contrast with the well-presented first and second acts, where the dialog is brisk and the action good. In the last five minutes, however, Act III rights itself and offers a good final curtain. The production's obstacles, however, aren't insurmountable and in all probability will be eliminated before the Broadway preem.

Shane.

Legit Follow-Ups

D'Oyly Carte Opera Co.

(SHUBERT, NEW HAVEN)

New Haven, Oct. 17.

D'Oyly Carte Opera Co. teed off its new American tour successfully at the Shubert here last week with two performances each of "Iolanthe" and "Mikado." There was regret that the repertoire was cut to two operas locally but it seems that the move was necessitated by a customs, not costume, situation which might have caused inconvenience in the troupe's Boston engagement which follows the local stand.

The Savoyards have several new faces in addition to veterans Darrell Fancourt and Martyn Green. Other principals on this trip include Neville Griffiths, Leonard Osborn, Peter Pratt, Alan Styler, Eric Thornton, Richard Watson, Joan Gillingham, Ella Halman, Muriel Harding, Margaret Mitchell. Productions are sumptuously gowned and designed. Tour will carry troupe to Chicago, with New York engagement due in early March.

Bone.

Ballet Ballads

(CENTURY, HOLLYWOOD)

Hollywood, Oct. 11.

"Ballet Ballads" may benefit bounteously via the overflow from the upcoming Sadler's Wells troupe; otherwise boxoffice prospects for the Coast revival of the ballet-with-libretto aren't too promising. The Bruce Savan-Jerome Moross production's principal assets are prima ballerina Olga Lunick and two funny sequences involving a mermaid and a bear hunt. Contrariwise, interim stretches are dull and some of the book's social significance is illtimed.

Revival meeting air of "Susanna and the Elders," Century theatre layout's curtain-raiser, while no novelty, is engagingly evoked by the Robert Trout-Frank Seabolt choreography and choral group that backs Miss Lunick, as Susanna the dancer, and Marni Nixon, as Susanna the singer. Spoofing of the punishment that befalls the Biblical characters who bear false witness and covet their neighbors' wives is adroitly handled in the writing end, but the point of the whole thing is pounded too hard in the staging.

Miss Lunick again wraps up "Willie the Weeper," the vividly impressionistic reefer man sequence, aided tremendously by Bert May's terping of the title role and Jerry Duane's tenoring of "I've Got Me." Score mopes along in the first half of "Willie" but perks up considerably for the windup. This Esther Junge-staged entry is in dire need of a rhythm section, and maybe a horn or two, in addition to the two-piano team of Eugene Feher and Gershon Kingsley.

Mermaid and bear hunters provide a solid lift for the overlong "Eccentricities of Davy Crockett," staged by Hanya Holm and Miss Lunick. Latter shines as Halley's Comet in the closing sketch, making that spectacular leap from one of the several smart set pieces provided by art director Harry Horner count importantly. Theodore Uppman's mellow baritone showcases the music and words of Moross and John Latouche admirably. Betty Abbott is the Mae Westian mermaid, with touches of the aquanymph limned by Beatrice Lillie in "Inside U. S. A." Chorus spelling out the action here too, isn't always necessary, since much of the miming in the show is self-explanatory. Eddie Hearn's lighting is an important contribution.

Mike.

Longhair Shorts

Robert Ferguson, veepee and director of Columbia Artists Mgt., among those reelected to office last week . . . **Delia Rigal** flew in from Buenos Aires last week to begin rehearsals for her first season at the Metopera . . . With basso **Boris Christoff** held up for lack of U. S. visa in Bulgaria, Met hopes to sub **Cesare Siepi**, now in Italy, for its opening night, Nov. 6, with "Don Carlos." Siepi, managed by **Vladimir Lubarsky**, is new to U. S., but has been heard via Cetra-Soria recordings.

Plays on Broadway

Call Me Madam

Leland Hayward presentation of musical comedy in two acts (13 scenes), with music and lyrics by Irving Berlin, book by Howard Lindsay and Russel Crouse. Stars Ethel Merman; features Paul Lukas, Alan Hewitt. Directed by George Abbott; dances and musical numbers staged by Jerome Robbins; scenery and costumes, Raoul Pene du Bois; Miss Merman's dresses, Mainbocher; musical director, Jay Blackton; orchestrations, Don Walker; additional orchestrations, Joe Glover; dance music arrangements, Genevieve Pitot, Jesse Meeker. At Imperial, N. Y., Oct. 12, '50; $7.20 top.

Mrs. Sally Adams ..... Ethel Merman
Sec. of State ..... Geoffrey Lumb
Supreme Ct. Justice ..... Owen Coll
Congressman Wilkins ..... Pat Harrington
Henry Gibson ..... William David
Kenneth Gibson ..... Russell Nype
Sen. Gallagher ..... Ralph Chambers
Sec. to Mrs. Adams ..... Jeanne Bal
Butler ..... William Hall
Sen. Brockbank ..... Jay Velie
Cosmo Constantine ..... Paul Lukas
Pemberton Maxwell ..... Alan Hewitt
Clerk ..... Stowe Phelps
Hugo Tantinnin ..... E. A. Krumschmidt
Sebastion Sebastion ..... Henry Lascoe
Princess Maria ..... Galina Talva
Court Chamberlain ..... William David
Maid ..... Lily Paget
Grand Duchess Sophie ..... Lilla Skala
Grand Duke Otto ..... Owen Coll
Principal dancers: Tommy Rall, Muriel Bentley, Arthur Partington, Norma Kaiser.
Ocarina players: Ollie Engebretson, Richard Fjellman.
Singers, dancers: Rae Abruzzo, Jeanne Bal, Trudy DeLuz, Lydia Fredericks, Estelle Gardner, Ruth McVayne, Lily Paget, Noella Peloquin, Helene Whitney, Aristide Bartis, Nathaniel Frey, William Hall, Albert Linville, Robert Penn, Tom Reider, John Sheehan, Stanley Simmonds, Ray Stephens, Shellie Farrell, Nina Frenkin, Patricia Hammerlee, Barbara Heath, Virginia LeRoy, Kirsten Valbor, Fred Hearn, Allan Knolls, Kenneth LeRoy, Ralph Linn, Douglas Moppert, Bobby Tucker, William Weslow.

With its record-breaking advance sale of over $1,000,000 (without theatre parties), "Call Me Madam" was an almost certain boxoffice success even before the opening. But on the strength of a heroic job of tryout doctoring by composer Irving Berlin, librettists Howard Lindsay and Russel Crouse and stager George Abbott, and with Ethel Merman giving perhaps the most irresistible performance of her phenomenal career, the musical is apparently a huge popular success as well. It is hardly a great show, but it's plenty good enough.

This is the show that, despite unprecedented preliminary interest and a mail-order flood that swamped the theatre, was rumored in the trade grapevine from out-of-town to be merely an ordinary musical and due to be a terrible anticlimax on Broadway. But in one of the most brilliant salvage jobs in recent years, the show was transformed during the tryout.

The book was extensively rewritten, with a drastically revised second act. Three tunes, one a dance routine and one an elaborate production number, were scrapped, and two replacements inserted. Several numbers were moved around. One new dance number was added. New scenery and costumes were put in. The whole book was tightened and punched up. The performance was speeded and pointed. And the entire show came to life. It was a triumph by real professionals, working under pressure.

It is unquestionably Miss Merman's show. She carries it along, scoring with every song, punching over every scene, getting every laugh in the script and providing the drive, animation, authority and magnetism to capture and hold the audience. As the ambassador to the mythical grand duchy of Lichtenburg, she is a captivating fictionization of Mrs. Perle Mesta, the fabulous Washington hostess and now Minister to Luxembourg, although a spoofing program note cautions, "Neither the character of Mrs. Sally Adams, nor Miss Ethel Merman, resembles any other person alive or dead."

Paul Lukas provides a suave, ingratiating assist as a charming Lichtenburg diplomat, despite severe limitations as a singer. Russell Nype registers solidly as the juvenile, both the part and performance having grown during the tryout, and he impresses as a future prospect for musicals and films. Alan Hewitt accents the role of the pompous, protocol-crazy charge d'affaires; Pat Harrington scores as a cocky Republican Congressman; E. A. Krumschmidt is notable as a bowing-from-the-waist Lichtenburg politician; Galina Talva sings acceptably as a romantic princess, while dancers Arthur Partington, Norma Kaiser, Tommy Rall and Muriel Bentley also click.

Standout songs are "The Hostess with the Mostes' on the Ball" and "Can You Use Any Money Today?" sung by Miss Merman; "Marrying for Love" and "The Best Thing for You Would Be Me," by Miss Merman and Lukas; a sock new counterpoint duet, "You're Just in Love," by Miss Merman and Nype; "It's a Lovely Day Today," by Nype and Miss Talva, and a patter song that may conceivably have added topical value two years hence, "They Like Ike," by Harrington, Ralph Chambers and Jay Velie.

Other songs include "Lichtenburg," by Lukas, "Once Upon a Time Today," by Nype, and the opener-finale, "Mrs. Sally Adams." The terp numbers are "Washington Square Dance," "The Ocarina" and "Something to Dance About." Eliminated during the tryout were "Gypsy Dance," "Mr. Monotony" and "Free."

George Abbott's staging is briskly paced and avoids waste motion. The choreography of Jerome Robbins is reasonably entertaining, though occasionally overlong. The scenery and costumes of Raoul Pene du Bois are a spectacularly decorative addition; Miss Merman's gowns by Mainbocher should satisfy both femme and male spectators, and Jay Blackton's musical direction gets the value of the score and avoids drowning out the singers.

Hobe.

Legend of Sarah

Kermit Bloomgarden presentation of comedy in prolog and three acts (four scenes), by James Gow and Arnaud d'Usseau. Features Marsha Hunt, Tom Helmore, Ethel Griffies, Edmon Ryan, Philip Coolidge. Judith Parrish. Joseph Sweeney. Staged by Benn W. Levy; settings, Ralph Alswang; costumes, Ben Edwards. At Fulton, N. Y., Oct. 11, '50; $4.80 top ($6 opening).

Minerva Pinney ..... Marsha Hunt
Adam Harwick ..... Tom Helmore
Clementine Pinney ..... Ethel Griffies
Wanda Mankiewicz ..... Judith Parrish
P. Walter Landis ..... Philip Coolidge
Edgar Cameron ..... Edmon Ryan
Mr. Angus ..... Joseph Sweeney

Like the comic who yearns to play Hamlet, or the tragedian who'd gladly swap his pear-shaped tones for a part in a musical, James Gow and Arnaud d'Usseau apparently wanted a change of diet. Having made a boxoffice cleanup with two dramas of controversy, they craved the exhilarating sound of audience laughter. But the result, a comedy called "Legend of Sarah," is disappointing.

From a couple of unknowns, the new play might have seemed fairly promising. But from the authors of "Tomorrow the World" and "Deep Are the Roots," it seems a synthetic, inferior effort. Despite a provocative premise, engaging leading characters and a lively opening, the piece lapses into a formula romance in, which the laughs become progressively thinner and less frequent.

Opening in a realistically dingy Greenwich Village apartment (complete with cockroaches) as the heroine storms out after an embattled romance with an impoverished writer of historical novels, the yarn picks up two years later in her ancestral New England home, as she's sparking a Colonial restoration project financed by a New York multi-millionaire. But the writer, now prosperous from a debunking biography of General Grant, arrives in time to sabotage her pet scheme by uncovering the scandalous truth about how her revered ancestor, the legendary patriot of the title, contrived to detain General Howe at her tavern long enough to prevent the British from destroying Washington's army.

After its rambunctious prolog and amusing first act, the comedy deteriorates, and although the story is generally predictable, the situations become steadily less plausible. The playing, credible and bright at the start, grows more forced, until the actors finally resort to pounding in an effort to overcome the innocuous script.

As the attractive, headstrong and not very bright young heroine, Marsha Hunt is a persuasive comedienne, but doesn't succeed in giving much sympathy to an essentially silly part. As the somewhat smug writer, Tom Helmore also gives a deft performance in the opening scenes, but he, too, cannot overcome the limitations of the character he is playing. Ethel Griffies, as the girl's drily humorous mother, has the advantage of not having to carry the action, so her role isn't such a let-down and her performance maintains her keen standard.

Of the supporting parts, Edmon Ryan is acceptably hucksterish as the sanctimonious local banker whom the heroine, in a mood of defiance, agrees to marry. Philip Coolidge stresses the odiousness of the absentee multi-millionaire's agent; Judith Parrish is believably impudent as an individualist maid, and Joseph Sweeney gets by as a fanatically independent local landowner.

Benn W. Levy's staging seems skillfully unobstrusive, although it permits overplaying in the final act, perhaps in an attempt to vitalize a sagging script. Ralph Alswang's scenery is admirably atmospheric for comedy, although the Colonial living room hardly suggests a remodeled tavern and doesn't even look quite livable.

Hobe.

Total Legit Grosses

The following are the comparative figures based on VARIETY's *boxoffice estimates for last week (the 20th week of the season) and the corresponding week of last season:*

BROADWAY	This Season	Last Season
Number of shows current	21	21
Total weeks played so far by all shows	349	321
Total gross for all current shows last week	$547,100	$556,300
Total season's gross so far by all shows	$8,134,900	$8,460,000
Number of new productions so far	13	8
ROAD *(Excluding Stock, Ice Shows and Outdoor)*		
Number of current touring shows reported	31	21
Total weeks played so far by all shows	264	236
Total road gross reported last week	$638,700	$434,500
Season's total road gross so far	$6,488,300	$5,520,500

Chicago Up; 'Sheba' Hits $18,800, Mae $26,300, 'Innocents' $16,900

Chicago, Oct. 17.

With exception of "Springboard to Nowhere" and "Texas, Li'l Darlin'," all plays in Chicago did better than week before. Lifting of the Theatre Guild subscription on "Come Back, Little Sheba," and "The Innocents" was a factor with both.

Ballet Russe de Monte Carlo opened last night (16) to an advance a third ahead of last year, which augurs a $55,000 week for the ballet. "Diamond Lil" till just, grows and grows.

Estimates for Last Week

"Come Back, Little Sheba," Erlanger (3rd week) ($3.80; 1,334). Lifting of the Guild subscription boosted the Shirley Booth starrer to the highest gross it's ever had, over $18,800.

"Diamond Lil," Blackstone (4th week) ($4; 1,358). Better than ever with lush $26,300.

"Innocents," Harris (4th week) ($3.80; 1,000). Also in first non-Guild week with fancy $16,900.

"Springboard to Nowhere," Selwyn ($3.71; 1,000). Critics thumbsdowns on this one brought weak $8,000.

"Texas, Li'l Darlin'," Great Northern (3rd week) ($5; 1,500). Closed here after three weeks of poor business Saturday (14). Final week fair $20,000.

'Relapse' $14,200, 'Robts' 21G, Phila.

Philadelphia, Oct. 17.

Philly has its first legit smash of the year in "Guys and Dolls" which preemed Saturday night (14) at the Shubert, received rave notices and is immediately pitching for the sell-out class which it should reach the middle of the week. Otherwise, with the Locust dark, last week's legit biz was okay without being fancy.

Estimates for Last Week

"Mister Roberts," Forrest (6th week) (1,870; $4.55). Smash comedy hit still going strong with over $21,000 last week. Now in final stanza with "Edwina Black," English drama tryout, skedded for next Monday on ATS subscription.

"The Relapse," Walnut (1st week) (1,340; $3.90). First ATS Guild subscription play of year. Received pretty good notices although not figured for the rank and file. $14,200. House will be dark for two weeks after Saturday, re-opening with preem of Sam Spewack's "Golden State" Nov. 7.

"Guys and Dolls," Shubert (1st week) (1,870; $4.55). Opened Saturday night (14) with sellout and rave notices. $6,200 in that one performance. Philly's first smash hit. "Out of This World" will follow Nov. 4, also a Saturday preem.

"Streetcar Named Desire," Erlanger (1st week) (1,900; $2.60). Pop prices ($3.25 Fridays and Saturdays) helped the third local engagement of this Tennessee Williams play to moderate $12,400.

'Blondes' $41,000, Frisco; Stays Two Extra Weeks

San Francisco, Oct. 17.

It's six weeks instead of the scheduled four for "Gentlemen Prefer Blondes," with Gertrude Niesen and John Boles, with grosses moving up to a boff $41,000 for the show's fourth stanza at the 1,775-seat Curran. House is scaled to $4.80.

Show was due to shutter Saturday (14) but instead will hold through Oct. 28.

D'Oyly 13½G in 4, N.H.

New Haven, Oct. 17.

D'Oyly Carte Opera Co., always a good b.o. bet here, repeated past healthy biz with a good three-day stand at the Shubert last week (12-14). Four performances at $4.20 top pulled an approximate $13,500.

This week has the American preem of "Edwina" (19-21) and next week gets the opening of "Bell, Book and Candle" (25-28).

'Day' $14,900, Hub; 'Bright' $14,400

Boston, Oct. 17.

Two newcomers to the Hub legit scene this stanza are "I Know My Love," in a repeat at the Plymouth and the D'Oyly Carte Opera Co., in for a three-week stand at the Opera House. "Oklahoma" closed a three-weeker at the Colonial with okay receipts reported. Rest of town was mostly spotty.

Estimates for Last Week

"Burning Bright," Plymouth (2d wk) (1,200; $3.60). Wound up two-week stand with fair $14,400. Lunt-Fontanne vehicle, "I Know My Love," current.

"Day After Tomorrow," (Shubert) (1st week) (1,750; $3.60). Lively $14,900.

"Oklahoma," Colonial (3rd week) (1,576; $4.80). Final week of sixth visit bounced up to $29,500.

'SAVAGE' THIN $11,900 ON FIRST D.C. STANZA

Washington, Oct. 17.

"Curious Savage" did a lean $11,900 for its first week at the Gayety theatre, being socked by the critics. However, this new Theatre Guild attraction, now starring Lillian Gish, is undergoing extensive rewriting and tightening up prior to its Broadway debut and hopes for a better second week this week in Washington.

"Savage" will be followed next Monday by another Theatre Guild pre-Broadway effort, "The Relapse." "Relapse" is booked for two weeks, with the fortnight after that signed up by "Lend An Ear," which has never been on the D. C. boards.

Hepburn-'Like It' $28,500 In Detroit Guild Week

Detroit, Oct. 17.

Although the house was at or near capacity for every performance, Theatre Guild subscriptions held Katharine Hepburn's "As You Like It" to $28,500 in its first week at the Cass. Gross is expected to be larger in second week since Guild plan will not be in effect.

"Come Back, Little Sheba," is booked for a week at the Cass beginning Oct. 23. "Oklahoma," will be here two weeks, from Oct. 29. There still is no activity at the shuttered Shubert.

Lunts $23,200 in Split

Providence, Oct. 17.

Alfred Lunt and Lynn Fontanne grossed a profitable $23,200 in a split last week between the Bushnell auditorium, Hartford, and the Metropolitan here.

S. N. Behrman comedy-drama is playing the Plymouth, Boston, currently.

'KATE' STRONG $54,700 TO START CLEVE. SEASON

Cleveland, Oct. 17.

National touring company of "Kiss Me, Kate" broke the ice for the legit season here by building to nearly $54,700 in eight performances in the 3,000-seated civic Music Hall last week.

Tune show was booked by the indie firm of Max Axelrod and Gerald Rado, formerly of Cleveland 500 Operetta Co., who turned a nice profit on it despite high percentage terms and steep hall rental.

Originally it was slated to be presented under aegis of the Hanna Theatre Co., managed by Milton Krantz, but Rado managed to grab prior booking rights. Krantz burned hot and loudly to newspapers, in addition to protesting to city officials about unfair competition, but nothing came of it. Both Axelrod and Rado said they intend to bring more Broadway musicals to Music Hall, when they are available.

Hanna remains dark until Oct. 30 when it opens with a touring edition of "Come Back, Little Sheba."

'Blue' $21,500, L.A.; 'Medium' $10,000

Los Angeles, Oct. 17.

Free activities of the American Legion convention plus a sudden heat-wave were blamed last week for the loss chalked up by "Red, White and Blue" in its first full frame at the Paramount theatre. Legion-sponsored revue drew only about 30% capacity, dropping some $10,000 for the seven-day period. Newcomers, "Ballet Ballads" and "Strictly Dishonorable," fared best during the session, drawing near capacity audiences.

Estimates for Last Week

"Ballet Ballads," Century (1st wk) ($3.60; 380). Grabbed an okay $4,500 for the first five days of the run.

"Red, White and Blue," Paramount (2d wk) ($4.80; 3,344). First full frame a dour $21,500, about $10,000 in the red. Legion has appropriated another $50,000 to meet current operating expenses of the revue, which was mounted at a cost of $271,000 plus bonds.

"Strictly Dishonorable," Las Palmas (1st wk) ($3.60; 388). Near capacity $5,000 to get the run off to a fast start.

"The Burning Bush," Coronet (4th wk) ($3.60; 255). Dipped again to $1,400 and will finale this week.

"The Telephone" and **"The Medium,"** El Capitan (2d wk) ($4.80; 1,142). Pale $10,000.

'LOST IN STARS' $22,600 IN 9 SHOWS, ST. LOUIS

St. Louis, Oct. 17.

Amidst hot weather and picketing by representatives of the St. Louis branch of the National Assn. for the Advancement of Colored People because of the management's ruling restricting Negroes to the second balcony, "Lost In The Stars" wound up a nine-performance engagement Sunday (15), including a Sunday matinee, at the American with a mild b.o. score. It was the opening of the local legit season and the gross, scaled to $3.05, was $22,600.

"Lend An Ear," musical revue with John Beal and Gloria Hamilton in the top roles, teed off a one-week stand at the American last night (Mon.). The piece is scaled to $4.27 and has a neat advance.

'Devil's' Nearly $20,000 In Four Coast Stands

San Diego, Oct. 17.

"Devil's Disciple," starring Maurice Evans, compiled a moderate total gross of nearly $20,000 in four short stands last week, ending Saturday night (14) at the Russ Auditorium here. Other dates included the Civic Auditorium, Pasadena; Auditorium, Riverside, and the Municipal Auditorium, Long Beach.

Russell Lewis-Howard Young presentation, suspending while Evans co-stars with Ethel Barrymore in Metro's film edition of "Kind Lady," is slated to resume in mid-January or early February, probably in Boston.

New Hits Spark B'way Upswing; 'Madam' $28,400 in 4; 'Kate' $41,100, 'Peep' $52,900, 'Legend' $14,500 in 7

Business boomed again on Broadway last week as new hits sparked the seasonal upswing. Business was good the first part of the week, and climbed to over capacity at most shows for the Saturday evening performance. Hotels remain jammed.

Total gross for all 21 shows was $547,100, or 84.38% of capacity. The previous week total gross for 20 shows was $484,800, or 83.19% of capacity.

Of last week's openings, "Call Me Madam," with the largest advance sale in legit history, got hit reviews and drew standee attendance at all performances, while "Legend of Sarah" was generally panned, but got away to a fair boxoffice start. Of the other recent entries, "Season in the Sun" and "Affairs of State" have settled down to capacity trade, "Pardon Our French" is getting healthy patronage and "Gioconda Smile," which got a generally negative press, had a lively first week.

"Black Chiffon," which started promisingly but had to suspend to permit the star, Flora Robson, to undergo surgery, reopens Monday night (23). "Southern Exposure" collapsed last Saturday night (14) and the Arena's dual-bill "Medium" and "Telephone" closed the same night, with "Arms and the Man" set to succeed it tomorrow night (Thurs).

For the third consecutive week "Peep Show" was the top grosser on Broadway, climbing to a new high of nearly $52,900, but still not quite a solid sellout. "South Pacific" remains easily the hottest ticket and has yet to play to less than the standee limit.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Royale (4th wk) (C-$4.80; 1,035; $26,848). Standees at all performances, but party commissions held the gross to $26,600; (previous week, $26,500).

"Call Me Madam," Imperial (1st wk) (M-$7.20; 1,400; $51,658). Opened Thursday night (12) to seven raves (Atkinson, Times; Barnes, Herald Tribune; Coleman, Mirror; Garland, Journal-American; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and one so-so (Chapman, News); first four performances, including regular-scale premiere, had standees and grossed nearly $24,800.

"Cocktail Party," Miller (39th wk) (C-$4.80; 940; $21,600). Nearly $17,600; (previous week, $15,100).

"Daphne Laureola," Music Box (4th wk) (CD-$4.80; 1,012; $25,000). About $16,500; (previous week, $19,400).

"Death of a Salesman," Morosco (88th wk) (D-$4.80; 914; $23,800). About $15,500; (previous week, $14,600).

"Gentlemen Prefer Blondes," Ziegfeld (45th wk) (M-$6; 1,628; $48,244). Reached $48,200; (previous week, $47,600).

"Gioconda Smile," Lyceum (2d wk) (D-$4.80; 995; $22,500). First full week, over $17,100; (previous week's premiere and two previews drew $6,700).

"Happy Time," Plymouth (38th wk) (C-$4.80; 1,063; $29,019). Almost $27,600; (previous week, $25,600).

"Kiss Me, Kate," Shubert (92d wk) (M-$6; 1,361; $40,857). Nearly $41,100; (previous week, $40,300).

"Legend of Sarah," Fulton (1st wk) (C-$4.80; 976; $23,000). Opened Wednesday night (11) to six pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Garland, Journal-American; Pollock, Compass; Watts, Post) and two on-the-fence (Barnes, Herald Tribune; Hawkins, World-Telegram & Sun); first seven performances, $14,500, including $4,800 in two previews.

"Member of the Wedding," Empire (40th wk) (D-$4.80; 1,082; $24,000). Over $20,500; (previous week, $17,900).

"Mister Roberts," Alvin (134th wk) (CD-$4.80; 1,360; $34,276). Hit $31,100; (previous week, $28,800).

"Pardon Our French," Broadway (9d wk) (R-$6; 1,900; $55,800). Over $39,400; (previous week, first four regular performances and one preview drew $27,400).

"Peep Show," Winter Garden (15th wk) (R-$7.20; 1,519; $53,400). Nearly $52,900; (previous week, $52,200).

"Peter Pan," St. James (25th wk) (M-$4.80; 1,571; $34,500). Almost $32,100; (previous week, $26,000).

"Season in the Sun," Cort (3d wk) (C-$4.80; 1,056; $24,747). Nearly $24,800; (previous week, $24,000).

"Southern Exposure," Biltmore (3d wk) (C-$4.80; 920; $22,600). About $4,300; (previous week, $5,200); folded Saturday night (14) after 23 performances.

"South Pacific," Majestic (78th wk) (M-$6; 1,659; $50,186). As always, almost $50,800.

"The Consul," Barrymore (31st wk) (O-$4.80-$6; 1,066; $28,000). Over $19,600; (previous week, $18,300).

"Tickets, Please," Coronet (25th wk) (R-$4.80; 998; $26,600). Over $18,000; (previous week, $15,900).

Stock

"Medium," and **"Telephone,"** Arena (13th wk) (O-$3; 500; $10,600). About $4,100; (previous week, $3,000); closed Saturday night (14) after 102 performances; "Arms and the Man" follows, opening tomorrow night (Thurs.).

Openings

"Arms and the Man," Arena (CD-$3; 500; $10,600). In-the-round stock revival of the G. B. Shaw classic, co-starring Francis Lederer and Sam Wanamaker, presented by David Heilweil and Derrick Lynn-Thomas; production cost about $5,000 (including bonds and deposits) and can break even at around $6,000; opens tomorrow night (Thurs.).

"Burning Bright," Broadhurst (D-$4.80; 1,160; $28,000). John Steinbeck play, co-starring Kent Smith, Barbara Bel Geddes and Howard Da Silva, presented by Richard Rodgers and Oscar Hammerstein, 2d; production was financed at $60,000, cost about $55,000 (exclusive of blanket bonds on deposit) and will break even at around $17,500; opens tonight (Wed.).

Incoming Shows

"Curious Savage," Beck, Oct. 24 (trying out).

"Mrs. Warren's Profession," Bleecker Street, Oct. 25 (rehearsing).

"Day After Tomorrow," Booth, Oct. 26 (trying out).

"Hilda Crane," Coronet, Nov. 1 (trying out).

"Country Girl," possibly Lyceum, Nov. 6 (rehearsing).

"Lady Not for Burning," Royale, Nov. 8.

"Guys and Dolls," 46th Street, Nov. 9 (trying out).

"Bell, Book and Candle," Barrymore, Nov. 14 (rehearsing).

"Relapse," unspecified theatre, Nov. 15 (trying out).

"Tower Beyond Tragedy," ANTA Playhouse, Nov. 19.

"Edwina," unspecified theatre, Nov. 20 (rehearsing).

"Summer House," Biltmore, week of Nov. 20.

"Ring Round the Moon," Beck, Nov. 23 (rehearsing).

"Golden State," possibly Fulton, Nov. 25 (rehearsing).

"Out of This World," Century, Nov. 30 (rehearsing).

"Bless You All," Hellinger, Dec. 14 (rehearsing).

"King Lear," unspecified theatre, Dec. 25.

"Second Threshold," unspecified theatre, Dec. 26.

'Pacific' Tops Self With $111,200 in Dallas

Dallas, Oct. 17.

Touring edition of "South Pacific," which has been setting house records practically everywhere it played, topped itself last week at the Fair Park auditorium here, grossing a whopping $111,200 for eight performances. Rodgers-Hammerstein musical, with Janet Blair and Richard Eastham, got an additional $21,000 in its two opening performances the previous Saturday (7). It continues this week.

Although the $111,200 total doesn't equal the all-time single-week gross record of $119,811 set by the same authors' "Oklahoma" at the Municipal auditorium, Oklahoma City, in the fall of 1946, it is in some ways more remarkable. The current "South Pacific" engagement is at a $4.80 top, but the house here seats 4,301. The "Oklahoma" record was set at a $4.20 top, in a house seating 6,000.

Plays Abroad

The Fourposter

London, Oct. 13.

Stanley French's production of new comedy in two acts (six scenes) by Jan de Hartog. Directed by Peter Ashmore. At Ambassador's theatre, London, Oct. 12, '50.

Michael ..... Michael Denison
Agnes ..... Dulcie Gray

Michael Denison and Dulcie Gray, who recently achieved success in "Queen Elizabeth Slept Here," following prosperous screen careers, are confronted with a tricky task in tackling this two-character play by Jan de Hartog, author of "Death of a Rat" and "Skipper Under God." Diverging from these serious topics, current show provides a light-hearted resume of a couple's life centered in their four-poster bed, from the day of their wedding in 1902 until 1950. Chances of play will rest mainly on the stars' drawing power, since general interest is limited, and story not dramatic enough to overcome absence of a supporting cast.

The six scenes depict the blushing pair complete with nuptial shyness; the imminence of a baby; parental anxieties anent the disciplining of their adolescents; the wedding of their daughter and subsequent old age following their rise and fall in prosperity.

At one period, the husband, a writer, seeks consolation and inspiration outside the fourposter, and later, with her, two children safely launched, the woman revolts against the stifling chains of motherhood and docile wifehood. Realizing the deep-rooted love between them, the chains remain intact, but sadness dims the final scene, when it is revealed the wife has received a death sentence from her physician.

Of the two excellent performances, Michael Denison provides more light and shade and grows older more convincingly. Dulcie Gray is gracious and womanly in the quieter scenes, and less realistic when she goes into a temperamental episodes. Direction is artistic and provides a charm in excess of the play's merits. *Clem.*

Top of the Ladder

London, Oct. 12.

Laurence Olivier production of a new drama in three acts. Written and directed by Tyrone Guthrie. At St. James's theatre, London.

Bertie ..... John Mills
His Mother ..... Alison Leggatt
Katie, his wife ..... Rachel Kempson
Kath, his secretary ..... Mary Kerridge
Mr. Pitt ..... Miles Malleson
Thomas ..... Timothy Moxon
Thomas's wife ..... Patricia Brent
Mookie ..... Esme Church
Mikie ..... Toke Townley
Mr. Lyon ..... Frederick Bennett
Mr. Galbraith ..... Gilbert Bailey
Mr. Wingate ..... James Ottaway
Mr. Tyrrell ..... Norman Claridge
Millie ..... Kathleen Boutall
Jasmine ..... Una Venning
Another Partner ..... Noel Coleman
His Wife ..... Zillah Carter
Maid ..... Jessie Barclay

In many ways Tyrone Guthrie's play, which he has himself directed, is a brilliant contribution to the theatre. In others, however, it fails lamentably, and lapses from time to time from the symbolic mode of expression to commonplace melodrama. Despite all its faults, it is a stimulating and thought-provoking piece, although equally irritating and frustrating. The style and treatment must, of necessity, limit the audience, but the starring of John Mills may widen its appeal. Possibly a large enough public will be found to keep the play running for some time.

There is no setting in the ordinary sense, but the stage is dressed with gauze and a few transparent sets which represent the three phases in the life of the principal character. One is his nursery, the second his manhood home and the third his office, where, from humble beginnings he triumphs and reaches the top of the ladder.

Opening of the first act is in the nature of a prologue and sets the scene for the remainder of the play. It begins with Mills on his deathbed. And in the few moments in which he has left in this world, he recalls incidents in his life. There is no ordered sequence in relating these, time being jumbled and only the brilliance of the star prevents this from leading to real confusion. One moment, he is a child scribbling in his nursery, then the successful business man, then the proud father who lives to see his son refuse to follow in his footsteps.

In the writing and presentation, Guthrie's use of symbolism necessitates the simultaneous use of each of the three sets, thus emphasizing the direct link in events throughout the life of the main character.

Whatever its weaknesses and limitations, the play is a triumph for Mills. His role keeps him on the stage the entire three acts. His performance never falters and he is as accomplished when playing the young boy as he is when interpreting the proud father or the ruthless business man. It's a tour de force that ranks with the best the theatre has given for a long time. There is also sterling support from a distinguished cast. Mary Kerridge, as his secretary, acts with a rare intensity and Miles Malleson makes a notable contribution as the managing director who has outlived his usefulness and is ousted by Mills. Alison Leggatt as the mother and Rachel Kempson as the wife magnificently maintain the high standard. There also is a deep and understanding performance by Toke Townley as a valet. While the play unfolds, Esme Church keeps to a corner downstage, offering a running commentary and, by her knitting, symbolizes the weaving of the life pattern. *Myro.*

Ce Soir a Samarcande

(Tonight in Samarkand)

Paris, Oct. 5.

Jean Darcante production of comedy in three acts by Jacques Deval. Scenery and costumes by Doukine. Directed by Jean Darcante. At Theatre de la Renaissance, Paris.

Poussiere ..... Sylvie Pelaye
Ratatou ..... Jean Gautrat
Massoubre ..... Jean Brochard
Sourab Kayam ..... Paul Bernard
Nericia Couloris ..... Gaby Sylvia
Angelo Farinacci ..... Roland Bailly
Guri Elfstrom ..... Sophie Leclair
Chouquet ..... Paul Ville
Therese ..... Frederique Nadar
Paul Tabourier ..... Abel Jacquin
Irene Tabourier ..... Lucienne Legrand
L'Eveque d'Avranches ..... Armand Lurville
L'Garcon d'Etage ..... Jean Gautrat
Suzanne ..... Suzanne Courtal
Therese ..... Frederique Nadar

Americans who know Jacques Deval best through his "Tovarich" likely will appreciate his latest play equally as much. It seems earmarked for both Broadway and Hollywood. Deval has used the old story of the Sultan's Vizier who meets "Death," in the form of a beautiful woman, in Bagdad, as the basis for this piece.

He explains in a foreword that there are those who believe one freely chooses his own destiny, while others believe their destinies are indelibly written. Deval believes there might be a third possibility, those who freely do what is destined for them to do—and the main plot is written around this thesis.

Opening in a traveling circus, story shows an ex-convict who is working as a fortune-teller. The ex-con, (Paul Bernard), is in love with a tiger trainer, (Gaby Sylvia), who is inclined to be more afraid of him than her animals. She is hesitating between two suitors, and asks the fakir to tell her what she would be doing on her next birthday. He says she is destined to sail on a boat for N. Y. which will be sunk by a floating mine. The animal trainer decides to marry Bernard.

They are happy until the police, who have been dogging the fakir, arrest him for a previous crime. She phones the steamship company and learns that the two men she might have wed have reserved cabins on the next boat. As in each of the two revelatory scenes, "Death" enters in the guise of a chambermaid who turns on the radio. Over this she hears that her husband has committed suicide. She then reserves a cabin for herself on the fated boat, leaving a message with the chambermaid that she has gone to join her husband. Thus, she follows her destiny.

While some of this may be contrived, it always sounds convincing, thanks to Deval's talent for dialog and his showmanship, along with the brilliant performance by Miss Sylvia as Nericia, the Greek animal trainer. Bernard, supporting her, gives a good performance as the fakir and ex-con. Jean Brochard stands out in the minor role of police inspector. Frederique Nadar is restrained and attractive in three appearances as Therese-"Death." Paul Ville is excellent as circus manager Chouquet. Smaller roles are all handled effectively.

Douking's costumes and scenery, particularly the circus tent, are convincingly atmospheric. *Fred.*

Goldfish in the Sun

Dublin, Oct. 3.

Irish National Theatre production of drama in three acts by Donald Giltinan. Produced by Ria Mooney; setting by Vere Dudgeon. At Abbey theatre, Dublin.

Civic Guard Callaghan ..... Philip Flynn
Mrs. Murphy ..... Brid Lynch
Dannocks ..... Edward Golden
Statia Keaney ..... Maire Ni Cathain
Milly Keaney ..... Maire O'Donnell
Bosun Treston ..... Harry Brogan
Danjoe Keaney ..... Michael Hennessy

Sean O'Casey gave the Abbey the life of the Dublin tenements; Donal Giltinan has chosen a tenement in Cork, in sight of the famous Shandon Steeple, goldfish weathervane there inspiring the title. Without bitterness he tells the story of inhabitants of the riverside tenement over a period of two weeks. He does not try to put over a message or even solve the problems of these people. Giltinan has succeeded in making these people believable—the embittered widow, her daughter, who had a heart though appearing to be a slut, and her son, beating against the confines of the slum.

Giltinan maintains the life and movement of tenement existence with wit. He has written a play which holds interest and one which looks set for a good run and a place in the Abbey repertoire. He was well-served by his producer and by an excellent quayside set from Vere Dudgeon.

There is some first-class acting, particularly the Widow Keaney of Maire Ni Cathain, the garrulous Mrs. Murphy, done by Brid Lynch, Maire O'Donnell and Edward Golden. *Mac.*

'Hilda' $4,100, Princeton

Princeton, Oct. 17.

"Hilda Crane," the Arthur Schwartz production of Samson Raphaelson's new drama, grossed $4,000 in two evening performances last Friday-Saturday (13-14) in a break-in at the McCarter theatre here.

House was scaled at $3.60 top.

Poche, N. O., Now Civic

The Poche theatre, New Orleans' only legit house, has changed its name to the Civic theatre. Switch was made early this month in line with the resignation and severance of all connections last February of Irwin Poche, who had managed the house. John A. Roberts took over the management following his resignation.

Current Road Shows

(Oct. 16-28)

"As You Like It"—Cass, Detroit (16-21); Erlanger, Chi. (23-28).

"Bell, Book and Candle" (tryout)—Shubert, New Haven (25-28).

"Brigadoon" — Royal Alexandra, Toronto (16-21); Erlanger, Buffalo (23-28).

"Come Back, Little Sheba" — Erlanger, Chi. (16-21); Cass, Detroit (23-28).

"Curious Savage" (tryout) — Gayety, Wash. (16-21) (Reviewed in VARIETY Sept. 27, '50).

"Country Girl" (tryout)—Majestic, Bost. (23-28).

"Day After Tomorrow" (tryout) —Shubert, Bost. (16-21) (Reviewed in VARIETY, Oct. 11, '50).

"Death of a Salesman"—Lyceum, Minneapolis (16-21); Aud., St. Paul (22); KRNT Radio theatre, Des Moines (24-25); Shrine Mosque, Peoria (27-28).

"Diamond Lil"—Blackstone, Chi. (16-28).

D'Oyle Carte — Opera House, Bost. (16-28).

"Edwina" (tryout) — Shubert, New Haven (19-21); Forrest, Phila. (23-28) (Reviewed in VARIETY from London, July 20, '49, under its original title, "The Late Edwina Black").

"Gentlemen Prefer Blondes" — Curran, San Francisco (16-28).

"Guys and Dolls" (tryout) — Shubert, Phila. (16-28) (Reviewed in VARIETY this week).

"Hilda Crane" (tryout)—Locust, Phila. (16-28) (Reviewed in VARIETY this week).

"I Know My Love"—Plymouth, Bost. (16-28).

"Innocents" — Harris, Chi. (16-28).

"Kiss Me, Kate" — Hartman, Columbus (16-21); Taft Aud., Cincinnati (23-28).

"Lady's Not For Burning" (tryout)—Shubert, Bost. (23-28) (Reviewed in VARIETY from London, April 7, '48).

"Lend An Ear"—American, St. Louis (16-21); Nixon, Pitt. (23-28).

"Lost in the Stars" — Aud., Louisville (16-17); Aud., Hutchinson, Kansas (18-19); Taft Aud., Cincinnati (20-22); Hartman, Columbus (24-28).

"Mister Roberts" — Forrest, Phila. (16-21); Ford's, Baltimore (23-28).

"Oklahoma" — His Majesty's, Montreal (16-21); Royal Alexandra, Toronto (23-28).

"Red, White and Blue" Paramount, Los Angeles (16-25) (Reviewed in VARIETY, Oct. 11, '50).

"Relapse" (tryout) — Walnut, Phila. (16-21); Gayety, Wash. (23-28) (Reviewed in VARIETY, Oct. 11, '50).

"South Pacific" — State Fair, Dallas (16-21); Orpheum, Omaha (24-28).

"Springboard to Nowhere" (tryout)—Selwyn, Chi. (16-21) (Reviewed in VARIETY, Oct. 11, '50).

"Streetcar Named Desire" — Erlanger, Phila. (16-21); Lyric, Allentown (23-24); Rajah, Reading (25); Playhouse, Wilmington (26-28).

"Summer and Smoke"—Capitol, Salt Lake City (16-17); College of Pacific Aud., Stockton, Cal. (19); White, Fresno (20); Highschool Aud., San Bernardino (21); Biltmore, Los Angeles (23-28).

"Two Blind Mice"—Aud., Northampton, Mass. (16); Erie, Schenectady (17-18); Strand, Ithaca (19); Strand, Elmira (20); Shea's, Bradford, Pa. (21); Shea's, Jamestown, N. Y. (23); Shea's, Erie, Pa. (24); Shea's, Ashtabula, Ohio (25); Colonial, Akron, Ohio (26); Virginia, Wheeling, W. Va. (27); Weller, Zanesville, Ohio (28).

'Mice' $12,900, Montreal

Montreal, Oct. 17.

"Two Blind Mice," with Melvyn Douglas in the lead, did about $12,900 at His Majesty's last week. The 1,579-seater was scaled to a $3.38 top.

"Oklahoma" is currently showing, with the Lunts, in "I Know My Love" slated for Nov. 6.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Bell, Book and Candle" (CD)—Irene M. Selznick, prod.; John Van Druten, dir.

"Bless You All" (R)—Herman Levin & Oliver Smith, prod.; John C. Wilson, dir.

"Country Girl" (D)—Dwight Deere Wiman, prod.; Clifford Odets, dir.

"Golden State" (C)—Bella Spewack, prod.; Samuel Spewack, dir.

"Out of This World" (M) — Saint Subber & Lemuel Ayers, prod.; Agnes de Mille, dir.

"Ring 'Round the Moon" (C) —Gilbert Miller, prod.-dir.

Pitt Mayor Adds Plug For Incoming 'Lend an Ear'

Pittsburgh, Oct. 17.

Pitt's Mayor Lawrence lent an assist to the incoming "Lend An Ear," which opens a two-week engagement at the Nixon Monday (23). Revue began its career here at Pittsburgh Playhouse.

First issue of Daily Reporter, eight-page sheet being put out by newspaper unions as a public service for the duration of the newspaper strike, carried a proclamation from Mayor Lawrence plugging the show.

Three featured members of the "Lend An Ear" cast, Jenny Lou Law, Al Checco and Florence Lord, are Playhouse alumni. Show never got a display ad in any of the local papers since the strike came off the day the first mail order announcements were to have broken. Nixon hasn't had a legit show since "Come Back, Little Sheba" week of Sept. 18.

Seattle

Continued from page 57

lure tourists to the Pacific Northwest. Chief attraction of the 10-day festival was the "Aqua Follies" at the new 5,000-seat Aquatheatre on Green Lake. The "Follies" pulled a big $110,000 for its nine-day stand and acquisition of the new theatre is expected to help Seattle's entertainment picture in many ways.

The U. of Washington's two theatres, the Showboat and Penthouse, continued as usual on their 52-weeks a year basis, with "Touch of Heaven," newest play by Glenn Hughes, drama school director, now at the Showboat. The U's Touring Theatre is now touring Washington, Idaho and British Columbia towns that have never had legit shows before.

The Tryout Theatre, local playwrights' group, that puts on only untried plays, has ambitious plans for the coming season, with six scripts already okayed. First offering is Thomas Uzzell's "Grandee Jim."

Other scripts on hand include: "Listen To My Voice," by Jay Clements; "Melodrama," by Iris Tree; "Whistler's Grandmother," by Robert French, and "Thank You, Stranger," by Gordon Condit. Tryout productions this season will be given at Cornish School theatre.

The Metropolitan theatre, town's only legit house for visiting attractions, is getting a slow start, with first Theatre Guild attraction, "Come Back, Little Sheba," coming Dec. 19, with only other Guild attraction definitely set now being "As You Like It" with Katharine Hepburn, Jan. 29. Before that, however, the Met has Ballet Russe de Monte Carlo, Nov. 14-18, and a three-day stand of the Pacific Opera Co., beginning Nov. 20. Ballets de Paris is set for February, Mae West in "Diamond Lil" comes in March, "Mister Roberts" in April and "Kiss Me, Kate" in May.

During the fall other local groups such as the Civic Light Opera Co. and the Proscenium Opera Co. will be active and the Seattle Symphony has a large and varied season planned which includes a number of visiting stars.

'Salesman' $16,500, K.C.

Kansas City, Oct. 17.

Second legit in as many weeks here was "Death of a Salesman," brought in by the John Antonello office for a week in the Music Hall, Oct. 9-14. Tuesday night performance was cancelled, however, because of conflict with a concert in the Hall, and biz the rest of the week was lightweight.

Estimates for Last Week

"Death of a Salesman," Music Hall (Oct. 9, 11-14) ($4.27; 2,562). Albert Dekker company was expected to garner good returns, but played to slow biz all wee for slim $16,500 in seven performances.

'Brig' $23,300, Toronto

Toronto, Oct. 17.

On its fifth annual engagement here, "Brigadoon" racked up a fine $23,300 at the Royal Alexandra.

The 1,525-seater was scaled at a $3.50 top.

'EAR' $14,800, M'W'KEE

Milwaukee, Oct. 17.

"Lend an Ear" eked out a mild $14,800 last week at the 1,496-seat Davison here, at a $4.20 top.

The revue is playing this week at the American, St. Louis.

BARBARA PERRY

Thanks

VAL PARNELL

For a Wonderful Engagement at the

LONDON PALLADIUM

"BARBARA PERRY is an alluring leading lady." "DAILY HERALD."

"Pert and vivacious BARBARA PERRY making her first appearance in this country since 'Starlight Roof' twinkles more brightly than the lights on the front." "EVENING NEWS."

"BRILLIANT leading lady BARBARA PERRY whose dancing is superb and sense of comedy is irresistible—one of the most popular hits is a revival of 'Pedro the Fisherman' with the heroine's part finely danced by BARBARA PERRY." "THE STAGE."

"Tommy Trinder stars in this well dressed musical with sparkling BARBARA PERRY, a tall blonde with plenty of dash." "NEWS OF THE WORLD."

". . . with outstanding reception also attained by Rose Murphy and BARBARA PERRY." "VARIETY" (London, Sept. 19).

English Representative: CHARLES L. TUCKER

Literati

Life's War History

Life magazine's first venture in book publishing, "Life's Picture History of World War II," is getting book trade distribution by Simon & Schuster this week, while over 400,000 copies have been sold to the mag's subscribers. Tome, probably the largest first printing in book annals, is a 368-page volume, with 64 pages of full color photos and paintings, for about 1,000 pictures and 80,000 words of text. Volume is divided into 12 major chapters, covering the war from Hitler's entry into Poland until the Jap surrender.

Arthur B. Tourtellot, who produced March of Time's "Crusade in Europe" vidpic series, edited the volume, with Francis Brennan as pix editor, and text by John Dos Passos and Robert Sherrod. S&S is putting out a standard edition at $10 and de luxe at $12.

Conde Nast Shares Switch

Charles Coudert Nast and Francis L. Wurzburg, both directors of the Conde Nast Publications, inc., sold 600 shares and 700 shares, respectively, of their stock in the corporation last month, they reported to the Securities & Exchange Commission.

Nast now owns 4,585 shares and Wurzburg 7,975.

Trustee Accounts for Writers

Authors League of America is mulling a new rule requiring agents representing authors to set up trustee accounts, so that any monies owing to authors will be tied up in special bank accounts available only to them.

Move is being prompted by reports that the agency of A. and S. Lyons has gone out of business. Firm's telephone is not being answered. Members of the Authors Guild and Dramatists Guild are concerned, fearing that many writers will be stuck for varying sums of money owed them or that their coin will be tied up in whole or in part.

Writers would be more seriously affected than dramatists if the Lyons outfit folds, as the agency has been more active of late in the general rather than the legit field.

Pitt's Strike Paper

All the unions involved in the Pittsburgh newspaper situation finally got together over the weekend and began publication of an eight-page daily, called The Daily Reporter, for the duration of the strike, which started Oct. 1 when 177 members of the mailers union walked out in a pay dispute. First issue came out Sunday (15) and while some attention was paid to national and international scene, emphasis was on local news.

Ads are being limited to two pages out of the eight and the Daily Reporter is carrying no department store copy because it's unable to handle enough of the demand. Services of reporters printers, drivers, mailers, pressmen and solicitors are being donated and if the sheet shows any profit, it'll be distributed among the treasuries of unions involved. Advertisements are being limited to a maximum of 15 inches for any one commercial account and sheet is being printed downtown at Western Newspaper Union.

Theatres generally weren't represented in the first issue due to some confusion, and the fact that film houses intended to put out their own tab giveaway, but they got together and inserted some copy for the day after. Daily Reporter thereupon began listing time clocks for the downtown playhouses.

Ebony's 5th Anni

Ebony, Negro picture magazine, with its November issue observes its fifth anniversary, with circulation nearing the 500,000 mark in contrast to the initial 50,000 print order.

In addition to the Negro Digest, parent magazine of Ebony, the John H. Johnson Publishing Co. is also starting a third magazine, Tan Confessions, a true-story-type confession monthly.

Psychical Expose

"Sixty Years of Psychical Research" (Truth Seeker Pub.; $5) by Joseph F Rinn contains the story behind his many years devoted to the investigation of leading spiritualists and mediums of the last six decades. His fortune, as one of the biggest produce merchants in the country, enabled him to take psychical research as a hobby. He never went on the stage but he was a life-long friend of Harry Houdini and helped him in many of his exposes of mediums. For many years, Mr. Rinn had a $10,000 offer to anyone for proof of general psychic phenomena which he could not duplicate; he still has that $10,000, so you know he knows his stuff.

The book is filled with interesting data, illustrations and biography. He explains many stunts, tricks and gimmicks used by mediums and magicians. He writes in a conversational style that's easy reading as he doesn't use technical phrases where he can use simple understandable ones for the average reader.

This is a must book for professional and amateur magicians but the average layman also will get a terrific boot out of it, for he is allowed to look behind the scenes and is put wise to many of the gimmicks he has seen performed and has read about.

Joe Laurie, Jr.

B'way's 'Theatre World'

"Theatre World, Season 1949-50," edited by Daniel Blum (Greenberg; $3.50 cloth, $2 paper) is the sixth in a series of pictorial and data records of Broadway legit. As with the previous editions, it is a "must" for drama editors and writers and for practically everyone in the trade, and a useful book for non-pros interested in the theatre. It again includes scene and personality pictures from each Broadway show of the season, with cast lists and credits and pertinent data. It also has the customary "Gallery of Promising Personalities," lists of Pulitzer and Critics' Circle prize shows, the biographies of players, producers, directors, designers and choreographers (it again unaccountably omits authors and composers), obituaries and the particularly valuable index of everyone listed in the book. New features are the dedication (to actress Julia Dean), picture and credit coverage of the last ANTA "Album," pictures and credits of touring shows, plus expanded coverage of the Equity Library Theatre. *Hobe.*

'Best Humor' Very Risible

"The Best Humor of 1949-1950" (Holt; $3), edited by Louis Untermeyer and Ralph E. Shikes, is just that. The editors say they have picked this collection from over 1,000 short stories and articles and more than 100 books and hundreds of newspaper columns. They have come through with choice nuggets of humor from the pens of the best laugh-smoothies and also some new ones who have just made their mark on the 1949-1950 laugh chart.

This book contains the humorous embroideries of such experts as Bob Considine, John Crosby, Park Cummings, Robert C. Ruark, Arthur Kober, John Lardner, Sam Levenson, Ogden Nash, S. J. Perelman, Red Smith, Maurice Zolotow, Frank Sullivan, John Mason Brown, Wolcott Gibbs, Billy Rose and even cartoons by the great H. T. Webster and many other members of the Cabinet of Laughland U. S. A.

It's a book that will make your smile burst into a laugh. It's a book of care-cancelling laughter. It's a book that should be kept at the sick-or-well bedside, on the table next to your easy chair and I'd even put one in the medicine cabinet, for it contains laughs that fit any funnybone, from yocks to snickers. It's all good reading-medicine for a guy who needs a laugh. It all adds up to justifiable-humorside. Sez

Joe Laurie, Jr.

CHATTER

Peter Briggs, ex-Putnam, now publicity chief of Holt.

Editor-in-chief Jack Goodman made a director and veep of Simon & Schuster last week.

Abe Polonsky's new novel, "The World Beyond," will be published in January by Little, Brown.

Daniel Fuchs' novelette, "The Long Green," will be printed in the January issue of Cosmopolitan mag.

Ezio Pinza is recording his memoirs on wax as the basis of a biography to be published by Doubleday.

Mrs. Herb (Grace) Mayes, wife of the Good Housekeeping and Cosmopolitan mag editor-in-chief, in the hosp.

John Chapman's editing of the new "Burns Mantle Best Plays" due from Dodd, Mead the end of this month.

Vincent Sheean's article on the Metopera, "Queen of the Opera Houses," in the new (November) Holiday.

Alfred Towne writes on "Myth of the Western Hero," a Freudian analysis of oater pix, in current issue of Neurotica.

Roscoe Fawcett in Hollywood for conferences with E. J. Smithson, West Coast representative of Fawcett Publications.

Ben Colman, formerly with the eastern sales staff of Esquire Mag, joined contact division of the William Weintraub Agency.

Will Durant's "The Age of Faith," fourth in his "Story of Civilization" series, to be published by Simon & Schuster Oct. 23.

Maurice Zolotow's profile on Oscar Levant, "Lucky Oscar, Sour Genius of the Keyboard," in this week's (Oct. 21) issue of the Saturday Evening Post.

Revised edition of Wallace Brockway & Herbert Weinstock's "Men of Music," originally published by Simon & Schuster in 1939, to be issued Oct. 27.

Dr. Herbert Graf, Metropoiltan Opera stage manager, will have his new book, "Opera for the People," published next spring by the U. of Minnesota Press.

Biog of H. L. Mencken, "Disturber of the Peace," is being published by Harpers in January. It was written by William Manchester, Baltimore Sun staffer, with the pundit's blessing.

Col. Nathan Levinson, Daniel J. Bloomberg and John T. Livadary are collaborating on the history of sound in motion pictures, as part of "Lights, Camera, Action," a book to be published by the film industry.

Margot Johnson will head the newly-created literary department for Bernard L. Schubert, Inc. She held a similar position with the A & S Lyons agency for five years.

Prior to that she served as vice president of Ann Watkins, Inc., literary agents for eight years.

UNESCO, United Nations socio-economic organization, has published a tome, "World Communications," surveying global facilities for transmitting ideas and information by press, radio, films and video. Volume was produced under the direction of Albert A. Shea and is available through Columbia University Press.

J. H. Hanson, longtime VARIETY mugg in Capetown, taking up residence in Israel. He is the second generation correspondent for this paper in South Africa, having succeeded his father, the late Joe Hanson. A brother, Arnold Hanson, will continue the family's association with VARIETY, covering show biz activities from that sector.

Mark Hanna, who agents many literati people, doing a man-bites-dog by writing two pieces for Cosmopolitan, on assignment. One is for Cosmo's "Conveyances" dept., his subject dealing with the rickshaw, with which he's familiar as longtime resident in China where he was a Paramount Pictures distribution executive. The other is a "think" piece which he terms "a surprise for my Broadway pals."

Korean Scent

Continued from page 2

the police action, UP's Bob Vermillion lines up a quartet to pipe his parody: "That yellow streak is breaking up that old gang of mine."

The new manager of Radio Seoul is Major Tom Mathews, onetime radio-television chief for the Army's public information division in Washington and before that a radio time broker in Del Rio, Texas.

INS' Frank Conniff looked at some of those Korean oldsters in the hair hat (indicates 65 or over, and family must support, the local type of social security), and consulted with heavy losses in war correspondents thus far. "Imagine," quoth he, "a Korean can live 65 years in this country; an American is doing good to last 65 days."

NBC's William J. Dunn is the talk of the correspondents' corps; went to sleep in a poker game, was dealt in every hand for eight hands, and his mates bet him around in every pot without looking at his cards, and he netted $14 without opening his eyes.

UP's Ernest Hoberecht is the envy of all the writing fraternity, having gotten $150 per installment for a 15-episode story for a Jap magazine, delivered 14, and then the magazine folded without it being necessary for him to solve the mystery and get all his characters out of their difficulties.

N.Y. Times' Bill Lawrence comes up with this police action sequel to "Dirty Gertie from Bizerte" and "Mademoiselle from Armentiers," a little thing called "Who Blew the Bridge at Pohang-Dong?"

Frank Holman, N.Y. Daily News, came upon a mystified infantryman who had just gotten a letter from his Jap girl friend. Coming from a country noted for symbolism, he was puzzled about her allusions to missing him. "Every day," she wrote, "I polish our refrigerator." "Can't figure," said the groundpounder, "whether she's just telling me she's taking care of the household equipment or that her feet are cold."

AP's Hal Boyle sums up the general correspondent impression of Korea every time he hears a baby cry.

"They must have told it," says he, "that it was born in Korea."

Yorke's Big Nod

Kimpo, Korea, Oct. 13.

No one will ever have difficulty convincing Harvey Yorke, son of Gabe Yorke, of Harry Brand's Coast 20th-Fox pub dept, of U. S. Air Force mobility. The Los Angeles Mirror feature writer barely nodded his head when the AF sounded him on whether he'd like to exercise his reserve commission, and less than two weeks later was the public relations officer for this jammed airstrip.

"I should have stood stiffly at attention." he said, "if a nod will get me a 6,000-mile jerkaway."

SCULLY'S SCRAPBOOK

By Frank Scully

Chez Ashton Stevens, Chicago, Oct. 12.

If a man from Venus, or even one of those deflated Texans used by Olsen and Johnson to simulate a Venusian in "Pardon Our French," were to have tailed the Scullywags (senior grade) in Chicago, he would have begged, if any disintegration of this bellicose world were contemplated, to please spare the Loop.

The town is jumping with hospitality and the fact that a lot of people are making a living out of it is proof that, under capitalism, bread cast upon the waters pays off, and what's wong with that?

In fact if efficiency engineers who deplore bottlenecks had had their way, stopovers in Chicago would have long ceased to exist. Robert Young (the railroad man, not the actor) has been arguing for years that through trains should bypass Chicago. "Pigs," he pointed out, "do not have to lay over and change trains, so why should people?"

Change Trains and See Friends

Had his plausible suggestion been activated, the several railroads, buses, taxis and express services, which have lived well for a century under the present system, would have been liquidated and Chicagoans would have had to live off Chicagoans, instead of tourists stuck with stopovers and time on their hands. The chance for persons traveling from NY to LA to stop and say hello to personages like mine host of the afternoon, Ashton Stevens and his beautiful wife, Katherine, would be a closed chapter in the life of America's No. 2 town.

Additionally, radio programs like "Welcome Travellers," Joe Kelly's "Breakfast In Chicago," which opened Thursday (10), would never have got even as far as the ad agencies. That they fill a great need and make money at being kind to passing strangers is one of the happiest mergers of the economic system under which we live.

Not Even On Marshall Plan Money?

To most continentals the idea of being convivial at breakfast time is a dreadful phase of 20th century living and America's contribution to it. Breakfast is something to be enjoyed in bed, preferably alone but in no case with more than one extra person. The idea of getting up at the crack of dawn and trekking over to some rathskeller, there to talk and laugh with strangers while a man at a microphone directs your emotions and tunes in your laughter, is something that would make any boulevardier reach for the potassium cyanide bottle and end it all.

Yet thousands of people do this in America and have a happy time doing so, as synthetic as the gregariousness seems at first sight. I myself have attended several of these matutinal get-togethers, both as a spectator and as a performer, and have come out of them refreshed, uplifted and feeling years younger than the night before.

Of all these kaffee klatches I enjoyed best the "Welcome Travellers" program with Tommy Bartlett. I had caught his program many times on the Coast. It used to come in over ABC, behind "The Breakfast Club," another Chicago program. Then it moved over to NBC and began coming in around 3 p.m. Now Bartlett doubles in no-trump, having added an afternoon TV show. He tapes his radio program for release as the boys say, "at a more convenient time."

Operation Hospitality's Zero Hour

For well organized hospitality I have never seen anything like it. A staff of 27 under the command of Les Lear starts combing prospective stopover passengers from incoming trains as early as 6:30 a.m. Those who have no unusual tale to tell but want to see the show anyway are invited to come to the College Inn of the Hotel Sherman and partake of what on the continent would be a petit dejeuner. Nevertheless, more than half a million cups of coffee and doughnuts are dispensed each year to those who come and sit out the commercials, laugh and applaud their fellow-travellers' tales and respond to Tommy Bartlett's handwaving, at intervals well thought out in advance.

The performers themselves are laden with loot, most of it in the category of just what they wanted. They all get dinners at favored restaurants, free rides around town and theatre tickets. To make the program and giveaways conform to FCC standards, the performers are asked some innocent question and rarely fail to give the right answer.

Some of the stories which come out of this particular program are too deep for tears. I recall a man who had his sight restored and was asked most what he would like to see. He said his wife and baby, and voila, there they were. His emotions need only to be thought about for a moment to bring tears to the eyes of even George Jean Nathan.

The Man Who Came Back—An Old Man

The day I shilled for "Behind The Flying Saucers," after being wined and dined beyond the dreams of 18th century kings of France, by Les Lear, in an ultra modern job called Well of the Sea, to the left of the College Inn and in the same basement of the Sherman hotel, I met a fellow performer who was enroute to New York to a family reunion after 60 years of separation. He had been shipped out to a Kansas farmer as a boy and now in his late 70s was heading east again.

I had to prepare him for the shock which was to come. When he left New York, St. Patrick's Cathedral wasn't even built. Now it is shadowed by cathedrals of commerce which climb so high into the heavens that the returned native had better look up with an oxygen tank strapped to his back lest the sight alone take his breath away and he be rushed to Bellevue more dead than alive.

He said Bellevue was there when he was a boy. I had to tell him that practically all other marks of identification had been obliterated. The elevated lines were no more, crosstown cars had given way to buses, and motored congestion to the orderly horse-drawn movement of passengers and packages. The Bowery alone had an elevated line above its drab doorways, I told him, but all else had changed beyond recognition.

Add: American Way Of Life

We had a wonderful time, two strangers welcomed as travelers by the Bartlett menage who in turn were protected from losses by Procter & Gamble, a corporation primarily interested in keeping America clean at a fair profit. They were perfectly willing to have me tell why I was in Chicago. That I was selling saucers, flying saucers, at $2.75, all bookstores, was not only brought out but brought out twice by these amazing bonifaces. They never once mentioned the prices of their own commodities but they made no bones about mentioning mine.

After that they loaded Mme. Scully and me with precious gifts and sent us on our way. I'm afraid any movement henceforth designed to abolish Chicago as a stopover will find me voting for the perpetuation of the old order. I always feared I'd end my days as a conservative.

Broadway

Playwright Philip Dunning joining the television writing ranks.

Ken Murray planning to do film sequel to his Oscar-winning bird film, "Bill & Coo."

Irish tenor Christopher Lynch, accompanied by his wife and three children, in from Europe for concert dates.

Evelyn Keyes, who recently completed "The Prowler" for United Artists release, in from the Coast for a short vacation.

Goodman Ace, who is scripting a yarn for Wald-Krasna (RKO), will house-guest with Groucho Marx when he sojourns to the Coast.

Kim Kendall, British vauder, sailing for the U. S. this week for a visit. She's a granddaughter of Marie Kendall, vet English performer.

London producer Jack Hylton extending his N. Y. stay and may not return until Oct. 25, by boat, instead of flying out this weekend as expected.

Robert J. Rubin, former counsel for Society of Independent Motion Picture Producers, slated to return this week after two months on the Coast.

Lew Schreiber, 20th-Fox studio exec, and orchestra conductor Dr. Artur Rodzinski enroute to Britain on the Queen Mary, which left Saturday (14).

Gloria McGrath, longtime aide to Ed and Pegeen Fitzgerald, back with them after a protracted illness which took her back to her midwestern home for recuperation.

Twentieth-Fox director Edmund Goulding, recuperated from a 10-day illness, back to the Coast to start work on a new film. His last pic was "Mister 880," which got critical raves.

Associated Motion Picture Advertisers kudos the Academy of Motion Picture Arts & Sciences as well as the organization's prez, Charles Brackett, at a luncheon Thursday, Oct. 26.

Cornelius Vanderbilt, Jr., off on the first rung of his 1950-51 lecture tour following a slight heart attack brought on while working in the James Roosevelt campaign for governor of California.

Charles Schlaifer, head of the ad agency bearing his name in Topeka, to attend the annual meeting of the board of Menninger Foundation for psychiatric treatment, education and research.

Fred A. Joyce, Sr., Chicago public relations counselor, and publicity director for the Hilton hotels chain, addressed Cornell U.'s hotel administration students Friday (13) on hotel drumbeating.

This is the season when college groups, lodges, etc., write deadpan letters to VARIETY inquiring "what big names will be around New York (Providence, Baltimore, etc.) to make an appearance at our football rally." None seems to think there's such a thing as a fee involved.

Renee Schine, daughter of J. Myer Schine, who owns a string of hostelries in addition to being prexy of the Schine Theatre Corp., engaged to Lester Crown, son of Col. Henry Crown, Chi industrialist who has provided most of the financing for the Hilton Hotels chain and is on the board of Columbia Pictures.

Philadelphia

By Jerry Gaghan

Magicians of the Eastern States Assn. are having their convention at the Hotel Adelphia Oct. 22-24.

B. S. Pully doubling in "Guys and Dolls" at Shubert theatre and at little Rathskeller Cafe, across the street.

The Shubert theatre has $75,000 in mail orders, three weeks in advance of the opening of Cole Porter's "Out of This World."

Jackie Miles filled in last two days (13-14) of Martha Raye run at Latin Casino, when comedienne had to rehearse for Milton Berle TV show.

Paul Whiteman received the 1950 PAL award for his work for teenagers on his ABC-TV program, at the annual Police Athletic League dinner in the Bellevue Stratford (13).

George Jessel will toastmaster the mid-century dinner of the Motion Picture Pioneers at which Spyros Skouras, 20th Fox prez, will be accoladed as "Pioneer of the Year." Affair will be held Nov. 16 at the Waldorf-Astoria.

Fire damaged the club rooms of the Mask & Wig Club, University of Pennsylvania undergrad theatrical group, damaging portraits and caricatures of members done by Maxfield Parrish and Agnes Allen.

Charles Johnson, manager of Club Harlem, Atlantic City, has opened new upstairs room at Postal Card Cafe. Agent Jolly Joyce has signed Texas Jim Robertson, hillbilly singer with RCA Victor and WATV, Newark, to a three-year exclusive contract.

Paris

By Maxime de Beix

33 *Blvd. Montparnasse*

Arletty starring in new revue at the Empire.

Anna Magnani at opening of "Vulcano," her latest starrer.

Marcel Achard to bring the adaptation of "Harvey" to Paris Oct. 20.

Milton Rackmil to London after two days huddling with local Decca execs.

Cornel Wilde drawing notice from the gals in the George V lobby.

Albert Cornfield prepping for a Contintental junket with Murray Silverstone.

Charles Paul guest batoning the Conservatoire orch at Theatre des Champs Elysees.

Paul Claudel, long a bitter enemy of the screen, to have his play "Otage" adapted and filmed.

Barney Balaban and George Weltner off to Israel, Italy, Holland and Denmark before homing via London.

Errol Flynn plans to make his Monaco wedding coincide with the Riviera filming of closing sequences of pic he is co-producing there with Bill Marshall.

Serge Belinko, public relations exec of Air France, throwing cocktail party at George V for first batch of passengers to come over via the Canada-to-Paris service.

Maurice Chevalier's song, "When a Gendarme Meets Another Gendarme," coming true here. Three of them were arrested for pilfering a chateau entrusted to their care.

Jacques Deval's new play, "Road to Samarkand," likely to be real moneymaker, with London likely to get it immediately, a Broadway deal cooking and sale of screen rights looming.

South Africa

By Joe Hanson

British pic, "Odette," drawing better than average trade.

New African Film Productions Afrikaans language film, "Here We Are Again," preemed at Pretoria.

Niteries in Johannesburg feeling biz pinch. Casbah, atop His Majesty's theatre, third to close down.

Yiddish legit company headed by Sarah Sylvia at Alhambra, Capetown, after successful season in Johannesburg.

Gideon Roos, chairman of Board of Governors of South African Broadcasting Co., flew to Australia to investigate broadcasting conditions there.

"Hassan," play by the late James Flecher, at Opera House, Pretoria, with South African tour to follow. British producer Basil Dean here to direct show.

Pittsburgh

By Hal Cohen

Nick Covato and zany band off on tour of the midwest.

"The Consul" booked into Nixon Dec. 18 under Guild auspices.

Stan Lenchner named head of radio department for Community Chest.

Mel Torme opens two-week engagement at Bill Green's on Nov. 3.

Polly Rowles, local actress, signed for role in "The Golden State" with Josephine Hull.

George Murphy coming on from Hollywood for annual Variety Club banquet on Sunday (22).

Bill Kinsey and missus doing publicity this season for Harrisburg Community Theatre.

Miami Beach

By Larry Solloway

Roney Plaza reopened last weekend. It's now air conditioned, will run the year 'round.

Site of Celebrity Club on 23d street, back to former owner, now that Alan Gale is building own spot.

Mother Kelly's brought back shows this week for fall reopening, with Lou Vogle and the Quintones featured.

Butlin's, $5,000,000 resort in the Bahamas, which opened last year with a casino-popprice rooms idea, in receivership.

Mrs. Walter Winchell and daughter Wanda have a cottage at Gulfstream apartments for season. Winchell is due to join them this week.

London

Florence Desmond opened a cabaret season at the Cafe de Paris last Monday (16).

Gerard Landry here from Paris to play in "Night Without Stars" with David Farrar and Nadia Gray.

Bobby Breen lining up own production company. First pic, "Doctor in the Family" is due to start by end of year.

"Golden City," due to transfer from Adelphi to the Savoy this week, had to fold because theatre was not available.

Hy Hazell left this week for Barcelona where she will do a month's cabaret work before starting rehearsals on a Christmas pantomime.

Ed Mathieu and wife (Rose Murphy) sail for New York Oct. 17 on the Queen Elizabeth; are booked to return here for vaude and nitery work next spring.

Jerry Whyte here to supervise the coming provincial tour of "Oklahoma." He will also check on replacements in "Carousel," current Drury Lane hit.

Ashley Duke's "Man with a Load of Mischief" was revived for a two weeks season at the Embassy theatre; leads were played by Griffith Jones and Heather Stannard.

Lou Wilson off to Switzerland, Geneva and Paris to take looksee at some Continental acts for the Stoll theatres; also to advise his boss, Prince Littler, on current shows which may be suitable for the West End.

Cleveland

By Glenn C. Pullen

Harvey Stone at Alhambra Tavern for two weeks, and doing socko biz.

Mary Hopkins, guest-starring in Play House's edition of "Born Yesterday."

Ann Sheridan in town to ballyhoo "Woman on Run," at three press-radio get-togethers.

Jeanne Harvey, formerly in Horace Heidt unit, joined Abby Albert's band at Statler Terrace Room.

Rudy Vallee imported 14 piece orchestra to accompany him in show for Ohio Restaurateurs Assn. convention.

Sandy Gottlieb, Eagle Lion salesman here, made manager of its Philadelphia exchange and feted by Film row on departure.

Benno Frank currently producing "Let's Make an Opera" for Karamu Players, prior to New York opening, with Harold Fink handling music.

D'Arve Barton had busy time hosting MCA pow-wow that drew Lew Wasserman and heads of nine of its key city agencies here. Just a general policy meeting of band department heads.

Berlin

By Bill Conlan

Berlin Industry Fair attracting people from all over Europe. The influx has boomed nightclub biz.

West German government decision to limit number of American pix imported to 100 arousing antagonism from public and some Berlin producers.

American pix currently showing at the big houses are "Three Musketeers," "Paleface," "Young Man with Horn," "Chain Lightning" and "Dark Passage."

Arrangements underway to produce "Arsenic and Old Lace" and "The Women" here in December. Approval must be obtained from the U. S. High Commissioner prior to any commitments.

Milan

By Luigi Garlo

Trio Ravazzolo, comic adagio dancers, at Teatro Odeon after a six-month tour of Germany and Central Europe.

The Venetian Co. of Baseggio and Gheraldi at the Excelsior presenting "Sundown," a comedy by Renato Simoni.

Ebe Bertelli, ballet dancer working in niteries, back from Cairo, has left for Switzerland, Belgium and Holland on tour.

Walt Disney's "Cinderella," shown for four days only at the Capitol here, did capacity five shows daily. It will be dubbed in Italian before being preemed in other Italian spots.

Mexico City

By D. L. Grahame

Jose Yazbek bought in heavily in Monumental Films.

Sigi Weissenberg, pianist, booked for four concerts, in the Palace of Fine Arts.

Henry Fink, the Cuernavaca bistro, composed another song, "Just a Little, Slowly."

Rudolph Loewenthal readying to produce "Canasta Uruguaya" for Filmadora Internacional.

Roberto Canedo, newest major pic star, singing three times weekly at local radio station XEX.

Emilio Azcarraga, radio - television operator, back from N. Y., where he consummated TV deals.

Oscar J. Brooks of Mier and Brooks, film producers-distributors, recovering from major operation.

Irasema Dilliam due here soon to play in Spanish version of "Girls in Uniform." Rudolph Loewenthal will produce.

Jaime Menasce mulling offer to produce a film in Colombia with Mexican players and Fernando Soler, vet Mexican actor, megging.

Agustin Lara, romantic song writer, so ill that his show, in which he warbles his own songs, has suspended at the Teatro Margo.

Scotland

By Gordon Irying

Leslie Henson here in "Harvey."

Eric Linklater's "The Atom Doctor," preemed at Edinburgh Festival, to be presented in London.

Sonnie Hale has written a farce called, "See You In Court." He plans to give it a pre-London run with himself and Charles Heslop in cast.

New Scots comedy, "Lace for Her Petticoat," written by Aimee Stuart and starring Sophie Stewart, given world preem at Glasgow King's Oct. 9.

Donald Peers scoring at Empire, Edinburgh, and will also play the Empire, Glasgow. Last time he was in Scotland it was in strawhat revue.

Markova-Dolin ballet causing long lines at Glasgow Alhambra.

Regal cinema, Glasgow, marking 21st birthday and inviting Anna Neagle as guest of honor.

New play, "A Guardsman's Cup of Tea," by Thomas Browne, skedded for Glasgow, Oct. 23. Rosamund John, Ellen Pollick and Andrew Crawford head cast.

Washington

By Florence S. Lowe

Telenews opening a D. C. exchange.

Shep Fields current at hotel Statler's Embassy Room.

Rudy Vallee into hotel Shoreham's Blue Room next Monday (23).

Miguelito Valdos opened at Hotel Carlton's Conga Room last Monday night for an indefinite run.

Catholic U preeming its theatre season Oct. 27 with its version of the prize winning "Madwoman of Chaillot."

Buddy Lester, current headliner at Club Kavakos, has been inked to do two NBC-TV shows with Kate Smith.

Uline Arena back in show biz with Renfro Valley hillbilly jamboree and Ralph Flanagan orch doing one nighters.

Nathan Golden, Dept. of Commerce film head, and Jake Flax, Republic Pictures rep, off to Pittsburgh next week to represent Tent 11 at Variety Club's mid-season conclave.

Rome

By Helen McGill Tubbs

Italian actress, Maria Denis, returned from a trip to Spain.

Antonio Petrucci, head of the Venice Festival, on visit here.

John Sleeter, American actor, recovering from appendicitis operation.

The James Farleys planed out for Switzerland after a few days here.

"Miracles Are Not Repeated" company, starring Alida Valli and Jean Marais, on location at San Geminiano.

Reginald P. Baker here from England for British Producers Assn. conferences with Italian producers.

The British Embassy threw a cocktail party for the English and Italian film biggies during the Anglo-Italian film confabs here.

Minneapolis

By Les Rees

Sammy Kaye played one-nighter at Prom Ballroom.

Henny Youngman held over at Hotel Radisson Flame Room.

Sophie Parker and Joe Griffin back into Gay 90's, topping seven-act bill.

Hotel Nicollet Minnesota Terrace has Fran Warren and Jack Durant with Cecil Golly orchestra.

Antin Dorati, Minneapolis Symphony orchestra conductor, back from a Holland concert tour.

"Skating Vanities of 1951," which played six nights at St. Paul Auditorium, brought back Harold Steinman, the producer, to his home town.

Hollywood

Frank Fontaine planed in from Boston.

Charles Boyer returned from Montreal.

Henry Rogers in town after three weeks in N. Y.

Kim Spalding's new screen name is Ross Latimer.

Terry Turner out of the hospital after a nasal operation.

Sid Rogell returned from business conferences in N. Y.

Mrs. Eddie Prince recovering from emergency surgery.

Ruth Warrick out of the hospital after successful surgery.

Steve Brodie recovering from an emergency appendectomy.

Bill Hebert recovering at home after a collapse from overwork.

Watson Webb bought Jules Stein's estate at Lake Arrowhead.

William Farnum returned from N. Y. where he was a guest of the Lambs.

Edward L. Alperson reported improved after a week of virus infection.

Norman Moray in from N. Y. for huddles about short subjects at Warners.

Vic Damone returned to work at Metro after a week out with an infected leg.

Irv Kupcinet in from Chicago to line up Hollywood names for the Harvest Moon Ball.

Victor Mature walking for the first time since recent motorcycle accident in Montana.

Mal Boyd addressed the monthly dinner of the Society of Motion Picture Comptrollers.

Republic Studio Club will hold its annual shindig at the Elks Lodge, Burbank, Nov. 4.

Dick Powell is the only Hollywood thesp on the Apparel Creators' list of best-dressed men.

Charles P. Skouras in from Washington where he huddled with Department of Justice officials.

William Beaudine started his 35th year in film business and his 500th picture, "Bowery Battalion."

Wanda Hendrix, Robert Stack and Robert Preston in from Mexico City where they made "The Tiger."

Bill Hickman recovering from a punctured ear drum sustained on location with the "Red Badge of Courage" troupe.

Walter C. Christensen, former contact between the Marines and the film studios, reported wounded in action in Korea.

Jack L. Warner awarded the 1950 Certificate of Appreciation by the National Society for Crippled Children and Adults.

Cedric Gibbons was presented an award by the Society of Motion Picture Art Directors for his contributions to the film art.

Richard Owen in from Houston to line up film companies for space in the industry exposition at the national TOA convention.

John Ford won a citation from the United Veterans of Indian Wars for "preserving the glory of America's colorful frontier history."

Jane Wyman will represent Warners in receiving the "Best Picture of the Month Scroll" from the Hollywood Foreign Correspondents Assn. for "The Glass Menagerie."

Honolulu

By Mabel Thomas

Gloria de Haven has returned to Hollywood.

Lloyd Pantages house guest of Doris Duke here.

E. Pinza booked for concerts here later this fall.

Ricardo Cortez and bride at the Royal for two months.

Hawaii Calls touring west coast with Alfred Apaka featured.

New $2,000,000 Matson hotel, Surf Rider, under construction at Waikiki.

Consolidated American Co. going all out on talent search for Warner Bros.

General Douglas MacArthur gave Tats Matsuo the green light to bring 80 top circus performers here from Japan.

Harry Owens were special guest of United Air Lines. While here he found a real beauty from Maui for his TV show.

Jose Iturbi packed civic aud to a sellout house despite 6,300 seat capacity. Two nights later, with his sister, he did the same thing.

Jack Bolton, of Music Corp. of America, came along for the ride on new United airliner, with Joan Fontaine, Ann Miller and Constance Moore.

Peter Lawford will have three days here enroute to Australia. Bob Hope gave numerous shows to vets during his short layover here. Marilyn Maxwell and Gloria De Haven also worked endless hours entertaining. Despite bad breaks, tape recordings of Hope's show Sunday were finished under terrific pressure.

OBITUARIES

MATTHEW H. ZIMMERMAN

Matthew H. Zimmerman, 68, retired theatre ticket broker, died at his home in Jackson Heights, N. Y., Oct. 14, after a long illness. For more than 20 years, prior to his retirement, he had been general manager of the late Joe Leblang's Central and Public Service ticket agencies, which for a number of years had been located under Gray's drugstore in Times Square, N. Y., a favorite meeting place for "dates."

The Public Service branch, reputedly the joint idea of Zimmerman and Leblang, was a cutrate agency, wherein tickets for the less-in-demand Broadway shows were sold at half price. Popularity of the idea grew to such proportions that the ticket-buyers traffic, most of it through Gray's for convenience, the latter registered plenty beefs. This was solved by Zimmerman inducing Leblang to buy the drugstore. Zimmerman's judgment paid off handsomely as the cutrate ticket business thrived.

Zimmerman later evolved the idea of setting up a membership plan among ticket buyers, issuing to them a "preferred customer" membership card at $1 yearly, which gave the holder preferred choice on the cutrate ducats. Some productions, getting off to a mild start, were successfully pulmotored via the cutrate take over rough periods, and more than a few became successes via this aid.

Zimmerman went a step further in this direction by making outright buys of productions when original producers were ready to throw up the sponge and continuing them for long Broadway runs. One case in point was Eugene O'Neill's "Desire Under the Elms," which starred the late Walter Huston. It had a tepid run at the now defunct Greenwich Village theatre, N. Y. Leblang and Zimmerman took over, moved it to an uptown house, dumped most of the tickets into their cutrate agency and continued its run for months.

In several other instances short roll producers, who were unable to meet stop limits at their theatres, Zimmerman cutrated the shows and kept them going. When Leblang died some years ago, Zimmerman took over as executive of the Leblang agencies, which he operated for Mrs. Tillie Leblang, Leblang's widow.

Survived by a son and daughter.

PAULINE LORD

Pauline Lord, 60, legit actress, probably best remembered as star of Eugene O'Neill's "Anna Christie," produced on Broadway in 1921, died Oct. 10 in Alamogordo, N. M., of a heart attack. Actress was on her way to Tucson for treatment of an asthmatic condition, from which she has suffered for some time. She left no immediate relatives.

Miss Lord made her stage bow at the age of 13 with the Belasco Stock Co. in San Francisco. Her first eastern tour was with the Nat Goodwin repertory troupe in 1905, after which she played two seasons of stock in Milwaukee and Springfield, Mass. Her first Broadway success was "The Talker," in 1912, followed by several years in vaudeville.

Returning to legit, Miss Lord played in some of the outstanding dramas over a period of years. They include "On Trial," "Out There," "The Deluge," "The Harvest," "April," "Our Pleasant Sins," "Midnight," "Night Lodging," "Big Game," "Samson and Delilah," "They Knew What They Wanted," "Trelawney of the Wells," "Mariners," "Spellbound," "Strange Interlude," "The Late Christopher Bean," "Distant Drums," "Ethan Frome," "Robert's Wife" and "Yes, My Darling Daughter."

Her sole appearance on the screen was in "Mrs. Wiggs of the Cabbage Patch," at Paramount in 1934.

WILLIAM CHRISTY CABANNE

William Christy Cabanne, 62, pioneer film director, died in Philadelphia of a heart attack, Oct. 15, 1950. Cabanne, who resided in Santa Monica, was visiting Philadelphia on television business. A director in the old Biograph Co., Cabanne began his career in St. Louis summer stock productions about 40 years ago. He later acted in N. Y. opposite Blanche Sweet and in some early Mary Pickford films.

When film production moved to the Coast he went along to direct such early performers as Beverly Bayne, Francis X. Bushman, Mae Marsh and Douglas Fairbanks, Sr. He megged the last named in "The Lamb," the first big outdoor production, and was associate director on "Ben Hur," produced in Italy.

His other films included "The Cisco Kid," "Scattergood Baines," "Girl of the Limberlost" and "Keeper of the Bees." In 1916 he joined Metro, directing "One of Many," "The Midshipman," "The Masked Bride," "Monte Carlo" and "Alters of Desire." He also directed Monogram's "Western Limited."

He was married twice, first to Vivian Montrose, and then actress Millicent Fisher. Surviving are three children from his first marriage, two from his second, three sisters and a brother.

RICHARD KOUNTZ

Richard Kountz, 54, composer, died in New York, Oct. 14, 1950. A pioneer in the broadcasting of music with station KDKA, Pittsburgh, he began his musical career as a church organist. Kountz came to N. Y. in 1927 where he scored success with his song "The Sleigh," a Christmas standard. He was a member of the American Society of Composers, Authors and Publishers. Other tunes written by him include "The Little French Clock," "Cossack Love Song," "The Road to Derry," "Prayer of the Norwegian Child" and "Sleepy Hollow Tune." Among cantatas composed by Kountz are "Spring Cometh" and "American Ode."

He was also manager of the department of standard and educational publications of M. Witmark and Sons. His most recently published works were a composition for male chorus, "When Stars Come Out" and a Christmas chorus, "Carol of the Christmas Chimes."

A wife and brother survive.

DR. DAVID E. WEGLEIN

Dr. David E. Weglein, nationally known educator and public service counselor for WBAL and WBAL-TV, Baltimore, died in that city Oct. 10.

Dr. Weglein joined the Hearst radio and television station in 1946 following his retirement as Superintendent of Schools for the city of Baltimore, a position he had held for 21 years.

His death came as he was about to launch the second year of television lessons incorporated into the curricula of Baltimore's public chools, an educational service he instituted at WBAL-TV last year.

NORMAN C. HUHN

Norman C. Huhn, for many years a Pittsburgh theatre owner, died Oct. 5 in New Orleans, where he had made his home since selling the Grandview theatre in Pitt's Mt. Lebanon district in 1947.

Huhn's father, the late Paul Huhn, was a pioneer exhibitor in Allegheny County.

Survived by wife and two daughters.

ALEXANDER LEVENTON

Alexander Leventon, 54, former violinist-concertmaster of the Rochester Philharmonic and Civic orchestras, died at his home in Rochester, N. Y., Oct. 12, of a heart ailment.

A native of Russia, Leventon came to the U. S. in 1922. He was a nephew of actress Alla Nazimova.

Survived by wife, son and mother.

JO MENDEL

Jo Mendel, 57, violinist and bandleader, died Oct. 8, at his home in San Francisco, of a heart ailment.

Mendel toured the Orpheum circuit for several years with his band and in 1925 became bandleader at the Club Lido, San Francisco.

Survived by wife.

FRED A. KELLER

Fred A. Keller, 73, former exhibitor, died of cancer at his home in St. Louis, Oct. 8. Until retirement he was with the O. T. Crawford Co., which operated 12 theatres in the St. Louis area.

Survived by sister.

BENJAMIN R. BRADLEY

Benjamin R. Bradley, 52, former magician and a film player in the silent picture days died of heart disease and complications, Sept. 29 in St. Louis. He was a member of the International Brotherhood of Magicians.

ERNEST HAYCOX

Ernest Haycox, 51, writer of western stories, several of which had been adapted for films, died in Portland, Ore., Oct. 13.

Among his screen credits were "Stagecoach," "Union Pacific" and "Canyon Passage."

BETTY HUSTON

Elizabeth Herlocker, 51, radio singer known professionally as Betty Huston died Oct. 7 in Chicago.

Surviving are husband, son and daughter.

Ellen Flynn Bordages, 12, was fatally injured in horseback riding accident in East Islip, L. I., Oct. 14. She was the daughter of Asa Bordages, author-novelist, and Gertrude Flynn Bordages, an actress prior to her marriage.

Sam Glusking, 64, former advance agent for carnivals, died in Chicago, Oct. 15. Survived by wife and son.

Widow, 65, of Earle Boothe, legit producer, died in New York Oct. 12. Her husband died last year.

Fred Nissle, 74, veteran of Paramount studio's protection department, died Oct. 11 in Hollywood after a heart attack.

Mother, 72, of Mrs. Bess Burman, prexy of Apollo Records, died in New York, Oct. 12.

MARRIAGES

Lynn Parker to Richard Mills, New York, Oct. 14. He's an executive of Mills Music and son of Mills veepee, Irving Mills.

Celia Regis to Carmen J. Urcuioli in Rochester, N. H., Oct. 12. He's manager of the Scenic and State theatres in that city.

Rose Badger to Harry Rackin, Beverly Hills, Oct. 14. He's an Exhibitors' Service operator.

Pamela Rivers to Louis S. Davidson, Jr., New York, Oct. 13. Bride is an actress.

Denise Darcel to Peter Crosby, New York, Oct. 16. Bride is currently featured with Olsen & Johnson in "Pardon Our French" at the Broadway theatre, N. Y.

Pat Swan to Ralph Goodman, Las Vegas, Oct. 7. He's writer on Bobe Hope's airshow.

Arlene Schessler to Lt. Arnold Winter, Shreveport, La., Oct. 3. Bride is with Music Corp. of America radio-tele dept. in N. Y.

Angela Lass to Walter H. Liebman, New York, Oct. 5. He's a theatrical attorney.

Etta Dorfman to Melvin Marks, New York, Oct. 7. Bride is secretary to Leonard Feist, Mercury Records' exec; he's advertising-publicity director for Mills Music.

Marcia Henderson to Robert L. Brodsky, New York, Oct. 15. Bride is an actress, currently appearing in "Peter Pan"; he's a premedical student.

Anna Deere Wiman to Paul Gary, Greenwich, Conn., Oct. 16. Bride is the daughter of legit producer Dwight Deere Wiman; he's a student-actor in the American Theatre Wing school.

BIRTHS

Mr. and Mrs. Al Cantor, son, Los Angeles, Oct. 11. Father is the former USC football star, now a screen actor.

Mr. and Mrs. Max Roth, daughter, New York, Oct. 9. Father is talent agent, associated with Bernard Burke agency.

Mr. and Mrs. Louis Busch, daughter, Hollywood, Oct. 10. Mother is Margaret Whiting, songstress; father is Capitol Records exec.

Mr. and Mrs. Bert Detwiler, daugher, Pittsburgh, Oct. 5. Father is manager of Manos theatre, Tarentum, Pa.

Mr. and Mrs. Jimmy Hutchinson, son, Chicago, Oct. 8. Father is member of WLS Sage Riders.

Mr. and Mrs. Joseph Odenthal, daughter, Chicago, Oct. 7. Father is manager of Telenews theatre, Chicago.

Mr. and Mrs. Frank Sweeney, son, Chicago, Oct. 2. Father is a WGN announcer.

Mr. and Mrs. Norman Rose, daughter, New York, Oct. 10. Father is co-producer with Ben Grauer of forthcoming revival of Bernard Shaw's "Mrs. Warren's Profession."

Mr. and Mrs. Rod Rogne, daughter, Burbank, Calif. Father is head of Republic's sound effects department.

Male Cheesecake

Continued from page 2

accept. For example, a cartoon commercial for a cigar in which the stogie does a sort of cooch dance was accepted, subject to review if public reaction objects to the nicotine striptease.

The department checks on copy which may be unfairly derogatory to other bankrollers. From one comedy script the line, "He came up with a new kind of soap called B. O. which kills the smell of Lifebuoy," was deleted. Commercial for a deodorant which indicated that other deodorants entail "fuss and muss" was recommended for change to avoid unfair hitting at competition.

Plugs aimed at kids are watched for messages that may frighten youngsters into buying the product. They're also scrutinized so they won't result in Junior's refusing to eat his meat because some Wheat Treats are touted as having more bite.

War Scare Ads Watched

Lookout is also being maintained for copy bordering on war scare advertising. Both the National Better Business Bureau and the Advertising Council, with which continuity acceptance departments work closely, have warned webs to restrain bankrollers from copy which encourages hoarding or price inflation.

As is the case in Hollywood films, material is given the once-over for possible offense to various segments of the population. One recent suspense yarn, which had a lawyer circumvent prison regulations to help his client, was changed to make the character a reporter. Reason is that bar associations are sensitive to any implication that attorneys are unwilling to abide by court decisions.

The importance of vigilance against material that may offend minorities is pointed up by a gag about the New York mayoralty race on a recent comedy program, which was interpreted as calling citizens of Italian decent "foreigners." It drew protests from Italian-Americans in Schenectady. Regarding this incident," NBC prexy Joseph H. McConnell cited a letter from Herbert Bayard Swope in which the latter declared that a laugh at the expense of a friendly nationality or religion isn't worth getting.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, N. Y., and Paramount Newsreel Sports Commentator)

COLLEGE

GAMES	SELECTION	POINTS
Army-Harvard	**Army**	**21**
Kaydets easily class of the East.		
Boston College-Georgetown	**Georgetown**	**10**
BC Eagles young and green.		
Boston U-Miami	**Miami**	**13**
Hurricanes blew over Purdue last week.		
Brown-Princeton	**Princeton**	**20**
Tiger has outstanding tailback in Kazmaier.		
Colgate-Bucknell	**Colgate**	**21**
Red Raiders getting better each game.		
Columbia-Pennsylvania	**Pennsylvania**	**7**
Little Lion can't hold the Quakers' power.		
Cornell-Yale	**Cornell**	**7**
Big Red second only to Army in the east.		
Fordham-West Virginia	**Fordham**	**27**
Mountaineers having a bad season.		
Holy Cross-Syracuse	**Syracuse**	**6**
Tough pick! Orange has better balance.		
Maryland-No. Carolina State	**Maryland**	**14**
Maryland heading for Southern Conference crown.		
Navy-Southern Cal	**Southern Cal**	**7**
But Middies may come alive in this one.		
NYU-Rutgers	**Rutgers**	**14**
Violets playing out of their class.		
Penn State-Nebraska	**Nebraska**	**13**
Cornhuskers tough at home.		
Pittsburgh-Northwestern	**Northwestern**	**7**
Panthers not what they used to be.		
Villanova-Kentucky	**Kentucky**	**21**
Babe Parilli of Kentucky an all-American.		
Alabama-Tennessee	**Alabama**	**6**
Edge to Alabama on speed.		
Arkansas-Texas	**Texas**	**14**
Longhorns best in southwest despite Oklahoma defeat.		
Auburn-Georgia Tech	**Georgia Tech**	**14**
Engineers superior in every department.		
Vanderbilt-Florida	**Vanderbilt**	**14**
Commodores undefeated after difficult opponents.		
Georgia-La. State	**Georgia**	**6**
Bulldogs under Butts rebuilding rapidly.		
Mississippi-Tulane	**Tulane**	**13**
Green Wave gave Irish physical beating.		
Southern Methodist-Rice	**Southern Methodist**	**7**
Big game of southwest. Rice can't stop Rote.		
Texas A&M-Texas Christian	**Texas A&M**	**7**
Aggies gave mighty Oklahoma a scare two weeks ago.		
Illinois-Washington	**Washington**	**6**
Great game! Huskies and California best in the west.		
Notre Dame-Indiana	**Notre Dame**	**14**
Battered Irish still one of the country's finest.		
Purdue-Iowa	**Purdue**	**7**
Boilermakers bounce back with Dale Samuels.		
Missouri-Iowa State	**Missouri**	**13**
Don Faurot's team better each game.		
Kansas-Oklahoma A&M	**Oklahoma A&M**	**14**
Aggies on way back.		
Kansas State-Oklahoma	**Oklahoma**	**20**
Sooners will let down but Kansas State is easy.		
Michigan State-Marquette	**Michigan State**	**7**
Spartans in for rough afternoon.		
Michigan-Wisconsin	**Wisconsin**	**7**
Upset! Wisconsin Big Ten title threat.		
Minnesota-Ohio State	**Ohio State**	**21**
How the mighty have fallen! Gophers doormat of Big Ten.		
California-Oregon State	**California**	**7**
Golden Bears roll along unbeaten.		
Stanford-UCLA	**Stanford**	**7**
Indians are football powers again.		

PROFESSIONAL

Cleveland-N. Y. Giants	**Cleveland**	**10**
Browns get even for earlier upset.		
N. Y. Yanks-Green Bay Packers	**Yanks**	**7**
Yanks have better runners and Ratterman.		
Los Angeles-Baltimore	**Los Angeles**	**14**
Rams hitting stride.		
Washington-Chicago Cardinals	**Cardinals**	**7**
Cards' backfield clicking once more.		
Detroit Lions-San Francisco	**Detroit Lions**	**10**
San Francisco stars over the hill.		
Pittsburgh-Philadelphia	**Philadelphia**	**7**
Eagles unbeaten since opening loss to Browns.		

SEASON'S RECORD

Won, 72; Lost, 35; Ties, 4; Pct., .673

Yank Acts

Continued from page 1

has a similarly named spot in Miami Beach, is attempting to open at Baradera, about 45 minutes by plane from Havana.

Picture in the other Havana niteries is still indefinite. It's not yet known whether the Tropicana will have U. S. talent, but it will operate with Cuban names. The Sans Souci's talent plans are still uncertain.

The casino activities of the Caribbean spots will get some heavy publicity in Florida. They'll make pitches for the racetrack crowd as well as the type of tourist that frequented Colonial Inn and La Boheme, Hallandale, Fla., before the gambling crackdown.

The Divine Sarah.

—JUST CONCLUDED

FOX, Detroit

EARLE, Philadelphia

STATE, Hartford

and

PARAMOUNT, New York

SARAH VAUGHAN

VARIETY
Wednesday, October 11, 1950

Miss Vaughan is superlative. Handling both rhythm numbers and ballads, she projects her stylized vocals with an impact that can be accurately measured by the absolute silence of the customers while she is singing. It's the rare vocalist that commands this respect. Each number, from the standard "I Get a Kick Out of You" through the current pop, "I Love the Guy" to "Perdido," gets a standout, and always surprising interpretation. She has to beg off after a half-dozen tunes.

Herm.

Billboard Popularity Poll
Top Female Vocalists of the year

Place	Winner
	Sarah Vaughan

LATEST COLUMBIA RELEASES

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• THINKING OF YOU
• PERDIDO

Personal Management | GEORGE TREADWELL

Record Exploitation
Jim McCarthy

Direction
GALE AGENCY, Inc.

Press Relations
Art Franklin

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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VOL. 180 No. 7 NEW YORK, WEDNESDAY, OCTOBER 25, 1950 PRICE 25 CENTS

H'WOOD WHIPS FOREIGN THREATS

TV's Dent on College Grid Gate Heads for Showdown; See '51 Nix

With television once more getting the blame for a marked decline in attendance at college football games this year, the industry is waiting for results of a joint college-TV industry survey currently in progress at schools throughout the country. Number of sportswriters are predicting already that video cameras will be booted out of all college stadiums next fall but industry execs, steadfastly maintaining that TV is not at fault, aver no definite action will be taken until results of the survey have been completed some time after the close of the current season.

Reaction of video industryites to the anti-TV statements now being publicized in the press was summed up this week by CBS sports director Red Barber. "TV," he said, "has become a convenient whipping boy. It never gets credit for a sell-out crowd." While there are a number of other factors besides TV that undoubtedly are contributing to whatever slump in attendance might be occuring this year Barber said, it must be remembered that football and all sports basically are just facets of

(Continued on page 52)

TALLULAH GABBY FOR PAY; SETS 3-YEAR PACT

Tallulah Bankhead is taking to the tonsil circuit, actress just having signed a three-year pact with Columbia Lecture Bureau, Inc. She'll start the first week in December, with dates sandwiched in between her radio show. Pact, which marks first time for the actress on the professional lecture loop, calls for dates whenever legit, pix or radio commitments permit. Eastman Boomer, veepee in charge, is putting Miss Bankhead out as the first attraction of Columbia's new special attractions department.

Other show biz names on Columbia's list include Adolphe Menjou, Cheryl Crawford, George Freedley, David Ffolkes and John Rosenfield.

Quit Pix and $3,500 Wkly. 'To Find Peace With God'

Minneapolis, Oct. 24.

Colleen Townsend, former starlet who quit films to work for Christianity and is now studying theology, in addressing 8,000 at a Minneapolis Youth for Christ meeting said she quit films and $3,500 a week to find peace with God.

"I made the change to flee a life of spasmodic happiness," asserted Miss Townsend. "There was no peace of mind and heart until I established a vital relationship with God. God used a movie contract to get me on the right track. I was signed to such a contract at 16. At 21 I was earning $3,500 a week. But God finally led me out of pictures for fulltime Christian work. . . ."

For The Records

White Sulphur Spgs., Oct. 24.

Bill McAndrews, manager of the NBC owned-and-operated WRC here, revealed at the NBC convention here that he's packaging a series of disk jockey shows featuring prominent congressmen, for a two-way spin on WRC and WNBC, N. Y.

Show will be called "The Congressional Records."

London Palladium May Go Revue Due To U. S. Name Void

London, Oct. 24.

Unless suitable U. S. headliners are pacted for appearances at the Palladium, London, there's a possibility that this famed British vaudeer may go into a musical revue policy next year. British agents have been converging on New York and Hollywood in an effort to pact enough headliners to insure continuance of vaudeville there.

Harry Foster, head of the Foster Agency, London, is in New York looking over talent lists. He'll head for Hollywood later to continue his search. Lew Grade, of the Lew & Leslie Grade Agency, similarly spent some time in the U. S. gandering acts and conferring with

(Continued on page 55)

'Theatre of Politix' As Fusion's N.Y. Vote-Getter

Political campaigning via show business media continued in high gear this week when N. Y.'s City Fusion Party opened its "Theatre of Politix" on 42d street, off Fifth avenue. Occupying a store location, the theatre, which bowed Monday (23), is operated on an admission-free basis and provides visitors with a continuous program of films, guest personalities and musical renditions. CFP, which is backing Judge Ferdinand Pecora, Liberal-Democratic candidate for mayor, has a huge sign to that effect spotlighted outside the the atre.

Opening features included the introduction of a new Pecora song written by Irving Caesar and labeled "Ferdinand the Mayor." Initial day also featured the film, "The Roosevelt Story," while guests included Evelyn Sachs, Metropolitan Opera Co. contralto; Frederic Vonn, international composer-pianist, and Dr. Frank Kingdon, N. Y. Post columnist. Harry Hershfield emceed the opening day proceedings.

MARSHALL PLAN, RANK FADE HELP

Hollywood, which in 1946-47 was fearful it was facing a battle with filmmakers all over the world for supremacy in foreign markets, is now in position to relax. The past three years have seen the threats—particularly those of J. Arthur Rank—evaporate. The American industry's position, as a result, is more secure than ever as the world's undisputed champion maker and purveyor of films.

Yank film execs were frankly nervous in the early postwar days when Rank, fortified by a fortune made in flour-milling and obviously full-supported by his government, set out to capture America's overseas markets. In less than three years he discovered money to be no substitute for Hollywood's production know-how or—equally important—New York's h.o. skill in distribution and exploitation.

While local film industries have developed in a number of other countries since the war, none has reached the point of competing with Hollywood for any important segment of the world market. They do, however, chew up playing time in their own countries, generally fortified by quotas on U. S. imports or on screen time.

Further adding to Hollywood's improved strength abroad has been a general bettering of economic conditions through the Marshall

(Continued on page 16)

Canadian Hosp. to Wire Operating Rooms for TV

Saskatoon, Sask., Oct. 24.

Operating rooms in a new wing to be built at City hospital here will be wired for television, so operations can be televised and studied by medical students in other parts of the building. Plan is believed preferable to the old method of equipping each operating room with seats for students.

At the Canadian Medical Assn. convention here in June, 1949, several operations at the hospital were teeveed and transmitted to screens in the downtown Bessborough hotel. It marked the first time operations were televised in any Canadian hospital.

Call Me Inspiration

Referring to criticism of the book of "Call Me Madam," coauthor Russel Crouse observes that he and his collaborator, Howard Lindsay, are the luckiest guys in the world to have Ethel Merman as star of the show. "She's the best ad libber there is," he says, "even better than Fred Allen.

"Every night she goes out there and ad libs the show and gets laughs. The remarkable thing about it is she always ad libs the same lines."

Jolson Leaves $4,000,000 to Charity After Trusts for Widow, 2 Children

By ABEL GREEN

Al Jolson left a personal fortune of over $4,000,000. All of it is eventually going to charity. The $4,000,000 will be divided equally among Jewish, Protestant and Catholic charities, after certain specific bequests are made.

Jolson did his humanitarianism in the dark. Only his intimates knew that after gruffly bawling out an improvident actor who was on the "touch," he always wound up dishing out the coin.

The specific bequests include large funds for needy students at the College of the City of New York, N. Y. University and Columbia U. The Cedars of Lebanon hospital, Hollywood, and similar institutions are among his other bequests.

There are generous trust funds for his widow, the former Erle Chennault Galbraith, his fourth wife, and their two adopted infants, a boy and a girl, but the residue then reverts to the three-faith charities. There are no bequests for Ruby Keeler, his third wife, nor Al Jolson, Jr., now 15, also an adopted son. There were gener-

(Continued on page 2)

Joints Are Jumpin'

Niteries, in New York and across the country, are enjoying a business boom of wartime proportions. Checks average higher.

The waiters report an extraordinary generosity in tipping. They are a fundamental set of pulse - feelers, and their common impression is that "people seem to feel that their money is getting cheaper, so they're spending it more freely."

Video Face 'Lift' May Cue Flock Of Court Suits

Key question of whether pictures of public figures can be shown without consent on commercial television programs is slated for an answer in New York federal court shortly. Legal puzzler stems from a $300,000 damage action brought by former heavyweight champion Jack Sharkey against NBC and Chesebrough Mfg. Co., bankrollers of a pic series, "Greatest Fights of the Century," in which Sharkey appeared.

This suit, which the defendants moved to dismiss last week on the ground that it failed to state a cause of action, is being closely eyed by the TV industry as the possible harbinger of a litigation scramble involving several million dollars. Ex-fighter Tony Canzoneri has already filed a similar suit against NBC and it's understood that Tommy Farr, British heavyweight, and Jack Dempsey will also

(Continued on page 63)

Catholic Women Attack TV for Crime Overplay

Cleveland, Oct. 24.

Television crime programs were bitterly attacked at the annual session of the National Council of Catholic Women. Speaking on "The Catholic Home—Radio and TV," Mrs. John Bandi, of New Orleans, declared that television station owners are getting off on the wrong foot by their overplay of crime.

"We all know that radio and television are here to say," declared Mrs. Bandi, a Council committee chairman, "and as a means of communication and education, I think they (AM and TV) are tops, but as a source of family entertainment, that is something else."

"Recently," she added, "a group of Californians inventoried acts of violence televised over six stations in one week. This inventory, the substance of a complaint to the

(Continued on page 55)

MOLAR-MAULER NOW FILLING IN WITH PIC BIZ

For years Dr. Arthur M. Epstein has maintained his dental offices in the Paramount building, N. Y. Many of his patients have been film people. Last week he acquired a group of pix and set up Fine Arts Films, Inc. It was inevitable he wind up in the film biz.

He'll continue to drill teeth, but has put up the coin to acquire the films and will keep a watchful eye over their distribution as prez of FAF. First acquisition is six new pix from J. Arthur Rank. They include "The Inheritance," starring Jean Simmons, to be released in November; "Hue and Cry" and "Train of Events."

Dr. Epstein's previous venture away from dentistry was to write the foreword in a book by Milton Berle a few years ago.

British Kids Like Video Cowboys Too; Autry Set

London, Oct. 24.

As in America, television has made the British youngsters cowboy-minded, Hopalong Cassidy, Gene Autry and Roy Rogers are British Broadcasting Corp. TV faves as in the States. While in the U. S. last week, producer Jack Hylton signed Gene Autry for a five-week run here, starting in June at Earl's Court.

This is the London counterpart of Madison Square Garden. Autry will play at $2 top with his horse, Champion. Hylton set the deal with Autry's personal rep, Mitchell Hamilburg. It's a percentage deal with guarantee to Autry around $5,000 weekly.

'Jolson Story' Finales With World's No. 1 Single Entertainer Dead at 64

Within show business, Al Jolson was called "the king." That was a frank deference from his colleagues. Jolson's reign as the world's No. 1 single entertainer ended Monday (23), just before midnight, in his suite at the St. Francis hotel, San Francisco, where he was playing gin-rummy with Martin Fried, his pianist-arranger, and Harry Akst, his longtime pal and accompanist in his extensive overseas entertaining. He had gone to Frisco to tape his first guest-shot of the 1950-51 season with Bing Crosby.

Jolson died as much a war hero as the soldier in battle. The malaria he contracted in the North African theatre in 1944, which cost him his left lung and almost his life, was not helped by Jolson's recent rugged trek to Korea — again to become the first top star to entertain GIs in that theatre of war. He returned only three weeks ago. A parting deathbed quip to the hotel doctor was, "President Truman only saw General MacArthur for an hour; I spent two hours with him." Jolson also sang for the MacArthur family in Tokyo, after the Korean trek.

A legend within his own time, Jolson tasted the fullest fruits of a showman's achievements by not only pioneering in many fields of show biz but living to enjoy public acclaim. "The Jazz Singer," which he made for Warner Bros., pioneered talkers at a time when the silent film industry was at a low ebb. While the Samson Raphaelson play, in which George Jessel starred on Broadway, was an unofficial biography of Jolson —the saga of the cantor's son re-

(Continued on page 53)

Jolson's 1st New Act Review in 'Variety'

(March 6, 1909)

AL JOLSON
Monolog and Singing
Lew Dockstader's Minstrels

Al Jolson would be welcome to vaudeville in the specialty which he is using as a feature of Lew Dockstader's Minstrels. Dressing neatly in evening clothes of faultless cut and of the new color called "taupe," Jolson offers a quiet quarter of an hour of smooth entertainment. As a singer of "coon" songs Jolson has a method of his own by which lyrics and melody are given their full value. His talk moves along nicely and is kept within proper proportion to the rest of the act. Throughout the talk Jolson introduces little tricks of speech and for a finish has an odd, eccentric vocal performance in which he sings with a peculiar buzzing note. Of course, it's flagrant trick work, but it brings him back for a surefire encore. For this purpose he has a whistling solo that brings another recall.

Jolson makes an announcement for his second encore. He could well spare this. The comic ballad he sings can stand alone. The comedy announcement thing has been worked to death, and it brings him nothing. As it stands now Jolson's offering is capable of holding down a place in any vaudeville show. He is now in the next-to-closing position in the olio of Dockstader's Minstrels, following Lew Dockstader and Neil O'Brien among others, and Jolson is making good a mile. *Rush.*

CROSBY, CANTOR SHOWS TO SALUTE AL JOLSON

San Francisco, Oct. 24.

On the show to have been taped with Bing Crosby tonight (Tues.), Al Jolson was to have been paid high tribute for his recent Korean trip. Jolson was to have dueted with Crosby in a medley of Jolson hits with Jolie also to have soloed "Japanese Sandman."

Tonight's taping was cancelled by Crosby and will be done Friday or Saturday instead. Writer and co-producer Bill Morrow said a tribute would be paid to Jolson and it's likely that the musical portion will comprise songs identified with the mammy singer.

Jolson's body was flown to Hollywood from Frisco this morning, accompanied by Harry Akst and Martin Freed.

Grim Humor

Hollywood, Oct. 24.

An ironical coincidence occurred within minutes of Al Jolson's passing last night (Mon.) when Danny Thomas kidded Jolson on kine of his tele show which was being beamed over NBC-TV here. Thomas told of Jolson's new insurance policy by which "Larry Parks would be buried in event of Jolson's death."

That part of the program was telecast at almost the same time that Jolson's life flickered away.

Cantor's Salute

Eddie Cantor is revamping his Nov. 5 television program over NBC with a finale tribute to Al Jolson.

49 Pic Companies, 32 Radio Stations Given Tax Credits

Washington, Oct. 24.

Excess profits tax credits were announced last Saturday (21) for 49 companies operating motion picture theatres, 32 having radio stations, a film exchange, and numerous other corporations.

Credits are for the war years, when the levy was in effect. Congress is now preparing to vote a new excess profits tax for corporations. An excess profits tax credit means that a company does not have to pay excess profits taxes on that portion of its profit. However, the profit then becomes subject to normal corporate taxes. The net gain for the corporation is what it saves by paying the normal instead of the higher excess profits rate.

Monogram Pictures Southern Exchanges, Inc., of Atlanta, asked that its excess profits credit be increased by $139,000 for a five-year period ending June 30, 1946. The Government allowed a credit of about $48,400, which gave Monogram a net tax saving of a little over $16,000. California Studios, Inc., of L. A., which rents motion picture equipment and facilities, asked an additional $48,000 excess profits credit but was given only about $17,000 for the fiscal years

(Continued on page 54)

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WILL MAHONEY
THE INIMITABLE
Currently Great Britaining
Returning to U. S., Nov. 4

Nottingham Evening Post (Oct. 2) says:

"Top of bill and outstandingly successful is American comedian Will Mahoney . . . as fresh as ever keeps his audience in fits of laughter thraughout . . . amazing performance . never to be forgotten."

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Rossellini Fails To Halt France's 'Stromboli' Bow

Paris, Oct. 24.

By invoking a 153-year-old law designed to protect artistic property, producer-director Roberto Rossellini almost halted RKO's release of "Stromboli" throughout France last week. Italian filmmaker sought a bundle of coin from the Yank distrib, claiming that the company had "mutilated" his picture.

On the eve of the film's day-and-date opening at three Paris theatres Friday (20) and all key cities in the country, Rossellini succeeded in seizing a negative at a suburban laboratory. Under a 1797 statute an author may lodge a complaint with the Commissaire de Police, who has authority to make immediate seizure pending a court trial.

Rossellini also attempted to impound prints which had already been delivered to theatres. However, prompt action by RKO brass persuaded Paris officials to nullify the theatre seizure. Step was taken by Phil Reisman, company's foreign chief, and continental manager Joseph Bellfort, who were aided by attorneys Jean Sarrut and James Mordan.

Decision of the Paris commissaires to deny the Rossellini theatre grab saved RKO a substantial monetary loss through eventual suits by exhibitors for non-delivery of the "Stromboli" prints. Picture was heavily advertised for the three-house local preem. Weekend grosses reportedly exceeded the unveiling of "Joan of Arc" two years ago.

Await Word To Reactivate USO

Hollywood, Oct. 24.

Revival of USO-Camp Shows, with film and legit names touring military installations and industrial plants on bond drives, was indicated here at a meeting of the Hollywood Coordinating Committee.

Committee is 'poised' to start work as soon as it gets the go signal from Washington. Meeting was attended by Stanley Richardson, HCC committeeman; Eddie Rio of the American Guild of Variety Artists, and John Dales and Kenneth Thomson, representing the Screen Actors Guild.

Football on Page 63

The 'King'

Eddie Cantor perhaps best phrased it yesterday, in a phone call from Mobile, Ala., where he is on a concert tour:

"Al Jolson was undoubtedly the pappy of our business. There can be only one Jolson, just as there was only one Will Rogers. I'm sure that in trying to emulate his extraordinary talent he set a goal which unquestionably carried our standards higher than perhaps we ever dreamed of attaining."

Jolson was as much a wartime casualty as a GI on the battlefront. He gave of himself beyond the call of duty. His fight to trailblaze top entertainers to the Korean warfront was almost a frustration and a tragic comedy. Jolson had to go direct to President Truman, pay his own airborne expenses—and also for Harry Akst, his accompanist—to get to Tokyo, before the Air Transport Command then took them both into Korea. Weeks stretched into months as Jolie found his efforts stalemated, through channels, on the ground that "all civilian transportation facilities to Japan are required for the war effort." Jolson argued that wartime morale and back-of-the-lines entertainment were important war functions.

His extensive World War II entertainment efforts, which took him from the Aleutians to the South Pacific, in all war theatres with the exception of China-India-Burma, cost Jolson a siege of malaria, contracted in the North African campaign, which eventually lost him his left lung. Crowding 65, Jolson insisted on the Korean trek, and he returned a frankly tired man. When he urged his fellow stars to "come over because, otherwise, you will be denying yourself one of the greatest thrills when entertaining these kids in Korea," there were certain sensitive stars, in Hollywood, who became captious. They misconstrued Jolson's urgings as a possible affront to their patriotism. Piped in from Tokyo, on the Louella O. Parsons broadcast, this Sunday night entreaty was widely heard in Hollywood, but when Jolson returned the ensuing week he quickly convinced those hypersensitive stars that, emotionally, he was only urging them to come over soon and often.

As the "king" of solo entertainers Jolson bids fair to reign indefinitely through his voice, so vividly recorded in celluloid and disk. *Abel.*

Jack Benny Studies Geography the Hard Way; Traveling 50,000 Miles

Jack Benny expects to be the most-traveled performer in show business during the next two-and-a-half months, with over 50,000 miles of flying scheduled between now and New Year's. In addition to commuting between New York and Hollywood for his radio and television shows, comedian is also slated to fly to Korea and Japan to entertain troops, and he goes to London next month for the British Variety Command Performance.

Benny arrived in N. Y. from the Coast Friday (20) to start rehearsals for his CBS video show for Lucky Strike, which is scheduled for Saturday night (28). He returns to Hollywood Monday (30) for his radio work, then flies back to N. Y. en route to London for the British variety benefit Nov. 13, to which Dinah Shore has also been invited. He then goes back to the Coast, returns to N. Y. again the first or second week in December for his second video program, goes back to the Coast again for more radio and then heads for the Far East, where he'll spend the Christmas and New Year's holidays performing for GIs.

Comedian, incidentally, has scheduled a dry run rehearsal of his initial TV show tonight (Wed.) before a full audience at CBS' Lincoln Square theatre, N. Y., from where the program will originate Saturday night. He hopes to use the show to study audience reaction and get his timing down pat. It will not be broadcast, but will be kinescoped on a closed circuit transmission for further study. Benny will have Dinah Shore and Ken Murray as guests, along with Rochester, Don Wilson, the Sportsmen's Quartet, Artie Auerbach and Mel Blanc from his regular radio cast.

Gracie Gets Bid to Head Palladium Vaude Command

London, Oct. 24.

Gracie Fields heads the list of British performers who have been invited to participate in the Command Performance under auspices of the Variety Artists Federation at the Palladium, London, Nov. 13.

Other British performers receiving the nod include radio comics Frankie Howerd and Max Bygraves, and singer Donald Peers. Howerd is current at the Palladium, where's he's starring in the autumn revue, "Out of This World," while Bygraves played two weeks at this house recently. Peers, an upcoming British singer, topped a Palladium bill this season.

135G WB DEMAND NIPS JESSEL'S WARREN BIOG

Hollywood, Oct. 24.

George Jessel was interested in filmbioging songsmith Harry Warren, but the 20th-Fox producer balked at Warner Bros.' demand for $135,000 as a music bill for 30 Warren & Dubin (Al) songs.

While these include cream numbers from such pioneer Warner musicals as "42d St.," "Golddiggers," etc., Jessel thinks he can get other non-WB exclusive song material together from Warren's subsequent compositions. He has since formed his own company under the Big 3 (Robbins-Feist-Miller) banner, meaning a Metro hookup.

Jolson's Charity

Continued from page 1

ous financial settlements for both at the time of the divorce.

Charles Schwartz (& Frohlich), attorney for the Jolson estate, cannot disclose specific details until the will is filed for probate, but it is generally known that Jolson changed his will frequently. As his wealth appreciated he added constantly new beneficiaries. Even in the more modest financial period, when Jolson was starting as a songwriter-entertainer, he always pinpointed his income from the American Society of Composers, Authors & Publishers to be paid directly to the Northwoods sanatorium, at Saranac, N. Y. Schwartz and the Irving Trust Co., N. Y., are Jolson's executors.

Schwartz accents that "Jolson would have been a very successful businessman, in fact a success in any business. For an actor he always surprised Nathan Burkan (predecessor of Schwartz & Frohlich) and us with his business acumen. He knew figures; he could read balance sheets; he knew the income tax routine; he knew about investments."

In line with this, Jolson gave the Internal Revenue Dept. in Washington an interesting albeit futile premise when he argued, "I had but one life to live and I lived it for Harry Cohn." This was in line with a capital-gain pitch on the first "Jolson" picture for Columbia Pictures. Unfortunately, ruled the revenooers, he didn't provide contractually in advance, as he might have done. The sequel "Jolson Sings Again" picture was more thoughtfully set up. Jolson likewise had this in mind for the proposed film he was to have done for the Jerry Wald-Norman Krasna unit at RKO, called "Stars and Stripes Forever," wherein he would have played himself and not been ghost-personated to his voice-dubbing, as with Larry Parks in the preceding two Col pix.

HOTTEST SALES RIVALRY IN YEARS

Playing to the Reds

The Screen Directors Guild to-do—with an abortive move to recall prexy Joe Mankiewicz, because of the loyalty oath issue, and the later reversal endorsing him—has been a needless and somewhat childish teapot tempest. It shouldn't be carried further.

The professional patriot on the Coast is now becoming as ridiculous and almost borders on the obnoxiousness of the professional religionist or the professional anything. Right now, when Hollywood continues to need all the professional know-how of its seasoned film producers and directors, that should be about the only prime professional objective. The loyalty oath nonsense is playing right into the Commies' hands and creating a divide-and-conquer attitude that in its obviousness makes one wonder how mature men and minds don't recognize that above other things.

A wrongie will out fast enough without any pseudo-loyalty oaths or protestations. *Abel.*

State Dept. Heeds Pix on Free Access To Germany as Filling Ideology Need

State Dept. has stamped its official approval on the plea of the motion picture industry that films, because of their special value in the war of ideas, should have free access to the screens of Germany. Department, as a result, has instructed John G. McCloy, U. S. High Commissioner to Germany, that it prefers to see no quota on imports of Yank pix.

This considerable victory for American companies came in a meeting in Washington with State Dept. officials last week by Eric Johnston, prez of the Motion Picture Assn. of America, and John G. McCarthy, director of the MPAA's international division. They had the full support of Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers, who was unable to be present.

Americans have been fighting efforts of the German industry to push through the Bundestag (legislature) a quota equal to or less than the 160 pix which are being imported this year under a voluntary restrictive arrangement. While the State Dept.'s notification to McCloy that it is opposed to any import quota at all is not binding on

(Continued on page 18)

Green Pastures

Add: pastures always look greener department:

Richard G. Sheehan last week replaced Archie Ogden in the eastern story offices of 20th-Fox. Ogden resigned to go into the book publishing field; Sheehan left book publishing to join 20th. Ogden has become editor-in-chief for Appleton-Century. Sheehan was associated with Harper & Bros. and Harcourt, Brace.

Autry Pitching Strong Sales Talk on Pix Going To His Radio Listeners

Gene Autry, who has aroused the ire of exhibitors because of his current films for television programs, tossed in a strong pitch to his radio listeners to attend their local filmeries on his CBS show Sunday (22). While Autry is still adamant in his stand that his vidfilms will help, rather than hurt, the boxoffice prospects of his regular features, the pitch is seen nonetheless as an attempt to soothe the exhibs' wrath.

Autry also plugs the film industry each week at the tail end of his video show, but never to such an extent as the pitch he made Sunday on the 171-station CBS radio web. Cowboy star declared:

(Continued on page 20)

FRANKIE CARLE 1ST TO LENS FOR BOTH PIX, TV

Number of name personalities have appeared in both films and on television recently, but orch leader Frankie Carle is believed the first one to be lensing films for both media simultaneously.

Universal this week signed Carle and his orch for a single-reeler to be released as part of its name band series. At the same time, it's revealed that Jerry Fairbanks Productions will tee off a series of 10 half-hour vidfilm programs next week, which will feature Carle teaching viewers how to play a piano via a newly-developed technique. Series, which is to get national TV syndication this winter, will be titled "Piano By Eye."

Wolfson, Corwin, O'Donnell Seen In TOA Prez Race

Field is narrowing down to three prominent circuit operators in the pre-convention palavers on the likely candidate for the next president of Theatre Owners of America, but it's admitted in top TOA circles that the race still is "wide open."

Trio of theatre ops being given a big play in election conversations are Mitchell Wolfson, Miami; Robert J. O'Donnell, Dallas, and Sherrill Corwin, Los Angeles. Each of the three is assured of strong support by top-ranking TOAers on the basis of talks prior to the four-day conclave which opens in Houston next Monday (30).

However, it is pointed out that

(Continued on page 18)

$187.50 SWG MINIMUM FOR GERMANY INFO UNIT

Hollywood, Oct. 24.

Scribblers taking State Department assignments in Germany in information film unit will receive specialist rating approximating Screen Writers Guild minimum of $187.50 weekly as well as first class fare to and from Germany. Assignments are on six-month basis.

Larry Bachman, SWG member who heads information film unit, has been here the past week interviewing writers, directors and film editors who might qualify for European junket to dramatize problems facing Germany.

Joe Schenck Returns To Coast After Theatre Talks

Joseph M. Schenck is slated to return to the Coast today (Wednesday) after two weeks in New York. The 20th-Fox studio exec has been east primarily in a consultative capacity on the affairs of the United Artists Theatre Circuit.

Schenck was formerly prez of the chain and still retains a large stock interest, which has been trusteed under anti-trust laws because of his activities in production at 20th.

MORE PIX KEY TO MAJORS' HUSTLE

Distributors' intensification of sales efforts has reached the point where the competition between the film companies for playing time (and revenue) is widely regarded as the sharptest in recent years. The pressure is on the sales staffs, and latter clearly are on the aggressive upbeat.

Assortment of factors is behind the new, overall pitch for more exhib accounts and stepped-up preferential screen time. Divorcement is being increasingly cited as an important reason, along with the fact that film firms have more pix to sell as obvious result of increased production at many of the studios. An influence, too, has been the recent financial gains made by production-distribution as accompanied by the theory expounded by top-echelon execs that still more business is in view with extra sales push. Tied in with divorcement as prompting the customer drive is the majors' experience with earnings through the years. Financial statements show production-distribution in numerous instances has accounted for 15% of the profit for the integrated firms, or possibly less, with the affiliated theatre chains contributing the balance. The aim now is to bring filmmaking and selling to what the major distribs feel will be a more realistic level, earningswise.

Eye Smaller Theatres

Major part of the new selling intensity is being directed toward smaller theatres which, for years, have complained of the film outfits' lack of concern about them. That the distribs now are out to win over the lesser-revenue producers is demonstrated by new policies centered around group selling of pictures. The licensing procedure, which has been advanced by Paramount especially, means a maximum of film sales to hard-to-reach exhib account at a minimum of distribution costs.

With divorcement an accomplished fact as of last Jan. 1 for Par, the major has been the most vigorous in recent months in the pursuit of more income, outwardly at least. At its convention at the studio last summer and at current sales meetings, the firm has been stressing that every picture must be given individualized sales treat-

(Continued on page 20)

Exhibs Eye Credit Curbs, Defense Work as Boosters for Sliding B. O.

The pleasant boom at the b.o. which the nation's film theatres experienced during the summer has reversed field.

Reason for the deflation is as mysterious to theatremen as that for the mild boom that preceded it. Tendency is to attribute it to a variety of factors rather than any single one. Television is ruled out as being no more than contributory to the decline on the basis of the same reasoning used by Metro sales chief William F. Rodgers last year in a now-famed crack. He remarked: "Business is equally off in Hawaii, and there's no television there."

Circuit execs are finding considerable hope, however, in new Government credit regulations that went into force during the past few weeks. These greatly restrict installment buying. It is believed they'll have the effect of siphoning into amusements some of the coin that has been going into automobiles, houses, television sets, washing machines, etc.

The theatre biz boom was short-lived, but heartening in that it marked the first extended period in about three years that any sizeable number of theatres was getting larger grosses than during the comparative period of the previous year.

The happy days generally started in mid-July. They ran

(Continued on page 20)

Maybe They Don't Believe Women Think of Men

In an unusual move writer Jerome Chodorov was sent by 20th-Fox last week on a one-day flying trip from New York to the Coast to relate to a group of the studio's producers an idea he had for a picture. They listened, but didn't buy.

Chodorov's idea was for the story of a man as seen through the eyes of various women. It was brought to the attention of 20th's New York story department, which thought sufficiently of its novelty to arrange the Coast trip so that the writer could relay it himself to producers on the lot who might be interested in it.

Daff Tops All U Sales; Advisory Post to Scully

William A. Scully has resigned as v.p. and general salesmanager of Universal, but will continue to serve the company in a consultative capacity. Alfred E. Daff, who recently took over as foreign sales chief, moves up to worldwide distribution topper.

Scully's request for change in his status was acted on by the Universal board at a session in New York yesterday (Tuesday). Now 56, he had been asking for the switch for months, aiming for more leisure time to pursue golf and other hobbies.

Charles J. Feldman, eastern division salesmanager, it is understood,

(Continued on page 15)

Rathvons East for Preem

N. Peter Rathvon, film financier, and his wife, Helen, arrived from the Coast Monday (23) for the world preem of "Sun Sets at Dawn."

An Eagle Lion Classics release, "Dawn" is Mrs. Rathvon's first independent production. It opens in Philadelphia in early November.

Truman on Theatre TV Ups Fabian Take 40%; RKO Skeds Gridcasts

Theatre television got another major crack at public service programming yesterday (Tues.) when four houses in New York and one in Boston carried President Truman's speech before the United Nations. While business was about on a par at the Broadway Paramount, spokesmen for the Fabian Fox, Brooklyn, reported attendance up about 40% over what they

(Continued on page 15)

National Boxoffice Survey

Trade Sags in Key Spots; 'Menagerie' Moves Up To Lead; 'Get By' 2d, 'Mister' in 3d Place

There is little to get excited over at first-run boxoffices this week, with some spots sagging sharply. Exhibitors are blaming product in some instances, while in others TV, the changeable weather and lack of much spending coin are held accountable. Some new screen fare, just getting under way, promises to help in the near future. Exhibs, too, have found that novel bally or unusual added stunts are spelling the difference between profit and loss.

"Glass Menagerie" (WB) is taking over b.o. leadership. It's in its fourth week at N. Y. Music Hall. Pic is inclined to do better in bigger cities than smaller ones. Second spot goes to "I'll Get By" (20th), new entry. Third money goes to "Mister 880" (20th), champ for two weeks running.

"Devil's Doorway" (M-G) is pushing up to fourth position after being far down on the list. Fifth place goes to "Toast of New Orleans" (M-G), which was second last session.

"Born to Be Bad" (RKO) is winding up sixth on basis of fresh bookings and favorable playdates. "Copper Canyon" (Par) will be seventh while "Union Station" (Par) is eighth.

"Woman on Run" (U) is climbing to ninth slot while "Dark City" (Par) is moving up to 10th place. "No Way Out" (20th) and "Rocky Mountain" (WB) complete the top 12 list. Runnerup pictures are "Louisa" (U), "Walk Softly, Stranger" (RKO) and "Sleeping City" (U).

"All About Eve" (20th), which started at N. Y. Roxy last week, is bearing out the experience and business there on its two theatre dates in Denver. Skedded-performance was tried but dropped quickly in that city before initial week had gone far, nice sessions resulting. It is smash at Roxy, being about 25% above first week, with continuous-run policy resumed in second frame.

"Two Flags West," another new one from 20th, is big in Denver shaping firmly in Washington and okay in N. Y. "To Please a Lady" (M-G), also new, looks solid in Cincy but only fairish in Baltimore. "Tripoli" (Par), another fresh entry, ran into some air-pockets this stanza, being okay only in Cincy. "Wyoming Mail" (U) is doing surprisingly well in Seattle and L. A.

"Life of Own" (M-G), good in Denver, looms okay in N. Y. "Treasure Island" (RKO), oke in N. Y., is socko in Montreal to pace city. "Desert Hawk" (U) looks fine in Chicago and Montreal.

"Broken Arrow" (20th) looks great in Toronto while "Outlaw" (RKO) is okay in same city.

(Complete Boxoffice Reports on Pages 8-9)

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Pic Industry Mulls Straight Infraction To Test Censor Bd. Constitutionality

As a means of testing the constitutionality of all censor boards, the film industry is expected to throw its weight behind the exhibitor defendant in a case involving straight violation of a local censorship regulation. Court fight in the case already is well underway and stands a good chance to go up the appeals ladder to the U. S. Supreme Court, where the desired ultimate decision will be sought on whether censorship is in violation of the First (Freedom of the Press) Amendment.

Defendant in the suit is W. L. Gelling, theatre man of Marshall Tex., who played "Pinky" despite its disapproval by a new, hastily-organized censor board. Local magistrate fined the exhib $100 on a guilty verdict which was appealed to the county criminal court. Latter yesterday (Tuesday) sustained the decision and upped the fine to $200. Plan now is to bring the case to the criminal appeal court of Texas and if the ruling is again upheld it will go to the U. S. Supreme Court.

In the two most recent cases, involving "Curley" and "Lost Boundaries," the fundamental question of constitutionality was left unanswered. Both suits, which had been pressed by the industry as "test cases," were disposed of on technical procedural grounds by the court.

Industry's position was clarified by Eric A. Johnston, president of the Motion Picture Assn. of America, who, in a prepared statement, pledged a "fight to the finish." Current thinking now links the industry with the American Civil Liberties Union, which is on record pledging its active support to restore full freedom of the screen.

ACLU had suggested the violation of some local censorship regulation by a theatre but the manner in which this was to materialize was not specified.

The maneuvering must be delicate and planned with the utmost care, it is felt, for the reason jurists are known to take a dim view of "created" cases. That's the value of the Gelling case. The movement will have ACLU and the industry working together to the final decision, it is understood.

Sought by the industry, as well as the ACLU, is the right of freedom from censorship under the Constitutional guarantees accorded the press. The only ruling on record was handed down 35 years ago

(Continued on page 18)

SETTLE CHI TIFFIN SUIT OUT OF COURT

Chicago, Oct. 24.

After lying dormant in U. S. district court for two years, the Indie Tiffin theatre antitrust complaint against Balaban Katz and the majors culminated Friday (20) in an out-of-court settlement. Complaint was filed in May, 1948, at which time the northside indie sought triple damages of $840,000 for allegedly having been deprived of product from 1941 until 1945.

Attorney Seymour Simon, representing the Tiffin, declined to state the terms of the settlement. It is believed, however, the majors escaped with considerably less than original damages. Case was slated to be heard before Judge Walter J. LaBuy late this year.

Skouras Heads Setup For World Brotherhood

Twentieth-Fox prez Spyros P. Skouras has accepted chairmanship of a worldwide committee established to further the educational program of World Brotherhood. Latter is a new organization formed at a meeting last June in Paris to promote world understanding. Skouras attended that meeting.

Twentieth topper will head a worldwide attempt to line up scientists, artists, educators, labor, management and religious leaders to build better intercultural relationships, and will also spearhead the establishment of World Brotherhood chapters in the major cities of all free countries. Move will follow the operation maintained in the U. S. for 22 years by the National Conference for Christians and Jews.

Petrillo Firm on 5% For TV Pix Into AFM Fund

Hollywood, Oct. 24.

Robert Lippert, who owns 10 Screen Guild pictures made since 1946, found out from James C. Petrillo what musicians' union terms are for use of these films on television. American Federation of Musicians chief is still standing firm on payment of 5% of each station's Class A rate card for time consumed to be paid into union's trust fund.

Lippert offered to pay the same scale musicians working in picture received but this was nixed. Both KTTV and KNBH, which want to buy the films, also balked at royalty payments, preferring not to set precedent.

Johnston Uses Pic to Illustrate Censorship Evils

Chicago, Oct. 24.

Scathing denunciation of film censorship, with particular reference to the blue-pencil board established in Chicago, was voiced by Eric A. Johnston, president of the Motion Picture Assn. of America, before the convention luncheon here today (24) of the Island Press Assn.

Before lashing out against the entire principle of censorship's inroads on the screen's freedom, Johnston put to use his best dramatic know-how in emphasizing a point. He identified himself as custodian of a "suspicious document" which he thereupon unveiled.

The document was a short film, "The Story That Couldn't Be Printed," which depicted the fight for freedom of the press in colonial America. Johnston offered this as pointing up the irony in film censorship, for the story of freedom of the press is a "banned document" until the censor passes on it, he said.

Following the screening of the film, Johnston drew attention to W. L. Gelling, Marshall, Texas, exhibitor, who booked the 20th-Fox film, "Pinky," and landed in jail because it went against the grain with the local censorship board. The board actually had not been established until the film opened, he said. The authority for its establishment was an ordinance 29 years old. Johnston related that Gelling was brought to trial, found guilty of violating the local edict, and paid a fine. He said the case has been taken to a higher court on appeal.

The MPAA prexy blasted film censorship as a "censorship of personal liberty . . a damnable stupid

(Continued on page 18)

Ask 450G in Philly Motion Versus NSS

Philadelphia, Oct. 24.

A motion for summary judgment of $450,000 against National Screen Service was filed in U. S. district court here Friday (20) within framework of the monopoly suit brought against the corporation on behalf of a local independent poster outfit.

The action here, filed on behalf of the Independent Poster Exchange, owned by Mitchell Pantzer and Charles Lawlor, charged NSS with restraint of trade by not permitting sale of screen trailers, posters and other advertising media but confining all such materials to its own corporation.

Thirteen Hollywood major film producers are co-defendants with NSS. Pantzer formerly purchased trailers and advertising material from NSS, and in turn sold them to film exhibs. Some time ago NSS closed down on these sales and instead dealt directly with the theatre ops. The move was monopolistic and a violation of the Sherman-Clayton anti-trust act, the complaint charged.

Pacts Cut ELC Into TV

Hollywood, Oct. 24.

Eagle Lion classics wants in on television gravy, and all contracts with producers will carry clause cutting in distributor on TV rentals. Percentages will vary but William MacMillen, ELC prexy, said its cut would be around 10%.

Most contracts by producers with Eagle Lion carry agreements for TV showing of films after 18 months to two years following theatrical runs.

Skouras Theatres Defy MPAA Code

Decision by the Skouras circuit in the New York area to book the Italian-made "Bicycle Thief," despite the film's having been denied a Production Code seal, is believed to be the most significant break yet in the industry's adherence to the code. Skouras chain, it's pointed out, not only is the first major theatre chain to play a film sans the seal but also has an indirect tieup with a major production-distribution company, via 20th-Fox prez Spyros P. Skouras.

Seal was withheld from "Thief" because of two sequences deemed injurious to public morals but, according to indie distributor Joseph Burstyn, the Skouras circuit will play the film in its original uncut version. Film recently wound a long-run engagement at the World, N. Y. art house, but has not played either the RKO or Loew's chains in the territory. Under the N. Y. clearance provisos, the Skouras theatres follow both Loew's and RKO. Booking of "Thief," consequently, means the circuit will bypass one film coming down from the other two major circuits.

Only other film to play without the production code seal was Howard Hughes' "Outlaw." While Hughes obtained a number of playdates for the film in indie circuits and theatres, he could not get a booking in any major circuit. He compromised with the Motion Picture Assn. of America by revising "Outlaw" ads in order to obtain the necessary seal, consequently, when he took over control of RKO.

SIMMONS, HARRISON SET FOR 'ANDROCLES'

Jean Simmons and Rex Harrison have been set by Gabriel Pascal for the leads in "Androcles and the Lion." Producer is planning to send the George Bernard Shaw yarn before the cameras in Rome early in January.

Noel Langley has prepared the screenplay. Pascal will direct and Harry Horner will co-direct. Horner is a Broadway and Hollywood set designer and is making his debut as a megger. He has already prepared the sets for "Androcles."

Shooting willl be at the Cinecitta studios. Worldwide distribution has not been set, but will be handled in the eastern hemisphere by Pascal's Italian partner, S. Sola, former ambassador to the U. S. They have set up New Renaissance Films to produce the pic.

New Renaissance has also acquired "Lead, Kindly Light," Vincent Sheean's biography of Mahatma Ghandi, which Pascal plans to make after "Androcles." He is aiming to shoot part of it in Rome and part in India. Sheean's deal calls for a down payment and percentage of picture profits.

Pascal is now in New York to confab with his attorney, Irwin Margulies, on a small quantity of dollar credits needed in production of "Androcles."

Evelyn Koleman Quits Rep To Become Rogers Aide

Evelyn Koleman, formerly publicity manager for Republic Pictures, joined Roy Rogers this week as the hoss opera star's eastern public relations and merchandising rep.

Miss Koleman had been with Republic for 15 years. Company's existing pub-ad staff will absorb her duties, it's understood, pending appointment of a successor.

Negotiations Still On by Brandt For Hughes Stock, But Deal Problematical

Presence of Noah Dietrich in New York Monday (23) gave rise to reports that Harry Brandt's deal to purchase control of the RKO circuit from Howard Hughes was close to the inking stage. Whether it was or not seemed to be a case of "you pays your money and you takes your choice." It depended on which side you listened to

Despite conflicting statements of the Hughes and Brandt spokesmen, the facts of the matter appeared to be these: The Brandt offer has not been formally turned down by Hughes and negotiations are still on. However, the deal is far from the signing stage and the chances do not look bright—at least for the time being.

Dietrich, Hughes' principal business adviser and board chairman of RKO, asserted he was not in New York in connection with the Brandt deal and had no comment on it. It is definitely known, however, that he met with Brandt and Sam Dembow, Jr., chief negotiator for the Brandt syndicate, in a lengthy session Monday.

Source close to Dietrich asserted that the Brandt negotiations were no farther along than they were a month ago and that it appeared unlikely that they'd progress farther. This spokesman declared that Hughes' interests felt Brandt sincere in his efforts to buy, but that he had not been able to come up with the needed coin.

No Other Satisfactory Bidders

He added that there were no other satisfactory bidders at the moment, either, and that Hughes fully expects to see his 929,020 shares in the RKO circuit go into the hands of a court-appointed trustee when the Jan. 1 deadline arrives. Hughes is under anti-trust consent decree obligation to rid himself of his 24% interest in either the theatre or production-distribution company by the end of the year, and has indicated he'll part with his theatre stock.

Spokesmen for the Brandt interests declared it was untrue that they didn't have the coin to buy Hughes' stock. What they didn't have, they said, was as much money as Hughes wanted. They expressed irritation at what they termed the RKO topper's practice of continuing to throw in new demands every time they met his previous terms.

Nevertheless, they declared, they felt that the last thing Hughes wanted was to see the stock out of his control and in the hands of a trustee. And since their bid was by far the best that he had received so far, they said that they were certain of eventually making a deal.

The Hughes group's conception of trusteeship differed measurably from that of the Brandt syndicate's.

(Continued on page 22)

M-G Uses Clips of 21 Coming Pix for TOA

Hollywood, Oct. 24.

Metro is utilizing clips of 21 upcoming pictures for five-reel promotional film, "The M-G-M Story," to be initially shown at convention in Houston of Theatre Owners of America. Print will then be routed around country to other exhib meets and for showings to Metro exchange personnel.

Picture carries about 80 percent footage in color and includes first clips of "Quo Vadis" to be shown outside of studio projection rooms. Film opens with Technicolored footage for introduction of production chief Dore Schary, who describes each picture on overlay soundtrack as sequences are flashed on screen.

Import Quota Split 1st on Agenda In French Pic Talks

French government's efforts to divvy the current major company import quota among 11 distribs, instead of 10, as originally, is first item on the European agenda of John G. McCarthy, director of the international division of the Motion Picture Assn. of America. McCarthy left New York yesterday (Tuesday) on a month's tour that will take him to France, Germany, England and perhaps other countries.

MPAA is planning no move to reopen the present Franco-U. S. films agreement for a general revision until the current dispute over import licenses is resolved. It has no desire to see the French use the issue as a bargaining point in the overall negotiations for a new pact.

When the current quota of 110 pix a year for the major companies and 11 for the indies was set in 1948, Eagle Lion was not included. When EL asked permission to bring in pix, the French made a move to throw the company in with the majors, which would mean that instead of divvying the 110 licenses among 10 companies they'd be divided among 11. The original 10 include the Big Eight plus Monogram and Republic.

Companies are still getting product in under the 10-company divvy, but the French are putting pressure on to cut it out. They've also adopted a number of harassing measures, including cut-off of

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N. Y. to L. A.

Lewis Allen
Marina Berti
Al Daff
Doris Dowling
Gene Fowler
Greta Gynt
Ben Henry
Eustace Holy
Gordon Jenkins
Dave Kapp
Harry Maizlich
Dr. Harry Martin
Harry Morris
Charles Morrison
Joseph M. Schenck
Lloyd Shearer
John L. Sinn
Morris Stoller

Europe to N. Y.

Irving Asher
Eve Ashley
Harold Boxall
Max Chopnick
Marquise de Cuevas
Jacques de Menasce
Maria Eberharth
John Gilbert
Stokely Gray
Patricia Knight
Lucile Marsh
Herman Milakowski
Gar Moore
Erich Maria Remarque
Rolly Rolls
Michel Safra
Alec Waugh
Cornel Wilde

L. A. to N. Y.

Lucinda Ballard
George Cukor
Frank Cullen
Gloria De Haven
Anthony Dexter
Russell V. Downing
Ellen Drew
Michael Elkins
Helen Ferguson
Joan Fontaine
Happy Goday
Farley Granger
Alfred Hitchcock
Herman Hoffman
Evelyn Keyes
Burt McGuire
Michael Mindlin
Brewster Morgan
Claud Morris
James A. Mulvey
Frederick N. Polangin
N. Peter Rathvon
Edward G. Robinson
Lillian Roth
Bernard Smith
Roger L. Stevens
Jule Styne
Bud Thackeray
Ernest Turnbull
Robert Walker
Walter Wanger
Loretta Young

N. Y. to Europe

George Brandt
Harald Bromley
Edward Cooper
Lew Grade
Leland Hayward
Morris Helprin
Jack Hylton
Alfred Katz
John G. McCarthy
Haila Stoddard
Louise Thom-s

COMPO GETS FIRST EXHIB NIX

Mankiewicz in Overwhelming Victory Over DeMille-Rogell Director Faction

Hollywood, Oct. 24.

Joseph L. Mankiewicz, president of the Screen Directors Guild, won an overwhelming victory and complete vindication at SDG's emergency membership meeting Sunday night (22) at the Beverly Hills hotel. Nearly 500 senior, assistant and television members were present, but only 240 seniors or their proxies had voting privileges.

In sharp contrast, the Cecil B. DeMille-Albert S. Rogell faction, which had attempted to oust Mankiewicz from the presidency, was thoroughly repudiated by the membership, which requested and secured immediate resignation of the entire SDG board of directors, including DeMille and Rogell.

Also voted by the membership was a thorough investigation of events leading up to the attempted recall of Mankiewicz. Latter was asked to appoint a five-man investigating committee for that purpose. Also to be investigated are the charges made at the meeting by George Stevens against actions of some board members, particularly DeMille and Rogell, and alleged malfeasance in office by Vernon Keays, paid executive secretary of its guild. Keays will be particularly probed as to the reasons why the SDG office was strangely closed Saturday, Oct. 14, a business day, thereby preventing those opposed to the Mankiewicz recall from getting vital membership information. It was also charged, while the office was closed and Keays did not answer his phone, that he was identified by a

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SAG's Nov. 12 Annual

Hollywood, Oct. 24.

Screen Actors Guild has scheduled its annual meeting for Nov. 12.

In addition to installation of new officers, agenda includes thorough discussion of Guild's current fight with Television Authority over video film jurisdiction.

Par Renews Fitzgibbons And Bolstad

Paramount has negotiated an extension to 1955 of its contract with John J. Fitzgibbons as managing director of its Famous Players Canadian circuit and to 1953 its pact with Reuben W. Bolstad as v.p. and treasurer of the chain. Parallel contracts which the two execs hold with FPC itself were also extended to run concurrently.

Financial arrangements in both cases continue as before. Fitzgibbons is guaranteed a minimum in salary and expenses of $1,006.93 a week, while Bolstad gets $515.38. There is also an arrangement to indemnify each of them to the extent of $7,500 a year for loss through difference in exchange rate in transferring part of their earnings to U. S. dollars if they desire.

Fitzgibbons' contract, which became effective May 31, 1946, for seven years, was extended for two years. Bolstad's started at the same time, but was only for five years. It has likewise been extended for two years.

In each case, the men are simultaneously on the payrolls of Paramount International, with which the U. S. contracts were drawn, and FPC. Fitzgibbons' arrangement provides that he receives from FPC $500 a week salary, plus the greater each year of (a) a flat sum of $12,000 or (b) a sum equal to the aggregate of the following percentages: 5% of the first $250,000 of adjusted net earnings

(Continued on page 18)

RKO Speeds To Meet Deadline

RKO has shifted into high gear in its race to meet the Jan. 1 deadline for divorcement. Every last minute of the approximately 10 weeks in which to complete the job will be required, according to those familiar with the overhauling, who cite a variety of basic reorganization problems.

Yet to be decided, it is said, is in what manner the two new companies to be formed will assume responsibility for private antitrust actions pending against the parent corporation. Directorates and managements for the two new firms to be created additionally have yet to be decided. Issuance of new stock and clearances also are involved. There is, too, the division of assets and other liabilities between the exhibition and production-distribution outfits, as well as continuance of, or adjustments in, banking arrangements.

Paramount, in its reorganization, cut through the middle in deciding which of its two new firms would fall heir to liability in the damage actions. With dissolution of the parent, the two new

(Continued on page 18)

20TH, U.S. AGAIN TALK DIVORCEMENT IN D.C.

Hollywood, Oct. 24.

Divestiture problems involved in 20th-Fox current decree will again be taken up this week in Washington huddles between Department of Justice officials and reps of film company's theatre division.

Charles P. Skouras, National Theatres prexy, airs for the Capital today (24). Accompanying will be John Bertero, Bert Pirosch., Pete Lundgren and John Lavery, all of whom already have spent several weeks in Washington on the divestiture situation.

Divorcement phase of proposed decree is being handled by 20th-Fox in separate meetings with the Government.

Also planing east are Ernest Turnbull, head of Hoyts, Ltd., 20th Australian theatre subsid, for talks with homeoffice toppers.

10 Film Cos., B&K, Gt. States Sued By Exhib for $900,000

Chicago, Oct. 24.

After over three weeks of quietude, the anti-trust scene erupted again Wednesday (18) with Balaban & Katz, its subsid, Great States, and 10 film companies on the receiving end of a $900,000 suit by the South Bend Theatre Corp. Action was filed in U. S. district court by attorney Seymour Simon, on behalf of Louis Cochovety, corporation's topper and operator of the Avon theatre in South Bend. In addition to the triple damages, the complaint asks for equitable relief that would enjoin the defendants from refusing to license pixed to the indie.

Period of alleged injuries dates from 1937 until 1949, during which time Great States allegedly conspired with the biggies to deprive it of first-run product. Complaint contends that special preference was accorded the circuit's first-run houses, the Colfax, Palace and Granada, with the Avon many times forced to take a backseat to the circuit's second-run house, the State. Complaint additionally cites the defendants with disregarding Avon bidding, despite reportedly lush offers from the indie.

Named as conspirators with the circuits are Warner Bros., WB Circuit Management Corp., Warner Theatres, 20th, Paramount, Loew's, Columbia, Universal, RKO and UA.

E. PENNA. ALLIED REFUSES SUPPORT

Philadelphia, Oct. 24.

Council of Motion Picture Organizations has run headlong into the first direct refusal of an important exhib group to support it either morally or financially. That was disclosed today in a bulletin to all members of Allied of Eastern Pennsylvania, quoting the text of a resolution adopted by the outfit's board nixing affiliation with the all-industry public relations organization.

The directors, at a special meeting, ratified the action of Eastern Pennsylvania exhib group's business manager, Sidney Samuelson, at the recent national Allied convention in Pittsburgh. Samuelson, as delegate of the Philly organization, cast his ballot against supporting COMPO.

Reps of other Allied units from the rest of the country voted in favor, however, of going along with COMPO for another year, overriding Samuelson's dissent. Today's bulletin was the first public indication that Eastern Pennsy Allied had voted against the majority on COMPO in the directors' session in Pittsburgh.

Text of the board's resolution indicates refusal of any financial support or payment of local dues to COMPO. In addition to backing up Samuelson's negative vote at the national convention, resolution declares that Allied here will not participate in any activity of COMPO except those which it passes upon and recommends to the membership.

Too Frank Language

General feeling of Allied members here is distrust of the pub-relations setup, which is felt to be strictly a conception of the distribs. Individual objections to

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MPIC Bucks Loyalty Oath Rewrite Job To Committee of 10 Reps

Hollywood, Oct. 24.

Motion Picture Industry Council has turned over the final phrasing of the proposed industry-wide loyalty oath to a special committee of 10, consisting of one representative from each of the member groups. Each group will appoint its own delegate to a meeting to be held within 10 days.

Understood the phrasing and procedure of presenting the oath will be patterned after that recommended by the Screen Actors Guild, along the lines of the oath taken by persons inducted into the U. S. Armed Forces. It contains a paragraph permitting a personal explanation if the signer has been mentioned as connected with any subversive group. As a clarification of the procedure in formulating a standard loyalty oath, the MPIC issued a formal statement:

"The Motion Picture Council deplores the hysterical climate created by inaccurate, unofficial and unauthorized reports of its deliberations. In the best interests of the 10 groups which comprise its membership, it wishes to make its position crystal clear.

"The MPIC is, of course, bitterly opposed to Communism. In this it reflects the attitude of the vast majority of men and women engaged in this business. The MPIC is, at the same time, bitterly op-

(Continued on page 16)

Mrs. Schwalberg's Death Defers Par Meet

Sales meeting of Paramount's central, south central and western divisions, which had been scheduled for Dallas Oct. 27-28, has been temporarily postponed because of the death of Anne Quint Schwalberg, wife or A. W. Schwalberg, Par sales chief. Mrs. Schwalberg died at her New Rochelle, N. Y., home Monday (23), age 45.

Meeting of Canadian districts in Winnipeg, Oct. 27-28, will take place as scheduled.

Sam Katz Buys Into Kramer Co.; Other Stockholders Remain Same

Hollywood, Oct, 24.

Sam Katz, former Balaban & Katz and Metro studio exec, has joined forces with Stanley Kramer. Katz has acquired a financial interest and will serve as an officer and director of the Stanley Kramer Co., Inc., which was set up under California laws last week.

Although the new company was organized with "dummy" directors, deal for Katz's participation is signed and sealed. Other stockholders will be the same as in previous Kramer corporations, the people who have been active in his organization since its start three years ago. They are George Glass, his press chief and now associate producer; Carl Foreman, who has scripted the Kramer films, and Sam Zagon, Kramer's attorney.

Rumors of the Katz affiliation, which actually took place last week, gave rise to great speculation as to Kramer's future plans. Among reports was that the Kramer production unit itself was to be the nucleus around which Kramer and Katz would build numerous other indie units and eventually organize their own United Artists.

Such an expansion is, of course, possible. It can be said authoritatively, however, that present aims are much more modest. They include nothing more at the moment than stepping up the Kramer production schedule, which has run at the rate of about three pix every two years. Kramer has been desirous of raising this quota in order to have enough work to keep his

(Continued on page 20)

AMPA Honors Academy

Bosley Crowther, film critic of N. Y. Times, will chairman Associated Motion Picture Advertisers luncheon honoring the Academy of Arts and Sciences tomorrow (Thurs.) at the Piccadilly hotel, N. Y.

Affair will honor Charles Brackett, who screenplayed "Sunset Boulevard" (Par). Brackett is also the Academy's prexy.

UA Future Waits On Meet Between Pickford, McNutt

Hollywood, Oct. 24.

Final decision on the future of United Artists was in the making today (24) as discussions between board chairman Paul V. McNut and Mary Pickford continued, centered around the option price for Miss Pickford's and Charles Chaplin's controlling stock interest.

McNutt is scheduled to return to N. Y. tomorrow (Wed.) with the decision on whether he stays on or bows out. It is said that unless Miss Pickford and Chaplin bring down the original option price of $5,400,000 for the stock, McNutt will turn operation of the company back to them.

McNutt's contention is that the recent audit completed at the homeoffice showed the $5,400,000 option price substantially in excess of a "realistic" level, reportedly, and unless revised downward the whole deal will be off.

On the other hand, concessions in this regard by Miss Pickford and Chaplin will mean his continuance as chairman with the prospect of new operating capital for the company.

McNutt's resignation, if it does come, doubtless would be accompanied by the resignation of Frank L. McNamee from the presidency. Purpose of McNutt's trip to the Coast was to convince Miss Pickford and Chaplin that they must come down in their price if the affairs of UA are to be put on a solid financial footing.

Geo. Murphy Urges Co-op Among Filmites At Ky. Exhibs' Meet

Louisville, Oct. 24.

A touring ambassador representing Hollywood, George Murphy highlighted last week's fifth annual convention of the Kentucky Assn. of Theatre Owners with a straight-from-the-shoulder talk on cooperation between the various components making up the film industry. "We have been too busy selling everybody else's business except our own," the actor asserted.

Rapping the press, Murphy charged that some publicity has hurt the industry. As a means of countering distortion and to spread the good side of Hollywood, the star pointed out that he's been on a personal junket to talk to college groups, newspaper editors and other individuals.

Two-day conclave, which wound up last Thursday (19), was attended by some 275 theatremen and their wives. Other speakers included Trueman Rembusch, prez of the Allied States Exhibitors Assn.; Gael Sullivan, executive director of the Theatre Owners of America, and Kroger Babb, head of Hallmark Productions. Guthrie Crowe, KATO prexy, presided over the meet's business sessions.

20th Eyes New Pact for Smith

Twentieth-Fox is scheduled to begin negotiations soon with sales veepee Andy W. Smith, Jr., for a new contract to replace the current one, which expires Dec. 31. Smith was reoptioned for an additional five years by 20th, starting Jan. 1, 1949, but the contract stipulated that two years from that date the company would "enter into discussions and review the agreement, having in mind a further extension of the agreement, as well as terms and other provisions thereof."

Smith currently is drawing $1,500 per week. His original contract, signed Dec. 20, 1945, when he succeeded Tom J. Connors as sales manager, started him off at $850 weekly, based on a yearly increase of $100 per week through 1950. Pact was amended in January, 1948, when Smith was upped to veepee status and the $1,500 salary. Stipulation in the present contract calling for reopening of talks at the end of the year further states that this shall be done "without prejudice to the rights of either party to your employment agreement with us."

SWEIGERT REPLACES MARK SILVER FOR UA

Personal feud between Mark Silver and United Artists' eastern sales chief Nat Nathanson resulted in Silver's displacement as Washington branch manager last week. He has been succeeded by Earle W. Sweigert, former mid-eastern division manager for Paramount.

Silver and Nathanson had been in disagreement over a number of matters for a long time. Silver was also displeased at having been reduced recently from district manager to branch manager when UA dropped its district manager setup. He started with UA as a salesman in 1936.

Sweigert has been in the industry since 1912 and was with Par from 1917 until last year. He had been in charge of the Washington territory as district and division manager since 1941.

He's a Cockeyed Wonder

Hollywood, Oct. 20.

Columbia release of Rudolph C. Flothow production. Stars Mickey Rooney, Terry Moore; features William Demarest, Charles Arnt, Ross Ford, Ned Glass, Mike Mazurki, Douglas Fowley, William Phillips. Directed by Peter Godfrey. Written by Jack Henley; camera, Lester White; editor, Richard Fantl. Previewed Oct. 16, '50. Running time, 76 MINS.

Freddie Frisby ..... Mickey Rooney
Judy Sears ..... Terry Moore
Bob Sears ..... William Demarest
J. B. Caldwell ..... Charles Arnt
Ralph Caldwell ..... Ross Ford
Sam Phillips ..... Ned Glass
"Lunk" Boxwell ..... Mike Mazurki
"Grabs" Freeley ..... Douglas Fowley
"Pick" Reedley ..... William Phillips
Jenny Morrison ..... Ruth Warren
Pops Dunlap ..... Eddy Waller
Sheriff Oliver ..... Frank Ferguson

Family-type comedy, hoked to the hilt, makes "He's a Cockeyed Wonder" a satisfactory companion feature. Title is awkward, but the contrived fun committed by Mickey Rooney and others in its name sets it up as okay filmfare for the general situation.

Rooney is likeable as an inept youth who can't do anything right. He sparks a lot of chuckles as he gets over the character. Loved by Terry Moore and despised by her father, William Demarest, Rooney is having plenty of romantic troubles until he inherits the estate of a magician uncle. Estate is mostly magic props, little cash, and the gadgets give excuse for a round of amusing situations.

Background of the plot is an orange-packing company wherein Rooney blunderingly toils. After he receives his magic tools, he and Miss Moore practice legerdemain in the factory. They are kidnapped by payroll robbers under circumstances that make the couple appear guilty. However, Rooney blunders through a hero when he aids the law shackle the comic desperadoes and completely wins over Demarest.

Diminutive comedian works hard and adds a lot of worth to the Jack Henley original script. Miss Moore is very attractive and Demarest supplies wry comedy. There's good support from the other players, best of which is the crook trio portrayed by Douglas Fowley, Mike Mazurki and William Phillips.

Peter Godfrey's direction is lively, treating the broad comedy and hokum in the proper manner to keep it moving. Rudolph C. Flothow furnishes an okay production dressing, with assists from Lester White's photography and other technical credits. *Brog.*

Hit Parade of 1951

(SONGS)

Hollywood, Oct. 21.

Republic release of John H. Auer production. Stars John Carroll, Marie McDonald, Estelita Rodriguez; features Frank Fontaine, Grant Withers, Mikhail Rasumny, Steve Flagg, Paul Cavanagh, Firehouse Five Plus Two, Bobby Ramos Rhumba Band. Directed by Auer. Screenplay, Elizabeth Reinhardt, Aubrey Wisberg, Lawrence Kimble, from story by Wisberg; camera, Reggie Lanning; music, R. Dale Butts; songs, Al Stiner, Floyd Huddleston, Sy Miller, Betty Garrett; editor, Harry Keller. Previewed Oct. 19, '50. Running time, 85 MINS.

Joe Blake / Eddie Paul ..... John Carroll
Michele / Chiequita ..... Marie McDonald
Bingo ..... Estelita Rodriguez
"Smokey" ..... Frank Fontaine
The Professor ..... Grant Withers
Chuck ..... Mikhail Rasumny
Two-to-One Thompson ..... Steve Flagg
Carrity ..... Paul Cavanagh
Studio Guide ..... Edward Gargan
Rose ..... Gus Schilling
Julie ..... Rose Rosett
Cal ..... Wade Crosby
George ..... Duke York
Firehouse Five Plus Two and Bobby Ramos Band ..... Al Murphy

Republic has a fairly good comedy with music in "Hit Parade of 1951." For the general doublebill situation, the film shapes up as okay light diversion with enough chuckles spread over its familiar 85 minutes to get by with the average customer.

Seven tunes are spliced into the footage to help out with musical pace in the telling of a mistaken-identity plot. Setting is Las Vegas and Los Angeles, and story gets underway with gambler John Carroll losing $200,000 to Grant Withers. With 43 hours to pay up, Carroll hatches a scheme to trick "Hit Parade" crooner Carroll, identical double, into taking his place in Las Vegas while he raises the coin.

Switch in the two characters is pretty contrived in the script by Elizabeth Reinhardt, Aubrey Wisberg and Lawrence Kimble, but there is a certain amount of lightness in the playing.

As the "Hit Parade" crooner, Carroll is a prissy milk toast with a good voice that sends the tunes. All except Marie McDonald, also a "Parade" singer, who doesn't like his mild romancing. However, when Carroll the gambler moves in as the singer, there's an upsurge in her interest. Meanwhile, crooner Carroll isn't doing badly in Las Vegas with the gambler's girlfriend, Estelita Rodriguez who is teaching him something about living. After all the complications are over, each of the Carrolls returns to his original love a better man for the ensuing experiences, and a happy tag results.

Producer-director John H. Auer gives the film a good physical dressing and, while there's not much substance to his direction, he plays the footage at a good pace. Three stars do their work well on the vocal end and are acceptable otherwise. Carroll's baritone handles "You're So Nice," "How Would I Know," and "Wishes Come True," all by Al Rinker and Floyd Huddleston. Miss McDonald does "You Don't Know the Other Side of Me" and "A Very Happy Character Am I," by the same cleffers. Miss Rodriguez sings "Square Dance Samba," by Rinker and Huddleston, and "Boca Chica," by Sy Miller and Betty Garrett. Both of latter are used in production numbers and the Firehouse Five Plus Two adds a Charleston session.

Frank Fontaine plays a dopey buddy of gambler Carroll's for moderate chuckles. Mikhail Rasumny, Withers, Paul Cavanagh and the others involved are okay in answering the light demands. Technical departments hold up their end in displaying the story. *Brog.*

Blues Buster

(SONGS)

Hollywood, Oct. 21.

Monogram release of Jan Grippo production. Stars Leo Gorcey; features Huntz Hall, Adele Jergens, Gabriel Dell, Craig Stevens, Phyllis Coates. Directed by William Beaudine. Screenplay, Charles R. Marion; added dialog, Bert Lawrence; camera, Marcel LePicard; editor, William Austin; musical director, Edward J. Kay; songs, Ben Raleigh, Bernie Wayne, Johnny Lange, Eliot Daniel, Billy Austin, Eddie Brandt, Paul Sanders, Ralph Wolf. Previewed Oct. 19, '50. Running time, 67 MINS.

Slip Mahoney ..... Leo Gorcey
Sach Debussy Jones ..... Huntz Hall
Lola Stanton ..... Adele Jergens
Gabe Moreno ..... Gabriel Dell
Rick Martin ..... Craig Stevens
Sally Dolan ..... Phyllis Coates
Louie Dumbrowsky ..... Bernard Gorcey
Whitey ..... William Benedict
Butch ..... Buddy Gorman
Austin ..... David Gorcey
Bimbo ..... Paul Bryar
Joe Ricco ..... Matty King
Teddy Davis ..... William Vincent

Monogram's Bowery Boys have a somewhat different entry. In "Blues Busters," they take to song to bolster the usual pattern of rowdy mugging, and it all comes off successfully for their market. It's a good twist for this standard series.

When Huntz Hall suddenly develops a golden crooning voice after a tonsillectomy, Leo Gorcey, the Bowery mastermind, sees it as an opportunity to become rich. They remodel Bernard Gorcey's sweet shop into a nitery and the new club is an instant success.

Skullduggery enters when Craig Stevens, rival club operator, gets his canary, Adele Jergens, to vamp Hall into signing with her. Gorcey's spot folds after the departure of Hall, but former's girl friend, Phyllis Coates, uses a jealousy angle to get Miss Jergens to tip how Stevens stole the crooner. Hall comes back home, but it all ends with a laugh when his voice reverts to its former offkey screech.

Producer Jan Grippo gives the picture a smarter looking mounting than entries in the series are usually accorded. Casting also is good for laugh and release intentions. Gorcey is his expected self as the brash kingpin of the Bowery group. Syncing of Hall's mugging to offstage singing of John Lorenz is very good, and the piping is an able assist in selling the song catalog.

Among songs are "Wasn't It You" and "You Walk By," by Ben Raleigh and Bernie Wayne; "Bluebirds Keep Singin' in the Rain" by Johnny Lange and Eliot Daniel; "Let's Have a Heart to Heart Talk," by Billy Austin, Eddie Brandt and Paul Sanders, and "Better Be Looking Out for Love," by Ralph Wolf and Lange.

Adele Jergens adds plenty of femme allure in her canary-vamp role, and mouths the singing of Gloria Wood neatly. Miss Coates, Stevens, Gabriel Dell and other cast members do their part in keeping the slapstick moving. William Beaudine's direction is able and technical aids measure up. *Brog.*

Hot Rod

Hollywood, Oct. 20.

Monogram release of Jerry Thomas production. Features James Lydon, Art Baker, Gil Stratton, Jr. Directed by Lewis D. Collins. Screenplay, Dan Ullman; camera, Gilbert Warrenton; editor, Roy Livingston. Previewed Oct. 17, '50. Running time, 61 MINS.

David Langham ..... James Lydon
Judge Langham ..... Art Baker
Swifty Johnson ..... Gil Stratton, Jr.
Janie Pitts ..... Gloria Winters
Joe Langham ..... Myron Healey
Jack Blodgett ..... Tommy Bond
Gloria ..... Jean Dean
Jack's Partner ..... Bret Hamilton
Roberts ..... Marshall Reed
Policeman ..... Dennis Moore
Holdup Man ..... William Vincent

Desire of youth for speed serves as the premise for "Hot Rod," racy little drama that is suitable lowercase material. Film has a nice budget mounting, good pace and juve interest to see it through general bookings.

James Lydon heads the cast as the son of Art Baker, juvenile court judge who opposes the souped-up jalopies and street and highway racing. Lydon goes along with dad until a school rival steals his girl's attentions with a hot rod. Lydon soups up his old car to meet the rivalry but encounters trouble when the hot rod is stolen and figures in a hit-and-run crash.

Youngster faces stern paternal and judicial wrath but his rival's guilty conscience clears him in court. Lydon proves the case of hot rods, and the need for a supervised timing track where drivers can work off the desire for speed safely, when he uses his car to chase down a stickup man. The boys get their track and Lydon recovers the interest of the girlfriend.

Lydon does well by his assignment. There's a comedy assist from Gil Stratton, Jr., as his pal and Baker is good as the father. Gloria Winters, Myron Healey, Tommy Bond and the others involved acquit themselves satisfactorily under Lewis D. Collins' direction. The Jerry Thomas production is suitably framed to meet market demands, and technical credits are standard. *Brog.*

Big Timber

Monogram release of Lindsley Parsons production. Stars Roddy McDowall; features Jeff Donnell, Lyn Thomas. Directed by Jean Yarbrough. Screenplay, Warren Wilson; camera, William Sickner; editor, Leonard W. Herman; musical director, Edward J. Kay. At New York theatre, N. Y., dual, week of Oct. 17, '50. Running time, 73 MINS.

Jimmy ..... Roddy McDowall
Sally ..... Jeff Donnell
June ..... Lyn Thomas
Jocko ..... Gordon Jones
Rocky ..... Tom Greenway
Dixon ..... Robert Shayne
Bert ..... Ted Hecht
1st Logger ..... Lyle Talbot

Lindsley Parsons, who's been turning out a series of action programmers starring Roddy McDowall has a good outdoor saga in "Big Timber." Shot on location at a Pacific northwest logging camp, the film easily captures the flavor and drama of logging operations. Picture should satisfy adventure fans.

Story formula which producer employed for "Timber" is reminiscent of "Tuna Clipper," one of the filmmaker's previous McDowall starrers. Both films are built around a lad (McDowall) who is a neophyte but wants to learn the business.

Fresh out of tree-surgeon school, McDowall looks up an old friend who has promised him a job at a logging camp. Youth is a willing worker, but his efforts are sabotaged by another logger. Latter thinks the newcomer is trying to beat him out of his girl. Atmosphere is cleared, however, when the lad saves a foreman's life in a wild ride down a winding mountain road.

Performances are topped by McDowall and Jeff Donnell, as the gal. Additional romantic interest is adequately supplied by Lyn Thomas, as daughter of the camp superintendent. Other players help maintain the general interest under Jean Yarbrough's breezy direction. Camerawork of William Sicker is also an asset. *Gilb.*

Paris, 1900

"Paris, 1900," French-made, which opened at the Paris theatre, N. Y., Monday (23), was reviewed in VARIETY from Paris, May 24, 1950. A commentary written by John Mason Brown and narrated by Monty Woolley has been added for pic's U. S. showing.

Pic, according to reviewer *Mosk*, "would make a fine second feature on curio appeal and could stand on its own if strategically cued and promoted." Review stated, "drawing liberally an old newsreel and pic footage, film captures the nostalgia and essence of the period." It was also noted "though the action and feeling are mostly Parisian, world appeal of the city gives the pic international scope and appeal."

Pic, being released in the U. S. by Arthur L. Mayer and Edward Kingsley, has had 19 minutes sliced for its American showing. It originally ran 95 minutes.

Miniature Reviews

"He's a Cockeyed Wonder" (Col). Mickey Rooney, Terry Moore in family-type comedy. Okay companion feature.

"Hit Parade of 1951" (Songs) (Rep). Fairly entertaining comedy with songs based on mistaken-identity theme.

"Blues Busters" (Songs) (Mono). Monogram's Bowery Boys go musical, good program entry.

"Hot Rod" (Mono). Okay program fare based on youthful drivers of souped-up jalopies.

"Big Timber" (Mono). Brisk actioner with a logging camp background; okay as supporting material.

Pancho Villa Returns

(MEXICAN)

Hispano Continental Films release of Miguel Contreras Torres production. Features Leo Carrillo, Esther Fernandez, Rodolfo Acosta, Rafael Alcayde. Written and directed by Torres; camera, Alex Phillips; music, Elias Breeskin. At Rialto theatre, N. Y., Oct. 21, '50. Running time, 95 MINS.

Pancho Villa ..... Leo Carrillo
Teresa Mota ..... Esther Fernandez
Rosario ..... Jeanette Comber
Martin Corona ..... Rodolfo Acosta
Sergio Reyna ..... Rafael Alcayde
Colonel Lopera ..... Jorge Trevino
Father Romo ..... Eduardo Gonzalez Pliego
Tadeo Mota ..... Humberto Almazan

Mexican-made, English-language entry can create only mild excitement. Despite some good performances and fair direction, story line is weak and its spinning hits a pedestrian pace too often.

Hollywood filmster Leo Carrillo heads an otherwise all-Mexican cast as Pancho Villa. Story is woven around the assassination of President Madera in 1913, when Villa was a bonafide general of Madera's army and long before he became bandit ruler of the chili domain.

In this opus, scripted, directed and produced by Miguel Contreras Torres, Villa is a lovable guy, although a strict disciplinarian, whose main purpose is to avenge the murder of his leader and quell the revolution. His only overt acts are to hang a profiteering bootmaker, polish off the leaders of the rebel group and execute a young captain of his army who placed love for a woman beyond duty to his country.

Carrillo gives a plausible performance as Villa. Other creditable performances are given by Esther Fernandez as an unhappy bride whose husband, an army captain, is courtmartialed and sentenced to die; Rodolfo Acosta, as the doomed officer, and Rafael Alcyde, the doublecrossing mayor of the town. Battle scenes, of which there are several, are realistically staged, and Alex Phillips's camerаing is up to par. *Edba.*

The Two Orphans

(ITALIAN)

Globe Films release of Frandi Film Storici production. Stars Alida Valli; features Maria Denis, Osvaldo Valenti, Roberto Villa. Directed by Carmine Gallone. Adapted by Guido Cantini from novel by A. Dermeri; camera, Anchise Brizzi; English titles, Herman G. Weinberg. At Little Cinemet, N. Y., week of Oct. 18, '50. Running time, 92 MINS.

Henrietta ..... Alida Valli
Louisa ..... Maria Denis
Pietro ..... Osvaldo Valenti
Ruggero ..... Roberto Villa
Giacomo ..... Otello Toso
Marianna ..... Germana Paolieri

(In Italian; English Titles)

This new Italian import, which was lensed around five years ago, is an oldfashioned, sentimental tearjerker which may have appeal in Italian-speaking nabes but has little draw for arty situations.

Pic is based on A. Dermeri's 19th century French classic. "The Two Orphans." It entails plenty of suffering for two orphaned sisters, alone in Paris with one kidnapped by a marquis and the other, who is blind, forced to beg in the bitter cold. Fortunately, they each find a man to love and protect them, a young gallant who rescues the kidnapped damsel, and a pathetic cripple who tries to shield the sightless sister.

The plot, typical of the romantic novels of the last century, is full of fabulous coincidences which destroy any sense of reality. Yet the piece gets some moments of charm by virtue of its archaic story. And it has a few lavish scenes (in the marquis' palace), some excellent period costumes and a few good shots of the squalor in pre-Revolutionary Paris.

Alida Valli, who adds marquee value by virtue of her more recent roles in Yank pix, is good as the faithful innocent who struggles against overwhelming odds to save her blind sister. Latter is played by Maria Denis, with Osvaldo Valenti and Robert Vilia handling the male leads. Their characterizations are all straight from purehero, black-villain children's books.

Film is a long 92 minutes and moves slowly through its tale of unrelieved pathos to the happy windup. *Brit.*

Film Without a Name

(GERMAN)

Oxford release of Camera Film production. Stars Hildegarde Neff, Willy Fritsch. Directed by Rudolf Yugert. Screenplay, Helmut Kautner, Ellen Fechner, Yugert; camera, Igor Oberberg; music, Bernhard Eichhorn; English titles, Edward L. Kingsley. Previewed in N. Y., Oct. 18, '50. Running time, 79 MINS.

Christine ..... Hildegarde Neff
The Actor ..... Willy Fritsch
Martin ..... Hans Sohnker
Angelika ..... Irene von Meyendorff
The Author ..... Fritz Odemar
The Director ..... Peter Hamel
Herr Schichtholz ..... Erich Ponto
Frau Schlichtholz ..... Carsta Lock
Viktoria Luise ..... Annamarie Holtz
Jochen ..... Fritz Wagner
Helene ..... Kate Pontow
Fleming ..... Carl Voscherau

(In German; English Titles)

"Film Without a Name," first German pic to be produced in the British zone, is a mild entry for the art house circuit. Beginning with the whimsical title, pic indulges in a brand of humor that's too self-conscious to be effective. Film is also marred by disturbing directorial tricks which were supposed to be part of the comedy. Prime asset of this production is Hildegarde Neff, an actress with standout looks and talent.

After an overlong gabby intro, yarn comes up with several interesting, but not fully explored angles. Story is related in flashbacks by a scenario writer on location who's trying to develop a script for a leading film star. As a romantic couple passes, he unfolds their history together. Film shifts to a mansion in wartime Berlin, where the man fell in love with his maid, was estranged from her through a series of misunderstandings, and then apparently became reconciled to the girl. Brightest portion of the film revolves around the different versions, as conceived by the scenarist and the leading man, of how the couple were reconciled. The comedy comes much too late, however, to count for much.

Miss Neff, as the rustic maid, almost salvages this film with a warm and moving performance. As the actor, Willy Fritsch is limited to a couple of effective comedy scenes while Hans Sohnker, as Miss Neff's lover, is okay in a straight romantic part. Other cast members also do well in lesser roles. *Herm.*

Lumieres De Ma Ville

(Lights of My City)
(CANADIAN)

Montreal, Oct. 17.

France Film release of Excelsior Film production. Stars Guy Maufette and Huguette Oligny. Directed by Jean-Yve Bigras. Screenplay, Jean Marie Poirier; camera, Roger Racine. At St. Denis theatre, Montreal. Running time, 125 MINS.

Roger Martin ..... Guy Maufette
Helene Clement ..... Huguette Oligny
Marcel ..... Pierre Berval
Monique Fontaine ..... Monique Leyrac
The Editor ..... Albert Duquesne
The Captain ..... Paul Guevremont
Impressario ..... Maurice Gauvin
Denise ..... Denyse Prouix

Excelsior Films, a group of ambitious French Canadians in its first effort, "Lumieres De Ma Villa," displays several of Montreal's most accomplished young actors but the overall effect fails to measure up. The thin, almost non-existent story concerns a nightclub singer (Monique Leyrac), who gets a rep by stealing and wheedling songs out of the composee (Pierre Berval) along with her attempts to rekindle an old love affair with the young author (Guy Maufette) who has found a new love up in the mountains, Huguette Olingy. This trite fable is further bogged down with the inevitable talky sessions that are the fault of most French films made in Canada.

The dialogue, written by radio vet Rudel Tessier, develops into nothing more than a series of small vignettes featuring two or three of the characters first in a nightclub and then in a ski hotel in the Laurentian mountains. The flashbacks are unconvincing and the switches from one set to another fail to click.

Throughout this tedious effort the photography of Roger Racine is standout. Racine has been responsible for the camera work on several Canadian films but this is perhaps his best to date. With few exceptions, he has overcome inexperienced direction and loose plotting to help lift the film out of its mediocrity.

Miss Leyrac as the nightclub chantoosey is a natural bit of casting, for besides singing the film's theme song she manages to be convincing as a ruthless nitery warbler. Maufette's talents give him little chance to do anything as he wanders through the hoked-up situations of a serious young author finding love far from the big city. Miss Oligny registers neatly as the author's new sweetheart. Comedy assists from the bit players are well handled.

About 30 minutes could be cut off this initialer by Excelsior, for better results. Film has been bought outright by France Film and will be exhibited through its extensive chain in Quebec and affiliations in France. *Newt.*

Rep's 831G Net

Republic and its subsidiaries racked up an estimated net profit of $830,922 for the 39-weeks ended July 29, company reported last week. Gross profit came to $1,390,922. Federal tax provision, estimated federal normal and surtaxes totalled $560,000.

Income compares to a net of $730,116 earned over a similar period in 1949. Gross during that semester added up to $1,215,116 before deduction of $485,000 for federal tax provision and estimated federal normal and surtaxes.

PIX SCRIPTERS IN SELLERS' MART

Copyright Coverage for Pix to Be Sought at UNESCO Conv. in D.C.

Washington, Oct. 24.

A drive to get specific copyright coverage for motion pictures in countries all over the world will be one feature of the UNESCO copyright convention which opened yesterday (23) and will last about two weeks.

Principal purpose of the meeting, which has attracted experts from many nations, is to seek a formula for a universal copyright convention under which not only literary works, but music, films, plays, etc., would be covered in all countries by a single system.

Many nations have no language in their copyright regulations covering films. In some motion pictures are covered by the general copyright language. In others, an imported Hollywood film, for instance, could be copied and pirated without anyone being subject to legal action.

The U. S. has individual copyright arrangements with many countries but is not a member of either the Berne or Buenos Aires conventions. Former includes most of Europe, Canada, Brazil, etc. Latter takes in most of Latin America, although Brazil is out and Mexico and Cuba are not members of any convention.

Prior to the current international huddles, reps of American industry and government—motion pictures, video, radio, music, books, etc.—met in New York to work out an "official" American position for purpose of the UNESCO meeting. As it will be explained to the world delegates in the next couple of days, is willing to make a number of concessions in moving toward an international UNESCO copyright convention under which an American song or motion picture, etc., could be assured copy-

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Korda's Busy Schedule Of Filmaking Keeps His Aides On Transatlantic Move

Ascendancy of Sir Alexander Korda to unquestioned leadership in British production, with the decline in J. Arthur Rank's activities, is sending Korda execs on a transoceanic spree. Harold Boxall, managing director of London Film Productions, Ltd., arrived in New York from London Sunday (22), while Morris Helprin, Korda's U. S. topper, hopped in the opposite direction the following day. Both men will be away from their home bases about two weeks.

Hugh Quennell, London financier who until recently held a top financial spot in the Korda hierarchy, was in New York from London last week, while Arthur Jarratt, managing director of the producer's Britishs Lion distributing company, was over the week before.

Quennell was in the U. S. only partially on Korda biz. Jarratt was in on affairs of BL, which handles Republic product in Britain. Boxall is involved in distribution deals in this country of Korda product, as is Helprin. Latter took a number of such deals to London with him for final okay by Korda.

Helprin is also in London to sit in on the windup of the long dispute between Korda and David O. Selznick over "Gone to Earth," the Jennifer Jones-starrer, which was a Korda-Selznick joint production in England. Final details on a new pact to end the battles between the two producers have been worked out by lawyers for both sides in London, and the contract is expected to be signed this week.

Helprin is also slated to accompany Korda to Paris and Rome for discussion of co-production deals with local filmmakers there.

Par Ups Segal

Maurice Segal has moved up from the press book department to tradepress contact at the Paramount homeoffice. He replaced Jack Alicoate, resigned.

Burt Sloane, freelance writer, has replaced Segal in press books.

Lesser Names Morris To Swing 'Tarzan'

Claud Morris, vet publicity-exploitation man, has been named coordinator and special rep for Sol Lesser on the 35th anni celebration of the "Tarzan" films. The Edgar Rice Burroughs yarns will hit their 35th year on the screen with release of "Tarzan's Peril" by RKO next spring.

Morris is making his headquarters at the RKO h.o. in New York. Another Lesser rep, Jack Osserman, who will handle the producer's affairs in England, is due in New York from the Coast Nov. 16 on his way back to London. He's been huddling with Lesser on co-production and releasing plans.

UP Sells $4,000,000 Butterfield Stock To U. of Michigan

Sale by United Paramount Theatres of its stock interest in the two Butterfield circuits in Michigan to the U. of Michigan for $4,000,000 was disclosed by Leonard Goldenson, UPT president. Substantially all of the purchase amount is payable, together with interest, over a period of years out of dividends or distributions received by Mich. U. as holder of the stock.

Deal covered UPT's 25% interest in W. S. Butterfield Theatres and 33⅓% in Butterfield Michigan Theatres. W. S. Butterfield has 100% interest in 68 houses and partial holdings in 23 others. Butterfield Michigan has 100% ownership of 20 houses and a partial interest in two other spots. All theatres of the two chains are located in Michigan.

The $4,000,000 stock acquisition entails a minimum of cash outlay by the university, if any at all. The terms specify that if at maturity of the deal any balance of the sale price and accrued interest remains unpaid, stocks in the two chains are to be sold to the highest bidder, with the proceeds to be applied to payment of the balance to UPT.

Goldenson also reported sale by UPT in the past three months of a number of individual theatres

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'MEDIUM,' ITALIAN PIC, FOR U. S. THIS WINTER

Rome, Oct. 24.

With Gian Carlo Menotti's "Medium" due for completion at the Scalera studio in about two weeks, the film likely will preem in New York sometime this winter. General release for other sections of the U. S. has not been arranged as yet.

For the picture's N. Y. debut, special projection equipment will be installed. Deal for the venture was set in the U S. with Menotti by Pietro Bullio, who reps Scalera in America. Walter Lowendahl, formerly with Transfilms of N. Y., is producing while Menotti directs. Latter also adapted the original stage version for the screen.

Cast includes Marie Powers, Leo Coleman, Beverly Dame, Belva Kibbler and Don Morgan, all of whom appeared in the N. Y. production.

Only newcomer is Anna Maria Alberghetti, a 14-year-old coloratura. When "Medium" winds up she starts a three-picture pact with Paramount. Meantime, Menotti's "Consul" will be presented at the Carlo Fenice in Genoa next month, at the La Scala in Milan, and La Fenice, Venice, in January.

STORY EDITORS SEEK ORIGINALS

Hollywood, Oct. 24.

Sellers' market for writers is on upswing. Emphasis is on original material.

Variety of yarns is sought by studios, split among adventure, if topgrade; emotional and action melodramas, human interest and non-formula westerns, according to major studios' survey by Screen Writers Guild.

Twentieth-Fox's Julian Johnson says the downbeat is on crime, fantasy and psychiatry, unless latter is extraordinary. Studio will consider a war story if very fine, as well as adventure if unusual.

RKO's William Fadiman wants "A," "B" emotional and action melodramas. Republic's Irene Francis is seeking action, human interest and non-formula westerns.

Warners' Ellingwood Kay is encouraging submission of originals with fresh ideas. Kenneth McKenna, Metro, states: "our needs are many and varied. We have so many stars here that we will buy any good story at any time." Bernard Smith at Paramount puts it tersely: "We need good stories."

Latest SWG bulletin reports a drop of 32 in writer employment, as of Oct 16, compared to Oct. 24, 1949. Total for month reached 502 in all capacities. Bulletin also notes 264 manuscripts registered at SWG during September.

Breakdown of employment is: Columbia, 27 writers, with six as producer-directors: Metro, 45 writers, 11 producer-directors; Paramount, 23, 10; Republic, 14, one; RKO, 15, seven; 20th-Fox 38, seven; Universal, 22, three; Warners, 21, eight. Working in independent field are 150. Sixty-one are employed in documentaries and television, and 33 in other capacities in indie field.

Discounts Par Coin Statement

Leonard Goldenson, president of United Paramount Theatres, cautioned against drawing any conclusions from the circuit's earnings of $7,963,000 for the first nine months of 1950. He said in N. Y. on Friday (20) that he found it impossible to figure a comparison with the 1949 profit because of the vast changes in the circuit's holdings made during the past year.

Excluding capital gains ($1,465,000), the earnings for the new nine-month period amounted to $6,498,000. For the corresponding period in '49, the circuit had a profit, also excluding capital gains, of $7,501,000, as shown in the Par pro forma statements issued early this year. Goldenson said in effect that the drop of $1,003,000 does not mean a commensurate drop in theatre business. Actually, whether it reflects even a greater decline or possibly an increase is not known because of the extensive revision of the UPT holdings. Many new theatres were acquired, many disposed of, and still many more partial ownerships were revised.

During the 39 weeks in '49, UPT reported capital gains of $6,943,000 which, less $155,000 due to Paramount Pictures as rental for the N. Y. Paramount theatre, brought the total consolidated earnings for the period to $14,444,000.

UPT earned $2,114,000 in the 1950 third quarter, excluding capital gains. This is against the $2,337,000 which the circuit netted in the '49 corresponding quarter but here again the comparison is regarded for the most part as meaningless. Firm had capital gains of $414,000 for the third '50 quarter.

Goldenson made the report in a letter to stockholders which accompanied third-quarter dividend checks in the amount of 50c per share. Total of 3,261,388 shares were outstanding as of last Sept. 30, he stated.

Exhib-Sponsored Cinema Prods. In Deal With 3d Dimensional Cinerama

Promises of further advancement in exhibition innovations were made this week with the disclosure that the exhibitor-sponsored Cinema Productions has joined hands with Cinerama, third-dimension outfit financed by the Rockefeller interests. The two reportedly entered a deal providing for the Cinema firm to produce the first feature employing the Cinerama filming and projection process, which gives the effect of audience participation in happenings on the screen.

Exhibition's cry for "new dynamics" also was claimed to be at least partially answered with new developments in the field of color television for large theatre screens. Cinema Prod, has retained J. Arthur Ball, color film engineer, to act as its technical consultant in experimentation on the color TV. Firm also is said to be conferring with Arthur Matthews, head of Color Television, Inc., on the idea of providing theatres with the tinted video over a closed circuit of telephone wires. The system would not be subject to Federal Communications Commission regulations because of the private nature of transmission which it entails.

Cinema Prod. was formed by a group of 15 circuit operators, with M. A. Lightman, Memphis, as president, and Sam Pinanski, Boston, as board chairman. Production head is Lester Cowan, who now is in the east at work on the company's first picture, "The Customer's Always Right," which uses the Polaroid Vectograph system. Actual shooting is due in about five weeks. Vectograph process provides the third dimensional effect, but demands that the audience use colored glasses, similar to the stereoscopic method introduced in the industry about 20 years ago.

Cinerama appears the most ambitious departure from conventional exhibition since inception of

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Short's Indie Film Passes to Allied Artists

Hollywood, Oct. 24.

Paul Short's indie production deal with Allied Artists terminated, and Short's interest in "The Policy Story" passes to Steve Broidy setup.

Allied also bought Short's profit participation in "Bad Boy" and is negotiating for similar washup to three other pictures. Short has three other films on his production slate.

Price Upturn Slows 3 Majors On Stock Buys

Upturn in the market price of Warner Bros.' common during September slowed the company's program of buying up its own securities in preparation for the tre divorcement. Its monthly report to the Securities & Exchange Commission disclosed that it had acquired for retirement only 6,700 shares during September as compared to 72,100 in August.

20th-Fox slowed up also in its program of retiring its preferred in preparation for split of its theatre circuit from its production-distribution organization. It acquired 500 shares of its $1.50 cumulative convertible preferred during September, in contrast to 1,400 of the $1.50 and 500 of the $4.50 prior preferred during August.

Warners, with the new acquisition, has bought a total of 304,400 shares since it embarked on the reduction program in mid-June. 20th now has retired 48,200 shares of the $1.50 preferred and 500 of the $4.50.

WB plans to continue buying up its common as Paramount has been doing for several years. It has not set up any definite pattern of buying, however, figuring on jumping into the market whenever it feels the price is right. The 20th move is part of a major refinancing project that has included borrowing of $7,500,000 to provide cash to the production - distribution company from the theatre company when di-

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2 K. C. EXHIBS PLEAD GUILTY ON B.O. TAX RAPS

Kansas City, Oct. 24.

Two subsequent-run operators, Herman Illmer and Vincil Stamm, pleaded guilty to charges of evading payments of Government admittance taxes in U. S. district court here Friday (20) before Judge Albert L. Reeves.

The two conceived a plan of reselling tickets once-used and during a period from 1944 through 1946 cost the Government $7,634, according to William Aull III, assistant attorney.

The five theatres in which the two men were involved are the Southtown, Tivoli, Strand, Bagdad and Fiesta. The Government informations also charged Illmer and Stamm with assembling a printing machine and printing their own tickets. An investigation by the Government in July, 1946, brought to light the printing equipment. Under the law tickets when printed are reported by the manufacturer to the Collector of Internal Revenue, giving the bureau another method of checking on tax payments. The private printing of tickets is a violation in that it evaded this law, Aull pointed out.

The two men have been on virtual probation for nearly four years while the Government deliberated and prepared its charges, according to their attorney.

20th Junkets Pix Crix To London, Kramer To P.R. for 'Cyrano'

The press junket, as an exploitation-publicity item for a pic, appears to be on a comeback after almost disappearing during the film industry's economy kick of the past few years. 20th-Fox is taking a group of metropolitan newspaper reviewers to London today (Wed.) for the Command Performance preem of "The Mudlark" there, while Stanley Kramer Productions takes a group to Puerto Rico Nov. 10 for opening there of "Cyrano."

The 20th junketeers will be abroad a week, being feted by their British newspaper counterparts prior to the showing for the King and Queen at the Empire theatre next Monday (30). Attending are Howard Barnes, Herald Tribune; Alton Cook, World-Telegram and Sun; Leo Mishkin, Morning Telegraph; Seymour Peck, Compass; Rose Pelswick, Journal-American, and Archer Winsten, Post. Group will also spend a day seeing the sights in Paris.

Kramer junket is being sponsored in large part by the government of Puerto Rico as a promotion for tourism. Group will include about 50 daily and trade newsmen, mag writers and radio people. Locale has been chosen because it is the birthplace of Jose Ferrer, star of the film and Puerto Rico's best-known citizen.

Group takes off from New York Friday, Nov. 10, and returns Monday, Nov. 13.

D. C. Honors Meakin

Washington, Oct. 24.

Hardie Meakin, RKO topper here, was awarded a special Board of Trade citation tonight (24) at ceremonies at the Motion Picture Assn. of America headquarters.

Meakin was singled out for the honor because of the many contributions he has made to local civic life.

Four New Bills Boost L.A.; 'Get By' $44,000, 'Station' Nice 28G, 'Doorway' Medium 17G, 'Mail' Fair at $19,000

Los Angeles, Oct. 24.

Biz pace is slightly better this week with four new bills helping. Good $44,000 is expected for "I'll Get By" in five theatres while "Union Station" also is nice with $28,000 in two.

"Devil's Doorway" looks medium $17,000 in two locations. "Wyoming Mail" shapes fair $19,000 in five spots while reissue combo of "Mr. Lucky" and "Lady Takes Chance" is only slow $18,000 in two houses. Holdover bills are taking a sharp drop.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 60-$1)—"I'll Get By" (20th) and "Prisoners in Petticoats" (Rep). Good $44,000. Last week, "No Way Out" (20th), mild $35,900.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 60-$1)—"Rocky Mountain" (WB) (2d wk). Light $18,000. Last week, $28,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 60-$1)—"Toast New Orleans" (M-G) and "Law of Panhandle" (Mono) (Loew's only) (2d wk). Down to $15,000 in 6 days. Last week, okay $28,000.

Hillstreet, Pantages (RKO) (2,890; 2,812; 50-$1) — "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). Mild $18,000. Last week, "Walk Softly, Stranger" (RKO) and "Border Treasure" (RKO), $19,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 40-$1)—"Union Station" (Par) and "Cassino to Korea" (Par). Nice $28,000. Last week, "Fancy Pants" (Par) (m.o.) (10 days) (Hollywood Par only), $10,000.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 50-$1) — "Devil's Doorway" (M-G) and "Holiday Rhythm" (Lip). Medium $17,000. Last week, "Return Jesse James" (Lip) with Cab Calloway onstage at Orpheum, $17,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 60-$1) — "Wyoming Mail" (U) and "Hidden City" (Mono). Fair $19,000 or near. Last week, "Surrender" (Rep) and "Showdown" (Rep) (6 days), only $12,300.

Four Star (UA) (900; 60-$1) — "Next Voice" (M-G) (6th wk). Steady $2,000 or near. Last week, $2,200.

Fine Arts (FWC) (679; 60-$1) — "Macbeth" (Rep) (4th wk). Only $1,500. Last week, light $1,900.

Broadway Grosses

Estimated Total Gross
This Week $478,500
(Based on 18 theatres.)
Last Year $496,000
(Based on 18 theatres.)

'Mister' Leads L'ville, $12,000

Louisville, Oct. 24.

Plenty of fresh fare on downtown screens, and with cooler temperatures biz is looking up. "Mister 880" at Rialto is getting first call while "Toast Of New Orleans" at the State looks healthy. "Between Midnight and Dawn" at the Mary Anderson is modest take and "Secret Fury" at Strand is about average.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Between Midnight and Dawn" (Col). Modest $7,000. Last week, "Rocky Mountain" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Mister 880" (20th). Strong enough to be single-billed, and shaping for nice $12,000. Last week, "Union Station," (Par) and "The Showdown" (Par), $10,000.

State (Loew's) (3,000; 45-65)—"Toast of New Orleans" (M-G) and "Stars In Crown" (M-G). Oke $9,500. Last week, "Wyoming Mail" (U) and "Happy Years" (M-G), $10,500.

Strand (FA) (1,200; 45-65)—"Secret Fury" (RKO) and "Rider From Tuscon" (RKO). Fairish $4,500. Last week, "Our Very Own" (RKO) and "Big Timber" (Mono) (m.o.), $2,500 in 4 days. House taken over by Masonic Grand Lodge for three-day convention brought abbreviated booking.

'Ocean' Robust $10,000, Indpls.; 'Way Out' 7½G

Indianapolis, Oct. 24.

Indian summer played a holdover here this week, limiting first-run entries to moderate grosses. "Copper Canyon" getting town's top coin at Indiana but "711 Ocean Drive," good at Loew's, is comparatively stronger. "No Way Out," at Circle, did not catch on.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"No Way Out" (20th). Only $7,500. Last week, "Three Secrets" (WB) and "Bunco Squad" (RKO), $8,500.

Indiana (G-D) (3,300; 44-65) — "Copper Canyon" (Par) and "Hi-Jacked" (Lip). Satisfactory $11,000. Last week, "Rocky Mountain" (WB) and "Trial Without Jury" (Rep), $9,500.

Loew's (Loew's) (2,427; 44-65) — "711 Ocean Drive" (Col) and "When You're Smiling" (Col). Good $10,000. Last week, "Speedway" (M-G) (2d wk), nice $10,000.

Lyric (G-D) (1,600; 44-65) — "Fireball" (20th) and "Hills of Oklahoma" (Rep). Tepid $4,500. Last week, "Shakedown" (U), with Roy Acuff unit onstage, fair $11,500 at 50-85c scale.

'TOAST' HOT $19,000, ST. LOO, 'BORN BAD' 15G

St. Louis, Oct. 24.

Trade at the mainstemmers is receiving a hypo this stanza in the form of cool weather starting over the past weekend. "Toast of New Orleans," helped by a solid bally, will grab the biggest biz, with solid week at Loew's. "Born to Be Bad," receiving an okay from the crix, also is doing well at Ambassador. "Rocky Mountain" looks mild at the Missouri.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Born to be Bad" (RKO) and "Surrender" (Rep). Fine $15,000 or near. Last week, "Union Station" (Par) and "House by River" (Rep), $14,000.

Fox (F&M) (5,000; 60-75) — "Copper Canyon" (Par) and "Hot Rod" (Mono). Opened Tuesday (24). Last week, "Sleeping City" (U) and "Shakedown" (U), $12,500.

Loew's (Loews) (3,172; 50-75) — "Toast of New Orleans" (M-G). Big $19,000. Last week, "Devil's Doorway" (M-G) and "Stars in Crown" (M-G), $16,000.

Missouri (F&M) (3,500; 60-75)—"Rocky Mountain" (WB) and "Sierra" (U). Mild $7,500. Last week, "Our Very Own" (RKO) and "Desert Hawk" (U), $7,000.

St. Louis (F&M) (4,000; 60-75)—Closed. Last week, "Hamlet" (U), fair $6,000.

Shubert (Ind) (1,500; 60-75) — "Union Station" (Par) and "House by River" (Rep) (m.o.s). Good $7,000. Last week, "Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues), only $3,000.

'Menagerie' Fine $25,000, Philly

Philadelphia, Oct. 24.

New pix are getting most of the play currently although biz is spotty. Saturday night trade was all the theatres could handle but rain is blamed for sluff-off on Sunday. Strongest new entry is "Glass Menagerie" which looms fine at the Boyd. "Outrage," backed by terrific newspaper campaign, shapes sturdy. "Born to Be Bad" looks neat at Randolph.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"City Lights" (UA) (3d wk). Down to $8,000. Last week, bright $11,300.

Boyd (WB) (2,360; 50-99)—"Glass Menagerie" (WB). Fine $25,000. Last week, "Louisa" (U) (2d wk), $8,000.

Earle (WB) (2,700; 50-99)—"Desert Hawk" (U). Fair $14,000. Last week, "Sleeping City" (U) (2d wk), okay $12,000.

Fox (20th) (2,250; 50-99)—"Mister 880" (20th) (2d wk). Hefty $19,000. Last week, $25,000.

Goldman (Goldman) 1,200; 50-99) —"Dark City" (Par) (2d wk). Off to $10,000 after neat $17,000 opener.

Mastbaum (WB) (4,360; 50-99)—"Tripoli" (WB) (2d wk). Drab $13,000. Last week, stout $25,000.

Randolph (Goldman) (2,500; 50-99)—"Born to Be Bad" (RKO). Neat $20,000. Last week, "Toast of New Orleans" (M-G) (4th wk), fine $15,000.

Stanley (WB) (2,950; 50-99)—"Rocky Mountain" (WB) (2d wk). Dull $10,000 after disappointing opener at only $15,000.

Stanton (WB) (1,465; 50-99)—"Outrage" (RKO). Sturdy $15,000 or near. Last week, "Right Cross" (M-G) (2d wk), solid $9,500.

Trans-Lux (T-L) (500; 50-99)—"Faust and Devil" (Col) (2d wk). Fair $4,500 after $5,500 for kickoff.

Hub Still Slow Albeit 'Menagerie' Strong $18,000; 'Doorway' Dim 26G

Boston, Oct. 24.

Biz still shapes mild to slow at first-runs here with new product at majority of houses failing to garner up to hopes. "Glass Menagerie" opened fairly strong at the Met and will probably lead the town. "Devil's Doorway" at State and Orpheum is sluggish. "Rocky Mountain" at Paramount and Fenway is only mild with "Hamlet" with pop prices at Memorial disappointing.

Estimates for this Week

Astor (Jaycox) (1,200; 50-95)—"Edge of Doom" (RKO) (3d wk). Down to oke $6,000. Last week, $7,500.

Boston (RKO) (3,200; 40-85)—"Mr. Lucky" (RKO) and "Lady Takes Chance" (RKO) (reissues). About $10,000. Last week, "Wyoming Mail" (U) and "Farewell to Yesterday" (20th), $9,000.

Fenway (NET) (1,373; 40-85)—"Rocky Mountain" (WB) and "Surrender" (Rep). Slender $4,800. Last week, "Copper Canyon" (Par) and "Hidden City" (Indie), $5,500.

Memorial (RKO) (3,500; 40-85)—"Hamlet" (U). First time at pop prices but shaping only $12,000. Last week, "Woman on Run" (U), nice $16,000.

Metropolitan (NET) (4,367; 40-85)—"Glass Menagerie" (WB) and "Admiral Was a Lady" (UA). Fairly strong $18,000. Last week, "Mr. 880" (20th) and "County Fair" (Mono), same.

Orpheum (Loew's) (3,000; 40-85)—"Devil's Doorway" (M-G) and "David Harding," (Col). Fair $17,000. Last week, "Toast of New Orleans" (M-G), $20,500.

Paramount (NET) (1,700; 40-85)—"Rocky Mountain" (WB) and "Surrender" (Rep). Mild $10,000. Last week, "Copper Canyon" (Par) and "Hidden City" (Indie), neat $14,000.

State (Loew's) (3,500; 40-85)—"Devil's Doorway" (M-G) and "David Harding," (Col). Dim $9,000. Last week, "Toast New Orleans" (M-G), $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,163,500
(Based on 24 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,681,000
(Based on 24 cities, and 205 theatres.)

'Secret' Aces In D.C., Sock $9,500

Washington, Oct. 24.

Deluge of westerns along main stem is stifling biz in current session. With oaters at every midtown house but the arters, there's not enough variety to lure the public. Indian summer and the draw of the outdoors also is hurting. Sole standout is "State Secret," which is big, but nowhere near record breaking, at the bandbox Playhouse. "Furies" at Capitol, hypoed by personals of Rory Calhoun and wife Lita Baron, is fairly good.

Estimates for This Week

Capitol (Loew's) (2,434; 44-85)—"The Furies" (Par) plus vaude. Nice $20,000. Last week, "Right Cross" (M-G) plus vaude, $19,000.

Dupont (Lopert) (378; 50-85)—"Outsider" (Indie). So-so $3,500. Last week, "Walls of Malapaga" (Indie) (2d wk), okay $2,500.

Keith's (RKO) (1,939; 44-80)—"Saddle Tramp " (U). Fair $8,000. Last week, "Walk Softly, Stranger" (RKO), good $11,000.

Metropolitan (Warner) (1,163; 44-74)—"Showdown" (Rep) and "Dakota" (Rep) (reissue). Combo of first-run and oldie not helping, with slow $4,000. Last week, "Fighting Command" (Indie) and "Fury of Sky" (Indie) (reissues), $4,500.

Palace (Loew's) (2,370; 44-74)—"Two Flags West" (20th). Firm $18,000. Last week, "Mister 880" (20th), $17,000.

Playhouse (Lopert) (485; 50-85)—"State Secret" (Col). Topping town with $9,500, very solid for small-seater. Last week, "No Way Out" (20th) (5th wk), so-so $3,500.

Warner (WB) (2,164; 44-74)—"Copper Canyon" (Par). Slight $10,000—last week, "Rocky Mountain" (WB), okay $12,000.

Trans-Lux (T-L) (654; 44-80)—"Bad Lord Byron" (Indie). Satisfactory $5,000 for arty British import. Last week, "Eye Witness" (EL), dull $6,500 for 10 days.

'Eve' Torrid $21,000, Denver; 'Life' Brisk 13G

Denver, Oct. 24.

"All About Eve" is taking top money this week, with nice takings at two theatres. Idea of not seating during filming was junked after a brief try, and biz picked up at once. "Life of Own" shapes good at Orpheum. "Mister 880" is big in two spots.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Two Flags West" (20th) and "State Penitentiary" (Col), day-date with Tabor, Webber. Big $4,500. Last week, "Destination Moon" (EL) and "Shakedown" (U), $4,000.

Broadway (Wolfberg) (1,500; 35-74)—"Toast of New Orleans" (M-G) (3d wk). Fair $5,000. Last week, fine $9,000.

Denham (Cockrill) (1,750; 35-70) — "Copper Canyon" (Par) and "Cassino to Korea" (Par) (2d wk). Okay $9,500. Last week, big $13,000.

Denver (Fox) (2,525; 35-74)—"All About Eve" (20th), day-date with Esquire. Fine $17,000. Last week, "Rocky Mountain" (WB) and "Customs Agent" (Col), $15,000.

Esquire (Fox) (742; 35-74)—"All Abonut Eve" (20th), also Denver. Nice $4,000. Last week, "Rocky Mountain" (WB) and "Customs Agent" (Col). $3,500.

Orpheum (RKO) (2,600; 35-74)—"Life of Own" (M-G) and "Shot Billy the Kid" (Lip). Good $13,000 or near. Last week, "Devil's Doorway" (M-G) and "Lady Without Passport" (M-G), $13,500.

Paramount (Fox) (2,200; 35-74)—"Mr. 880" (20th) and "Hot Rod" (Mono), day-date with Rialto. Big $9,000. Last week, "D.O.A." (UA)

(Continued on page 22)

'Get By' Fancy $23,000, Frisco, 'Cross' Sturdy 18G, 'On Run' Fat 13G

San Francisco, Oct. 24.

Boxoffice takings are pushing up slightly here this week, with "I'll Get By" taking the biggest money. It looms sturdy at the Fox. "Right Cross" shapes nice at Warfield while "Woman on Run" looks pleasing at Orpheum. "Dark City" is rated mild at St. Francis. "Deported" will be nice on four-day holdover at United Artists after trim opening round. "Stars in Crown" is only fair at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 60-85)—"Hell Town" (Indie) and "Buffalo Stampede" (Indie) (reissues). Good $14,000. Last week, "Walk Softly, Stranger" (RKO) and "Square Dance Katy" (Mono), $19,500.

Fox (FWC) (4,651; 60-95)—"I'll Get By" (20th). Sturdy $23,000 or near. Last week, "Mister 880" (20th) and "The Lost Volcano" (Mono), fine $20,000.

Warfield (Loew's) (2,656; 60-85)—"Right Cross" (M-G). Nice $18,000. Last week, "Toast Of New Orleans" (M-G) (2d wk), big $14,500.

Paramount (Par) (2,646; 60-85)—"Stars In Crown" (M-G) and "Laughing Lady" (Indie). Fair $13,000 or less. Last week, "Union Station" (Par) (2d wk), $7,500 in 4 days.

St. Francis (Par) (1,400; 60-85)—"Dark City" (Par). Mild $11,000. Last week, "Copper Canyon" (Par) (2d wk), 8 days, $7,500.

Orpheum (No. Coast) (2,472; 55-85)—"Woman On Run" (U) and "Adam and Evalyn" (U). Pleasing $13,000. Last week, "Gilda" (Col) and "Platinum Blonde" (Col) (reissues), $12,500.

United Artists (No. Coast) (1,208; 55-85)—"Deported" (U) (2d wk-4 days). Nice $4,000. Last week, $7,500.

Stagedoor (Ackerman-Rosener) (370; 85-$1) — "Mrs. Fitzherbert" (U) (2d wk). Holding at $2,800. Last week, fine $3,100.

Clay (Rosener) (400; 65-85)—"Paris Waltz" (Indie). Good $3,500. Last week, "Woman Of Dolwyn" (Indie) (3rd wk) (m.o.), $2,200.

Larkin (Rosener) (400; 65-85)—"Paris Waltz" (Indie). Good $3,500 or near. Last week, "The Children" (Indie) (2d wk), $2,200.

Det. Down But 'Moon' Mellow 12G; 'Louisa' 15G; 'Toast' Fair $9,000, 2d

Detroit, Oct. 24.

This is a slow week, with holdovers helping to apply the brakes. "Louisa," at Michigan, looks like fair $15,000. Second round of "Blue Heaven" may hit modest $18,000 at the Fox. Standout is "Destination Moon," shaping good $12,000 at the Adams. "Rocky Mountain" looks oke $14,000 at Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Blue Heaven" (20th) and "Shakedown" (U) (2d wk). Down to slow $18,000. Last week, good $27,000.

Michigan (United Detroit) (4,000; 70-95)—"Louisa" (U). Fair $15,000. Last week, "Three Secrets" (WB) and "Surrender" (Rep), $18,000.

Palms (UD) (2,900; 70-95) — "Rocky Mountain" (WB) and "Prisoners in Petticoats" (Mono). Not so high at $14,000. Last week, "The Men" (UA) and "Kiss for Corliss" (UA), same.

Madison (UD) (1,800; 70-95) — "Toast New Orleans" (M-G) (2d wk). Fairish $9,000. Last week, fine $12,000.

Adams (Balaban) (1,700; 70-95) —"Destination Moon" (EL). Solid $12,000. Last week, "Lady Without Passport" (M-G) (2d wk), $5,000.

Downtown (Balaban) (2,900; 70-95) — "High Lonesome" (EL) and "I Killed Geronimo" (EL). Poor $5,000. Last week, "Right Cross" (M-G), $6,000.

Better Pix Up Chi; 'Get By'-Stage Fat at $48,000, 'Menagerie'-Rascals OK 42G, 'Panic'-'Fireball' Loud 18G

Chicago, Oct. 24.

Some top-drawer product is rewarding Loop with steadier biz this session. Pacing new entries is "I'll Get By" with Kay Armen and Jan August heading stageshow at very good $48,000. "Panic In The Streets" and "Fireball" is heading for lush $18,000 at State-Lake.

Palace's "Desert Hawk" and "On Isle of Samoa" should snare firm $13,000 or near. "Glass Menagerie" and Minevitch's Harmonica Rascals is okay $42,000 at Chicago.

Pacing holdovers, "Destination Moon" is crowding sock first week figure with hefty $16,000 in second at Roosevelt. "Walk Softly, Stranger" is heading for nice $10,000 in second United Artists frame while Grand second-weeker, "Edge of Doom," has mere $8,500 in sight. Third round of "Sunset Boulevard" is steady $15,000 at Woods.

Estimates for This Week

Chicago (B&K) (3,000; 50-98)—"Glass Menagerie" (WB) and Borrah Minevitch Harmonica Rascals topping stageshow. Okay $42,000. Last week, "Copper Canyon" (Par) and Georgia Gibbs heading stage bill (2d wk), $22,000.

Grand (RKO) (1,200; 50-98)—"Edge of Doom" (RKO) (2d wk). Down to $8,500. Last week, fancy $12,000.

Oriental (Indie) 3,400; 50-98)—"I'll Get By" (20th) with Kay Armen and Jan August topping stage bill. Very good $48,000. Last week, "Mister 880" (20th) plus Harmonicats and DeMarco Sisters onstage (2d wk), $31,000.

Palace (RKO) 2,500; 50-98)—"Desert Hawk" (U) and "Isle of Samoa" (Col). Firm $13,000. Last week, "Fuller Brush Girl" (Col) plus Belle Baker, and Smith and Dale onstage, nsh $18,000.

Roosevelt (B&K) (1,500; 50-98)—"Destination Moon" (EL) (2d wk). Lofty $16,000. Last week, sock $23,000.

State Lake (B&K) (2,700; 50-98)—"Panic In Streets" (20th) and "Fireball" (20th). Loud $18,000. Last week, "Breaking Point" (WB) (2d wk), $10,000.

United Artists (B&K) (1,700; 50-98)—"Walk Softly, Stranger" (RKO) (2d wk). Off to $10,000. Last week, fine $14,000.

Woods (Essaness) (1,073; 98)—"Sunset Boulevard" (Par) (3d wk). Steady $15,000. Last week, big $22,000.

World (Indie) (587; 80)—"Devil In Flesh" (Indie) (6th wk). Neat $4,000. Last week, $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'LOUISA' LUSH $8,000, PORT., 'CANYON' 14G

Portland, Ore., Oct. 24.

Biz is continuing on the upgrade in all first-run houses with fine product available. "Copper Canyon," "No Way Out," and "Louisa" are all new this week with best showings being made by "Louisa" and "Canyon."

Estimates for This Week

Broadway (Parker) (1,850; 50-85)—"Louisa" (U) and "Savage Horde" (Rep). Fancy $8,000. Last week, "Rocky Mountain" (WB) and "Woman From Headquarters" (Rep), $11,600.

Mayfair (Parker) (1,500; 50-85)—"Mister 880" (20th) and "County Fair" (Mono) (m.o.). Fine $5,500. Last week, "The Fireball" (20th) and "Destination Murder" (RKO) (2 days), only $800.

Oriental (Evergreen) (2,000; 50-85)—"Copper Canyon" (Par) and "Cassino to Korea" (Par), day-date with Orpheum. Big $6,000 or over. Last week, "Mister 880" (20th) and "County Fair" (Mono), $5,800.

Orpheum (Evergreen) (1,750; 50-85)—"Copper Canyon" (Par) and "Cassino to Korea" (Par), also Oriental. Good $8,000. Last week, "Convicted" (Col) and "High Jacked" (Indie), good $6,400.

Paramount (Evergreen) (3,400; 50-85)—"No Way Out" (20th) and "Farewell Yesterday" (20th). Oke $9,000. Last week, "Mister 880" (20th) and "County Fair" (Mono), $9,300.

United Artists (Parker) (890; 50-85)—"Three Secrets" (WB) (2d wk). Down to $5,500. Last week, excellent $8,200.

'Treasure' Rich $23,000, Mont'l; 'Deported' 14G

Montreal, Oct. 24.

Biz is running well over average here this week with "Treasure Island" looking best newcomer being smash at Loew's. Personals over weekend by Marta Toren for "Deported," and fact that film was written by localite Lionel Shapiro getting this a fancy week at the Princess.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Tea for Two" (WB) (3d wk). Holding well at $13,000 following $15,500 for second.

Capitol (C.T.) (2,412; 34-60)—"Rogues Sherwood Forest" (Col). Nice $18,000. Last week, "Fancy Pants" (Par) (2d wk), $13,000.

Princess (C.T.) (2,131; 34-60)—"Deported" (U). Fancy $14,000. Last week, "711 Ocean Drive" (Col) (2d wk), $12,000.

Loew's (C.T.) (2,855; 40-65)—"Treasure Island" (RKO). Smash $23,000. Last week, "Crisis" (M-G), $18,500.

Imperial (C.T.) (1,839; 34-60)—"Desert Hawk" (U) and Hi-Jacked" (U) (2d wk). Off to $8,000 after huge $14,500 opener.

'Arrow' Smash $20,000, Toronto; 'Morning' 14G

Toronto, Oct. 24.

"Broken Arrow" is smash at Imperial for top money in city with "Morning Departure" also garnering strongly on its topical navy theme. Most other pix at major deluxers are holdovers but overall total is very satisfactory.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 698; 694; 35-57)—"Convicted" (Col) and "Rookie Fireman" (Col). Nice $13,500. Last week, "County Fair" (Mono) and "Triple Trouble" (Mono), $11,000.

Eglington, Victoria (FP) (1,180; 1,140; 38-57)—"Outlaw" (RKO) (2d

(Continued on page 22)

Cincy Perks Up; Gable Hotsy $14,000, 'Fuller' Boosted by Vaude, 19G

Cincinnati, Oct. 24.

Biz at downtown stands is rosy this round. "To Please A Lady" is racking up a hotsy figure at Grand to lead boxoffice parade. Vaude is bolstering for "Fuller Brush Girl" at Albee for pleasing total. "So Young, So Bad" is bright at Palace and "Woman On Run" looms fairish in Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-94)—"Fuller Brush Girl" (Col) with Palace vaude unit headed by Belle Baker plus Smith and Dale. Pleasing $19,000. Last week, "Rocky Mountain" (WB), mild $9,000 at 55-75c scale.

Capitol (Mid-States) (2,000; 55-75)—"Tripoli" (Par) (2d wk). Moderate $6,500 after okay $9,000 bow.

Grand (RKO) (1,400; 55-75)—"To Please A Lady" (M-G). Hotsy $14,000 for Gable starrer. Last week, "D.O.A." (UA) and "Cassino to Korea" (Par), tepid $6,500.

Keith's (Mid-States) (1,542; 55-75)—"Woman On Run" (U). Fairish $5,500. Last week, "Desert Hawk" (U), $6,000.

Lyric (RKO) (1,500; 55-75)—"Rocky Mountain" (WB) (m.o.) split with "Atrocities Ft. Santiago" (Indie) and "Before White Man Came" (Indie). So-so $4,500. Last week, "Copper Canyon" (Par) (m.o.) split with "Leatherneeks Have Landed" (Indie) and "Join Marines" (Indie) (reissues), $4,000.

Palace (RKO) (2,600; 55-75)—"So Young, So Bad" (UA). All [illegible] $9,500. Last week, "Walk Softly, Stranger" (RKO), $10,000.

Bard-Ballet Blooey

Combination of Shakespeare and ballet on one film program proved an indifferent boxoffice lure on Broadway last week. "Henry V" was teamed with a short feature featuring the Sadler's Wells ballet troupe at the Gotham theatre, which draws on the passerby trade almost exclusively, with little newspaper or other promotion outside the Times Square area.

The house spot-booked the combination for last Wednesday (18) and Thursday and drew an estimated $800 for the two days which represents sluggish business.

'Tramp' $12,000 In Laggard K.C.

Kansas City, Oct. 24.

Biz is sluggish on theatre row, this week. "Saddle Tramp" in three Fox Midwest houses is only fair while "Devil's Doorway" at Midland looks slim. "Copper Canyon" at Paramount is fairly neat. Brightest spot is the little Kimo doing smash biz reissue of "City Lights." Weather here no help to theatres.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Gow" (Indie) and "Isle of Destiny" (Indie). Barely average $3,000. Last week, "Ox-Bow Incident" (20th) and "Man Hunt" (20th) (reissues), sagged to $2,800.

Kimo (Dickinson) (550; 50-75)—"City Lights" (UA) (reissue). Packing them in, with about all this small house can cram in at $3,200. Playing nights plus Saturday-Sunday matinees. Holds. Last week, "Royal Affair" (Indie) (reissue), poor $1,200.

Midland (Loew's) (3,500; 45-65)—"Devil's Doorway" (M-G) and "Father Makes Good" (Mono). Slim $10,000. Last week, "The Men" (UA) and "Happy Years" (M-G), likewise dull.

Missouri (RKO) (2,650; 45-65)—"The Torch" (Indie) and "Gun Crazy" (UA) slow $8,000. Last week, "Walk Softly, Stranger" (RKO) and "Tyrant of Sea" (Col), nice $11,000.

Orpheum (Fox Midwest) (1,913; 55-75)—"All About Eve" (20th). Opened Sunday (22) on three-a-day schedule, and getting moderate play. Likely to go second week. Last week, not open as first-run.

Paramount (United Par) (1,900; 45-65)—"Copper Canyon" (Par). Neat $10,000. Last week, "Rocky Mountain" (WB), same.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Saddle Tramp" (U). Fair $12,000. Last week, "Mr. 880" (20th), $13,500.

'Get By' Pacing Prov., Tall $12,000; 'City' 10G

Providence, Oct. 24.

Just a so-so week hereabouts with Majestic's "I'll Get By" heading the list. Holding their own are RKO Albee's "Sleeping City," which is okay and State's "Devil's Doorway," only average since brought in at last minute.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Sleeping City" (U) and "Trail to Tombstone" (Lip). Steady $10,000. Last week, "Walk Softly, Stranger" (RKO) and "Snow Dog" (Mono), snappy $12,000.

Fay's (Fay) (1,400; 44-65)—"Return of Jesse James" (Lip) and vaude onstage. Good $6,000. Last week, "Killed Geronimo" (Rep) and vaude, nice $7,000.

Majestic (Fay) (2,200; 44-65)—"I'll Get By" (20th) and "Big Timber" (Mono). Strong $12,000. Last week, "Rocky Mountain" (WB) and "Holiday Rhythm" (Lip), nifty $13,000.

Metropolitan (Snider) (3,100; 44-65)—"No Way Out" (20th) and "County Fair" (Mono). Opened Sunday (22). Last week, "Breaking Point" (WB), fairish $3,000 in 4 days.

State (Loew) (3,200; 44-65)—"Devil's Doorway" (M-G) and "Good News" (M-G) (reissue). Last-minute switch necessitated by banning of "Third Time Lucky" by local censor. Average $14,000. Last week, "Life of Own" (M-G) and "Texan Meets Calamity Jane" (Rep), neat $16,000.

Strand (Silverman) (2,200; 44-65)—"Dark City" (Par). Opened Monday (23). Last week, "Fireball" (20th) and "Holy Year 1950" (20th), dim $4,000.

B'way NSH; 'Dark City'-Stage Nice $56,000, 'Secrets'-Vaude Lean 13G, 'Eve' Soars to Socko 112G in 2d

Broadway first-run theatre grosses currently are backing away from last week's sizeable figures, a combination of moderate fare and numerous holdovers putting the brakes on trade. Return of warmer weather also figured as a detriment, while more important grid contests and TV for some of them did little to help business.

"Dark City" with Morey Amsterdam, Charles Ventura band and Janis Paige topping stage bill is giving the Paramount a nice $56,000, but not up to hopes. "Three Secrets" plus Ella Logan and Gil Lamb heading stageshow is very sluggish at $31,000 at the Strand.

"Wyoming Mail" apparently is proving anew that New Yorkers are fed up on a diet of westerns, being light $13,000 at the Criterion. New bill at the Palace also is on the disappointing side. "Pancho Villa Returns," indie pic produced in Mexico, is giving Rialto one of its best weeks in some time, with big $10,000 probable.

Resumption of standard continuous showing policy at the Roxy is boosting "All About Eve" in second frame ahead of its opening week figure. With only 30-minute stageshow headed by Martha Stewart and the Blackburn Twins and iceshow, it looks to hit sock $112,000 as against $90,000 for initial session. The house started admitting patrons to the balcony while film was on the screen starting on Tuesday (17), with regular house policy restored in full Friday (20), initial day of second stanza. Boom at the Roxy cut into trade at nearby Capitol, Music Hall and Rivoli.

Final (4th) week of "Glass Menagerie" with stageshow is holding to about $98,000 at the Music Hall. "Miniver Story" replaces tomorrow (Thurs.). "Louisa" opened nicely yesterday (Tues.) at the Mayfair after 10 highly profitable weeks of "Treasure Island." Second week of "Trio" is holding very strongly with $17,000 at the Sutton.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Edge of Doom" (RKO) (12th wk). Still dull takings at about $4,500 after $5,200 last week. "American Guerilla in Philippines" (20th) slated to open Nov. 7.

Bijou (City Inv.) (589; $1.20-$2.40)—"Red Shoes" (EL) (105th wk). Holding around same level as recently, with not much over $5,000 probable after $5,500 last round. Continues.

Capitol (Loew's) (4,820; 55-$1.50)—"Life of Own" (M-G) with Richard Himber orch, 3 Suns, Andy Russell with Della, Jerry Colonna onstage (2d-final-wk). Looks only about $41,000 or under in final eight days, mild, and down sharply from first session. Last week, big $61,000, albeit not up to expectancy, but reflecting overflow from scheduled-performances policy at nearby Roxy that week. "To Please Lady" (M-G) with Billy Daniels, Pupi Campo orch opens tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.75)—"Wyoming Mail" (U). Looks light $13,000 or near. Last week, "Midnight and Dawn" (Col) (2d wk), $7,000.

Globe (Brandt) (1,500; 50-$1.20)—"Walk Softly, Stranger" (RKO) (2d wk). Off to $8,000 this round, after fine $14,000 opener.

Mayfair (Brandt) (1,736; 50-$1.20)—"Louisa" (U). Opened yesterday (Tues.). Last week, "Treasure Island" (RKO) (10th wk), wound up at $6,000 after okay $8,000 for ninth frame, making it highly profitable longrun.

Palace (RKO) (1,700; 55-$1.20)—"He's a Cockeyed Wonder" (Col) and vaude. Looks to reach fair $17,500. Last week, "Admiral Was Lady" (UA) with vaude, nice $19,500, over hopes.

Paramount (Par) (3,664; 55-$1.50)—"Dark City" (Par) with Morey Amsterdam, Janis Paige, Charles Ventura orch heading stageshow (2d wk). First week ended last night (Tues.) wound up at nice $56,000. Last week, "Union Station" (Par) plus Duke Ellington orch, Sarah Vaughan onstage (2d wk), $56,000.

Park Avenue (U) (583; 90-$1.50)—"Madness of Heart" (U) (2d wk). Shapes lightweight $5,000 in 8 days of holdover frame after $6,500 opener. "Mad Queen" (Indie) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Glass Menagerie" (WB) and stageshow (4th-final wk). Finishing four-week run at $98,000, after good $125,000 for third round. "Miniver Story" (M-G) opens tomorrow (Thurs.).

Rialto (Mage) (594; 44-98)—"Pancho Villa Returns" (Indie). Strong bally with special appeal to Spanish-speaking population is bringing big $10,000 or near. Holds. Last week, "Next of Kin" (Indie) (reissue) and "Last Bomb" (Indie), mild $5,200.

Rivoli (UAT-Par) (2,092; 90-$1.25)—"Two Flags West" (20th) (2d wk). First holdover stanza ending today (Wed.) is way off at $19,000 after fine $27,500 opening week. Latter was a bit below hopes and again reflected overflow from nearby Roxy. Continues.

Roxy (20th) (5,886; 80-$1.75)—"All About Eve" (20th) with Martha Stewart and Blackburn Twins, Iceshow onstage (2d wk). Soaring to great $112,000 as a result of resuming continuous policy in full last Friday, first day of this round. Stays on indef. First week hit big $90,000, with trade picking up when house started permitting patrons into balcony while pic was on screen starting on Tuesday (17). Scheduled-performnace setup was wiped out in toto on Friday (20).

State (Loew's) (3,450; 55-$1.50)—"Toast of New Orleans" (M-G) (4th wk). Still profitable at $15,000 after stout $20,000 last week. Stays until Nov. 2, when "Craig's Wife" (Col) opens.

Strand (WB) (2,756; 55-$2)—"Three Secrets" (WB) plus Ella Logan, Gil Lamb topping stage bill. Not getting far despite some nice reviews on film, with tepid $31,000 or under probable. Holds. Last week, "Breaking Point" (WB) with Lisa Kirk, Borrah Minevitch Rascals, Georgie Tapps onstage (2d wk), $28,000.

Sutton (R & B) (561; 90-$1.50)—"Trio" (Par) (3d wk). Second frame ended Monday (23) held to smash $17,000. First week registered new all-time high of $19,600, terrific, and only possible via addition of extra shows. In for long run.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Kind Hearts" (EL) (20th wk). Holding fairly well with $4,500 after nice $6,200 last week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.50)—"State Secret" (Col) (4th wk). Third round ended last night (Tues.) dipped sharply to about $16,000 after big $21,000, unusually strong for second week. Stays on, with "Red Shoes" (EL) due to supplant on pop-price run Nov. 23.

Mpls. Improves, 'Mister' $14,000, 'City' Fair 9G, 'Point' Oke at $8,000

Minneapolis, Oct. 24.

Such screen stalwarts as "Mr. 880," "Breaking Point" and "Sleeping City" are proving boxoffice vitamins to help overall picture this week. Trade is a bit better than recently but still under par considering. Still another newcomer, "A Lady Without Passport," is falling well behind the leaders.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Lady Without Passport" (M-G). Mild $5,000. Last week, "Hamlet" (U) (2d run), light $4,200.

Radio City (Par) (4,000; 50-70)—"Mister 880" (20th). Good $14,000. Last week, "Three Secrets" (WB), sad $9,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Sleeping City" (U). Fair $9,000. Last week, "Walk Softly, Stranger" (RKO), $9,500.

RKO-Pan (RKO) (1,600; 50-70)—"The Freak" (Indie) and "Ingagi" (Indie) (reissues). Mild $6,500. Last week, "Saddle Tramp" (U) and "Bunco Squad" (RKO), $6,000.

State (Par) (2,300; 50-70)—"Breaking Point" (WB). Okay $8,000. Last week, "No Way Out" (20th), good $10,500.

World (Mann) (400; 50-85)—"Walk Softly, Stranger" (RKO) (m.o.). Here after an initial Orpheum fling. Fair $2,400. Last week, "Gigi" (Indie) (2d wk), okay $2,500.

Ak-Sar-Ben Bops Omaha, 'Way Out' Okay $10,000

Omaha, Oct. 24.

Ak-Sar-Ben festivities, TV, football and mild weekend weather are combining to hammer down grosses here. "No Way Out" at Paramount looks best with okay session. "High Lonesome" opened mildly and stayed only four days at the Orpheum. "Breaking Point" at Brandeis looms only slim.

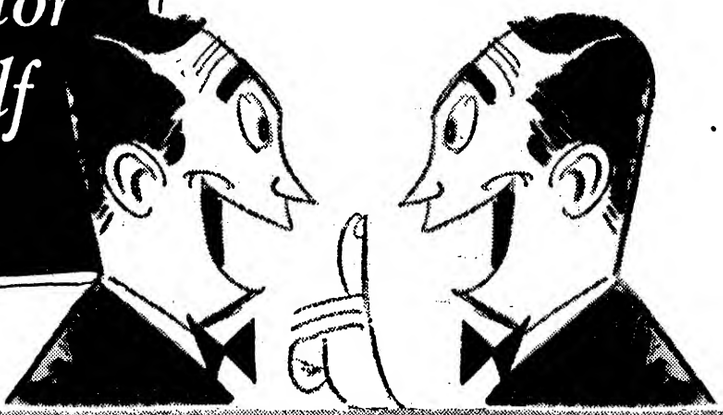
Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"No Way Out" (20th). Likely

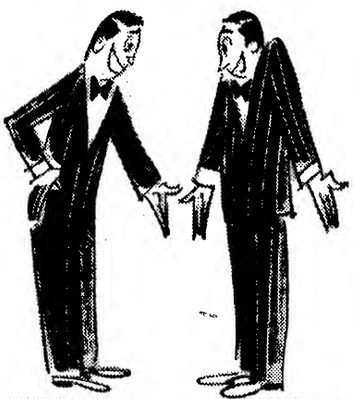
(Continued on page 22)

Portrait of an Exhibitor Talking to Himself

about what to book for Thanksgiving!



"Let's book **'ALL ABOUT EVE'**, Pal! It's the biggest thing to come along in years!"



"That's what I keep telling myself! Our patrons are really yelling for **'ALL ABOUT EVE'!**"

"But how can we overlook **'THE JACKPOT'**, baby—Jimmy Stewart really HITS in this laugh Bonanza!"

"Couldn't have said it better myself! Harrison's Reports said, **HILARIOUS! UPROARIOUS!** Excellent for the family!"

"Hold Everything! We can get **'AMERICAN GUERRILLA** in the Philippines'! Technicolor! Ty Power! Micheline Prelle!"

"You took the words right out of my mouth!"

Believe you me, it's a pleasure talking to yourself when you're talking Twentieth's **THREE QUALITY PICTURES A MONTH!**

There's No Business Like 20th CENTURY-FOX *Business!*

Arg. Film Grosses Still Soaring But Exhibs Crave New Yank Fare

Buenos Aires, Oct. 10.

Film grosses in Argentina are still soaring despite the scarcity of U. S. product as a result of the continued suspension of imports from Hollywood. If there were more picture theatres and product available, biz likely would be even stronger. During the coming fortnight they are expected to top all previous records since there will be a great influx of visitors for the celebration of Peron Day Oct. 17, anni of a coup which established the Peron regime more firmly in power.

The highlight in the past few weeks was the poor showing made by the Argentine pic, "El Regreso" (Mapol) which opened at the Opera Sept. 21 although the previous picture, "Champion" (UA) was grossing well over the holdover figure.

Because "El Regreso" failed to gross the holdover on the first week, the picture moved to the Roca, with "Champion," which had been switched to that house, another Lococo theatre, returning to the Opera. Since then "Champion" has continued, making seven weeks to date, and will continue until the theatre switches to legit on Oct. 20 for the Katherine Dunham Ballet. The Argentine-made picture lasted only one week at the Roca.

Local producers now are becoming convinced that they too need the renewal of imports of foreign pix, partly to keep film patrons interested in screen fare, and partly because it enables them to study Hollywood technique and so keep up the standard of their own productions.

Figure Way To Keep U. S. Fare

It is probable that when U. S. product finally does start coming in once more, the Protection Law will be enforced in the sense that every three weeks a theatre will have to show an Argentine picture. But if the U. S. film preceding it was grossing sufficiently to justify a holdover, at the conclusion of one week, it will return to the same house, and the native pic moving over to the house where the American film had been relegated.

Inter-Americana released a modern comedy at the Gran Rex this week, teaming Angel Magana with Malisa Zini. This may rival the success of "Esposa Ultima Modelo" (AAA) which ran nine weeks at the same theatre and grossed around $11,500 weekly.

Top grosser in September was Interamericana's comedy, "El Embajador," starring Luis Sandrini. This picture was made in Mexico and ran three months at the Ambassador, grossing about $8,000 a week.

Argentina Sono Film contrived to have the government waive the ban on its picture, "Marihuana," which is now at the Monumental it its second week. It is benefiting by the publicity afforded by the ban.

In view of the scarcity of material, Paramount is getting ready to reissue "Loves of Susan" and some of the first sound pictures made with Maurice Chevalier.

Jacobson-Adler Score In London With 'Baby'

London, Oct. 24.

A. A. Dubens, London theatrical costumer, who leased the Alexandra theatre, in Stoke Newington, London suburb, to present plays in Yiddish, has opened with Henrietta Jacobson and her husband, Julius Adler. His first effort, "My Million Dollar Baby," received rave notices, with Jacobson and Adler lauded by most local scribes as the best team to come here from N. Y. Currently, they are staging "My One and Only," by William Segal and Hymie Jacobson, which is bringing fair houses.

Shows, mostly musicals, skedded for future production are "Oklahoma Wedding," for one week, to be followed by "Men's Desire," also for a week. The principal piece which follows will be the revival of "The G.I. Bride," their outstanding hit here in 1948.

If business holds up as expected, it will be necessary for the Americans to postpone their several U. S. commitments.

No Mex Studio Shutdown

Mexico City, Oct. 17.

Film producers, Mexican and foreigners, most of the latter being American are relieved by assurance of Felipe Palomino, secretary general of the Cinematographic Production Workers union, that there will be no studio close-down this year. Assurance was given to answer reports here that all studios will layoff around Dec. 20.

Palomino said all studios are working full blast, that production is continuing smoothly and the only end-of-year suspension possible is that in the labs which need time to make repairs.

British Films To Get Aussie Play

Sydney, Oct. 17.

British pix will be given an added play the balance of the season, with better dates likely in 1951, according to some trade reports. 20th-Fox will handle around 12 British pix from Associated British and 10 from the John Woolf setup. Some of these will get Hoyts' circuit bookings. London Films-Korda plan about 15 Britishers. This product is distributed through Universal. 20th-Fox also will have about 15 J. Arthur Rank pix on backlog from a prior contract.

Eagle Lion releasing organization, with distribution through British Empire Films and key-releases via Greater Union Theatres, will have 12 Rank films for the next six months.

There even is some talk here that Yankee product may lose some playing time if the British product should click here to any big degree. British pix have a 15% compulsory playing time in Down Under territory, with Yankee pix having the handicap of a 25% rejection right by Aussie exhibs.

Aussies Seen Threat To U.S. Transcriptions In English-Speaking Mkts.

American transcription companies are due for increasing competition from Aussie companies in English-speaking markets abroad. Macquarie Network, leading commercial web in Australia, has moved extensively into production of plattered airers overseas, in order to overcome the dearth of name talent Down Under, and is selling its product in South Africa, Canada and other countries in the British Commonwealth.

Macquarie's overseas production topper, Maxwell Dunn, is currently in Canada, after having spent eight months in London working on a dramatic series in cooperation with the J. Arthur Rank organization. Airer, dramatizing famous novels, starred British pixites, including Valerie Hobson, Dennis Price and Trevor Howard, and the French star Anouk. Several of the vehicles were original Rank films.

Foreign Stars to Gab For Dublin College

Dublin, Oct. 24.

Strong drama swing in Irish universities is being stressed at University College, Dublin, this semester, with several foreign stars skedded to lecture students. Before foreign visits, however, ex-Abbeyite Maire O'Neill will lecture the group and play lead in the university production of J. M. Synge's "Riders to the Sea." Other lecturers skedded are Gunnar Ahlstrom, Swedish Institute for Cultural Relations; Arnold Haskell, ballet critic; Yvonne Arnaud, Anglo French thesper; and English thesper Felix Aylmer, who played Polonius in Laurence Olivier's screen presentation of "Hamlet."

University players have just ended an English tour, playing to audiences at Oxford and Cambridge.

Mex 'Girls,' With Dilian, Slated to Start Nov. 6

Mexico City, Oct. 17.

With Irasema Dilian, Polish actress, featured, Rudolph Loewenthal, European producer is slated to start a Spanish version of "Girls in Uniform" at Tepeyac studios here Nov. 6.

Loewenthal bought the Mexican and Spanish rights to "Girls" last year, and signed Miss Dilian while in Paris recently. Alfredo Crevena will direct the Mexican "Girls."

See Upbeat For Spanish Films In U.S. Market

With American art theatres dominated by French and Italian films, Mexican and Spanish pictures have been waging an uphill fight for playing time, according to Harry Stern, head of a joint sales office set up last summer by two top distributors of Spanish-language product. But following a four-month national campaign for south-of-the-border pix, the exec feels he has achieved a milestone with the booking of the Spanish-made "Mad Queen" into the Park Ave., N. Y., starting tomorrow (Thursday).

Stern pointed out that penetrating the U. S. market with foreign films is costly. So, Azteca Films and Clasa-Mohme, Inc., American distributors of Mexican and Spanish product, decided to form a joint special features division to sell specially selected films to art theatres. Previously the firms had concentrated upon the Spanish-speaking filmgoer almost exclusively.

Theory of the two distribs is that if Spanish-language product is carefully selected for English titling, with an eye to the tastes of potential audiences, such films will find acceptance. First tryout under this plan, Stern revealed in N. Y. this week, was "Don Quixote," a Cifesa production. Stern's selling techniques for "Quixote" were similar to those used by United Artists on "Henry V." Tie-ups were made with schools and colleges, with the campaign taking advantage of the picture's classical nature.

Inter-racial themes which have paid off for "Home of Brave" and "Pinky" are also doing well for Clasa-Mohme's "Little Dark Angels." Stern claimed the entry mopped up in Denver, and is proving a good grosser in other spots.

To date C-M has decided that six of its films are worthy of titling for distrib in the American art market. Azteca has culled a similar number from its lineup. Sales for these pix are handled collectively by this special features division, physical distribution being done by the firm owning the picture. Rentals on the individual pix also revert to either C-M or Azteca and are not pooled.

ACT Squawks to BOT About Welwyn Closing

London, Oct. 24.

Closure of Welwyn studios, announced last month by Associated British Picture Corp. has been followed by a strong protest to Board of Trade prexy Harold Wilson by the Assn. of Cine and Allied Technicians. ACT general council asked Wilson to receive a deputation so they can urge him to take the necessary steps to prevent the studios passing out of the production sphere.

The union contends that the record of Welwyn Studios in recent years proves they are not uneconomical, as claimed by the management, and asserts that the closure is a "regretted development" following the reduction of quota of 30%. They also will ask Wilson, therefore, to discuss with them the effects of the reduced quota on the British industry. Since the end of the war, 13 pictures have been made at Welwyn for Associated British-Pathe release.

Other Foreign News On Page 13

West End Pix Biz Up; 'Dance' Fancy $4,300 in 3 Days, 'Life' $5,300 in 4, 'Jackpot' Sock 11G, 2d; 'Secrets' 7G

London, Oct. 17.

Four new bills will give a boost to the West End boxoffice currently. Business generally is brisk but not outstanding, and helped by dry fall weather.

The Empire's "Asphalt Jungle" with stageshow opened at strong $19,000 in first week. At the Odeon, Marble Arch, "A Life of Own" opened with very good $5,300 in its first four days.

The new bill at the Warners, "Three Secrets" got a slow start but picked up over the weekend with nice $7,000 likely on week. "The Jackpot" at the Leicester Square theatre is living up to its name with a solid $11,000 pace for each first two weeks.

Paramount's new musical "Let's Dance," which replaced "Sunset Boulevard" at the Carlton hit a hefty $4,300 on its first three days.

Estimates for This Week

Carlton (Par) (1,128; 65-$1.60)—"Let's Dance" (Par). Opened to a powerful $4,300 in first three days after "Sunset Boulevard" (Par) completed socko eight weeks. Holds.

Empire (M-G) (3,099; 50-$1.60)—"Asphalt Jungle" (M-G) and stageshow. Good press helped this big $19,000 in first round. Stays another fortnight. "If You Feel Like Singing" (M-G) to follow.

Gaumont (CMA) (1,500; 45-$1.60)—"Woman in Question" (GFD) (2d wk). This British-made whodunit doing only moderately this week being near $5,500. "Two Flights West" (20th) into next.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"The Jackpot" (20th) (2d wk). James Stewart starrer proving smash hit, with $11,000 in first holdover stanza, same as opening week. Staying another week with "Frightened City" (Col) following.

London Pavilion (UA) (1,217; 45 - $1.60) — "Convicted" (Col) "David Harding" (Col) (2d wk). Nice $5,000 or over. "Return of Frontiersmen" (WB) in Friday (20).

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Blue Heaven" (20th). Down to modest $5,500 in third, and final week. "The Magnet" (Ealing) opens Thursday (19).

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Life of Her Own" (M-G). Opened strongly to $5,300 in first four days. Stays on.

Plaza (Par) (1,902; 65-$1.60)—"The Heiress" (Par) (5th wk). Still holding strongly with around $8,300. Stays another session with "September Affair" (Par) following Friday (20).

Warner (WB) (1,735; 45-$1.60)—"Three Secrets" (WB) started slowly but picked up to nice $3,100 on first weekend, with about $7,000 on week. "Rosie O'Grady" (WB) dipped in second week to disappointing $2,800.

Nancy Donovan to London

London, Oct. 17.

Harry Levene, operator of the Bagatelle cafe, Mayfair, returned to London from U. S. last Monday (16), having signed two singers for the 1951 season. The first, Nancy Donovan, opens the third week of January for four weeks, to be followed by Nancy Andrews, who also will stay a month.

Levene also opened negotiations with Margaret Phelan and Joan Roberts. He hopes to bring both of them over to play the Bagatelle later in the season.

Bar All Russo Films From Arg.

Washington, Oct. 24.

Argentina, which has not allowed the release of a Russian picture since 1947, has gone a step further by prohibiting the exhibition there of any films distributed by Artkino Pictures. This, points out Nathan D. Golden, Commerce Department film expert, will bar pix from other Iron Curtain countries, and any other films which the Russos might seek to plant in Argentina for propaganda purposes. Artkino is known to have brought at least four films into Argentina.

Golden also reports need for a great modernization of French film theatres. He points out that U. S. style air-conditioning is practically unknown there with only two pic houses so equipped in Paris and a third now in the process of being air-conditioned.

In Indonesia, Golden reports increased strictness in the censorship of pictures, with a probability that this trend will increase. Indonesian censors particularly dislike too much shooting, violence, excessive nudity and political bias.

South Pacific Film Corp., official Indonesian government producing firm, which made six features in 1949, probably will complete only three this year, a considerable disappointment to that country.

Over 133,000,000 Film Patrons in Aussie Pay $6,000,000 Tax in Year

Sydney, Oct. 17.

Following a year's survey, Aussie taxation officials say that motion pictures top the Aussie field in payee popularity, with horse-racing, dancing, skating, football, cricket, dog-racing and legit next.

Aussie cinemas were visited by 133,151,086 patrons in a year's time. They paid over $6,000,000 in admission tax revenue to the government. This tax was collected at cinema boxoffices without cost to the revenue gatherers. Admissions range from about 20c to $1 in the key spots and less in the nabes and stix.

Majority of pix shown were U.S. productions, but certain British films drew some payees over the year via British pic upbeat.

Order Colleano, Geiger To Pay $2,940 Plus 60%

London, Oct. 24.

Film actor Bonar Colleano and producer Rod E. Geiger were named in a lawsuit brought by a firm of moneylenders arising from loans advanced for production purposes. Two sums were involved, one of $1,960 and the other $980. Geiger, who did not appear and was not represented, was believed to be out of jurisdiction of the court.

Justice Morris in the High Court last Wednesday (18) gave judgment in favor of the moneylenders, but reduced the rate of interest from 150% to 60%. He said that the rate should be higher than usual as "the whole thing was undoubtedly fraught with risk."

Italo Govt. Objects To Film Kidding Tourists

Rome, Oct. 17.

Government officials recently sent word to producers of "Millionaires of Naples" that the film is objectionable from the Italian point of view. Reason given was that it shows Naples, one of the country's largest cities, an unpleasant place filled with thieves and others attempting to put something over on the unsuspecting tourist.

Star of the pic is Eduardo De Filippo, who specializes in stageplays and pictures in Neapolitan dialect. The De Filippo family has been writing, directing and acting in such plays about Naples since 1870, but the government here does not think such humor good for tourism, now third largest industry in Italy.

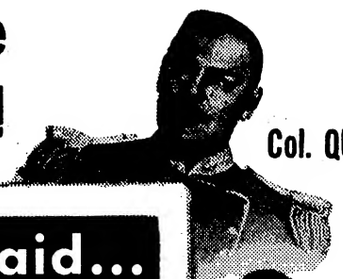
Odets' 'Awake' on Jewish Sked

London, Oct. 17.

Third production in Bernard Delfont's season of Jewish plays at the Saville will be Clifford Odets' "Awake and Sing," skedded to open Oct. 24.

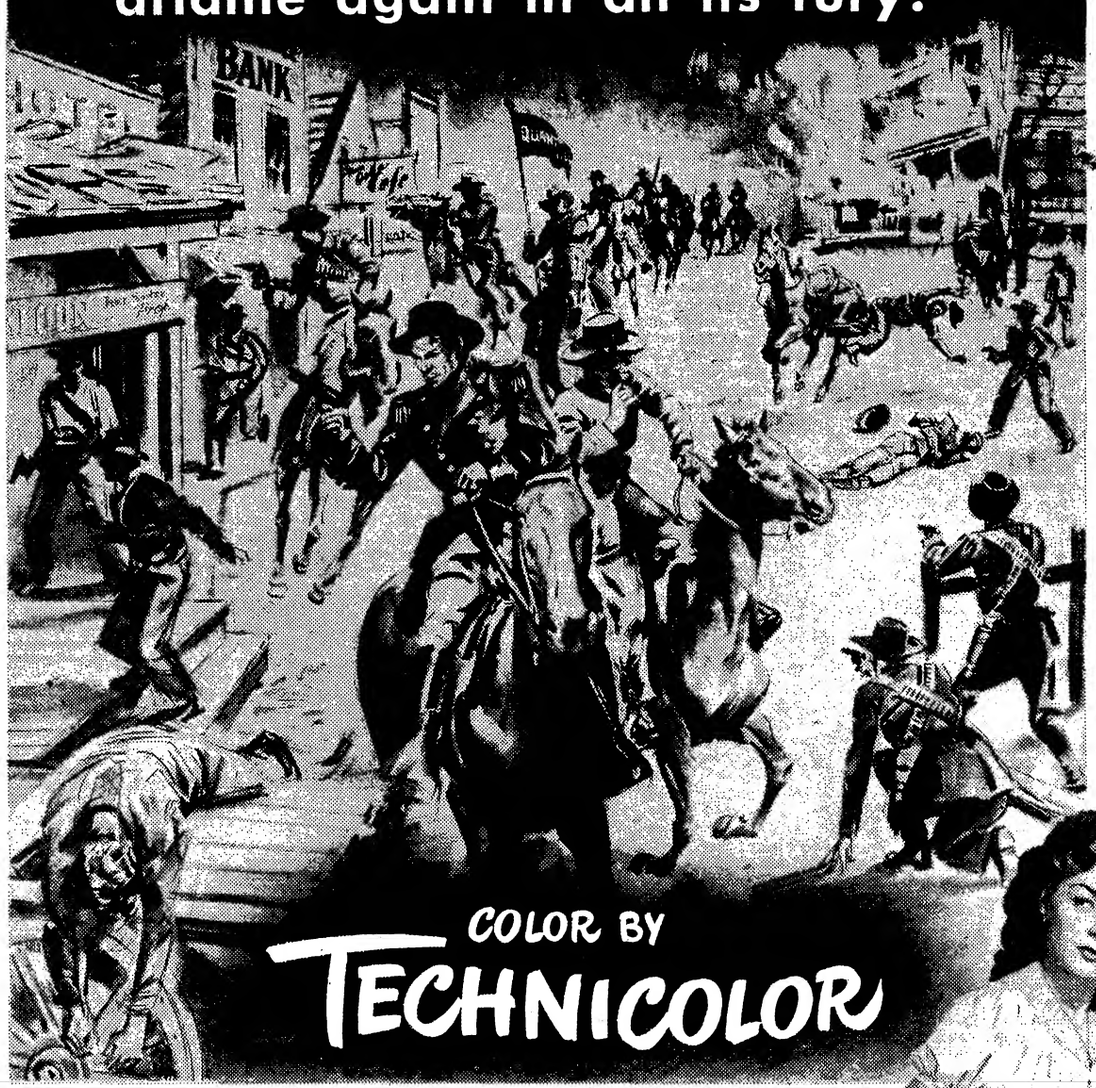
Leads will be played by Lily Kann and Meier Tzeliniker, with Eveline Garratt heading the support.

The West's Most Desperate Outlaws ...Thundering, Plundering under the Black Flag of Quantrill's Guerrillas!



Col. QUANTRILL

The historic Lawrence, Kansas raid... aflame again in all its fury!



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Story and Screenplay by ROBERT L. RICHARDS • Directed by RAY ENRIGHT • Produced by TED RICHMOND

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THEATRE

Final Okay for New Yank Films To Enter Arg. Expected This Week

Buenos Aires, Oct. 20.

It really looks now as though the U. S. film distributors in Argentina should be signing a pact with the Argentine government some time next week, which will mean that American pix will start coming in again after a hiatus of about 18 months. Every point has been thoroughly threshed out between all the parties concerned, which means the Argentine Economic Council, the Treasury, the Press Secretariat, which now controls all film matters, and the Entertainment Board.

Just as soon as the import permits are granted, the distributors expect to receive new product by Clipper, following which the pictures will have to be passed by the Entertainment Board censors. According to the latest regulations, the pix can only be exhibited seven days after receiving the board's green light so it is doubtful whether the new films will be on Buenos Aires screen before November at the earliest.

The Entertainment Board is now busy drawing up new regulations which will reconcile its protectionist policy for Argentine production, with the necessity of allowing good playing time to U. S. product. It seems likely that the first-run houses will be allowed to exhibit the best features alternately in several theatres of one circuit. For instance, a picture will tee off for one week at the Opera, then move over to the Metropolitan, also a first-run, but of secondary importance among theatres controlled by the Opera circuit (Lococo), and so on.

The board also would create a third line of theatres in the nabe districts to avoid congestion in the flow of material, setting up new lists of first-run houses. There will also be a revision of holdover figures. It also is probable that admission scales in first-run spots will be upped to five pesos (roughly 60c.) instead of the present 40c., making films still the cheapest form of entertainment available in this country.

While the protectionist policy is not to be discarded, it will be enforced with greater leniency. Also local producers are to be made to understand that it will be operative only for native films which actually deserve encouragement.

London Film Notes

London, Oct. 17.

Joseph Janni to do new film titled "White Corridor," based on hospital story by **Helen Ashton.** Shooting is expected to start early December at Pinewood, with Janni awaiting the arrival from Hollywood of director **Sidney Fox.** Pic will have a **J. Arthur Rank** release . . . **Raymond Stross** dickering with **Moira Lister** for starring role in "Hell is Sold Out," which **Michael Anderson** is to direct. Shooting starts this month at Nettlefold studios, with **Hans May** doing the musical score . . . **Rita Cave** negotiating deal with **Leslie Arliss** to bring over **Kathy O'Donnell** to star in film for him providing they can overcome dollar difficulties.

RKO dickering with **Bonar Colleano** for starring role in **Bud Schulberg's** "The Harder They Fall," skedded for Hollywood production . . . **Anthony Havelock-Allan** to make pic titled "Never Take No For An Answer," to be codirected by **Maurice Cloche** and **Ralph Smart** with a totally unknown Italian cast. Pic will be made in Italy early next year, and will be released by **Woolf Bros.** . . . **Lewis Gilbert** will direct Nettlefold Studios epic "There Is Another Sun," which goes into work soon with **Susan Shaw, Maxwell Reed** and **Laurence Harvey** starred . . . **Woolf Bros.** production "The Late Edwina Black," which stars **Geraldine Fitzgerald, David Farrar** and **David Culver,** is now in the cutting room. Will be ready for showing early in November. **Allan Gray** has written the score which has been acquired by **Jimmy Phillips** for Leeds Music Co.

Philippine Raw Stock Crisis

Manila, Oct. 24.

Shortage of raw stock has forced four film producing companies here to halt operations as of Dec. 1.

Inability of the firms to obtain stems from rigid government exchange controls designed to conserve the country's dollar supply.

Litvak's 'Treason'

Munich, Oct. 10.

Shooting on 20th-Fox's "Legion of Damned," formerly called "Call It Treason," is now under way here after a week's delay caused by a cold suffered by director Anatole Litvak. Work will continue in Germany until mid-December, with at least eight widely-separated south-German towns figuring in location schedule. French actress Dominique Blanchar is latest addition to an international cast which already includes Richard Basehart, Gary Merrill, Hildegard Knef and Oskar Werner.

Franz Planer is lensing the Peter Viertel-Anatole Litvak story which will take audiences back to the German winter of 1945.

Rousing Biz Scored By 'Champ' in Argent. Tips Yen for New U. S. Films

Buenos Aires, Oct. 17.

Great business being done here by "Champion" points to a tremendous upsurge in boxoffice receipts once importation of American films is resumed on a full scale. United Artists, which releases "Champion," through a special deal with Argentine government, is the only U. S. company currently releasing in this country. It is expected that a decision on resumption of Yank imports will be reached shortly.

"Champion," in seven weeks at Gran Cine Opera here, grossed about $75,000. Pic was brought back to the theatre after running four weeks and having been replaced for one week by the Agentine-made "The Return," which did poor trade. "Champion" is one of 17 UA films imported during the last two months. Of the others, "D.O.A." also has broken records. Combined grosses of other UA pix, released simultaneously in seven or eight nabe theatres, has been about $25,000 weekly.

Local producers have been rushing their own product to the exhibs, determined to get the cream of the playing-time before the Yank importation deal is finally worked out. During September they released eight films, accounting for the bulk of 12 releases that month. The remaining four were two from UA, one Spanish and one German film.

Because of the scarcity of material the Opera is switching from a film policy to legit, with the Katherine Dunham troupe moving over to the theatre from the Casino, where it has been playing.

Actress Quits Austrian Legit Due to Low Wages

Vienna, Oct. 17.

Local showbiz circles are considerably stirred up over withdrawal of Nadja Tiller, who was Miss Austria of 1949 and a promising legit actress from the Josefstadt theatre, over the issue of extra-curricular modelling activities.

Fact is that stage (and screen) salaries are so ridiculously low here that actors cannot expect to live on them. A top legit salary is set at about 1,000 schillings a month, equivalent of less than $50. Taxes knock off 25-50%, depending on the wage earner's status. That leaves the price of one pair of shoes as take-home pay. Girls, always in more plentiful supply, either get a wealthy friend willing to pay the freight or go into bar work. Miss Tiller, with a rep for shapeliness, chose modelling for fashion houses and photos.

New Troupe to Do French Plays in London Season

London, Oct. 24.

A new company, Parisplays, takes over the New Lindsey Theatre for a season of English adaptations of French plays. Season started last Monday (23) with "And The Wheel Turns," first produced in Paris in 1928 and to be revived for the second time next month. The English version is by J. A. Munro. Peter Cresswell is directing. Cast includes Natasha Parra, Ewen Solon and Barbara Lott.

Each production will be limited to a maximum run of three weeks.

Seek Lower Quota For 2d Features in Brit.

London, Oct. 17.

Representations to lower the quota for second feature pix, which has remained static at 25% since 1948, are to be made to Board of Trade by the general council of Cinematograph Exhibitors Assn.

The CEA appeal to the BoT will be made in connection with next year's quota, which starts in October, 1951. Will ask for the present level to be "substantially reduced."

Fewer Yank Films In Spain Next Yr.

Madrid, Oct. 17.

Although the 1949-50 season saw 105 American films distributed in Spain, as against only 71 from eight other foreign countries and 42 Spanish films, both distributors and exhibitors here regard this number as too low to meet the public demand for Hollywood product. Despite this obvious popularity of U. S. screen fare, it's probable that there will be fewer pictures distributed in 1950-51 than in current film year.

Exchange difficulties and a strong desire to protect Spanish picture production are the main reasons for continued government restrictions on importing of U. S. features.

Several American major companies already have revealed what films are to be released in Spain this season. Warner's lineup is for nine pix, including "Flame and Arrow," "Objective Burma," "Inspector General," "White Heat" and two pix produced in Spain.

Hispano Fox Film (which handles all of 20th-Fox product here) has announced the biggest lineup, 36 pictures in all, six of which were produced in Spanish studios with local directors and players. American fare on its program includes "Pink," "Forever Amber," "Black Rose," "Big Lift" and "12 o'Clock High." Long-run hit for Fox last year was "Crash Dive," which ran seven weeks in Barcelona and five weeks here.

"Belinda" (WB) holds the record for the biggest draw pic to play Spain, having gone 17 weeks at the Tivoli, Barcelona, and 20 weeks here.

Real-Film Expanding; Big Postwar Producer

Hamburg, Oct. 10.

Germany's biggest postwar production outfit, Real-Film, reveals that it exported 15 of the company's films to 15 different countries, as of September of this year. Real's export achievement is part of a bid by German producers to regain its position in the world market.

Norway led Real's list with 14 pix and contracts for the entire production up to November this year.

RKO Sets Lineup for Germany

Frankfurt, Oct. 10.

RKO's announced program for 1950-51 includes some oldies and new pix, being in line with last year's self-limitation of 15 pix per year.

Current London Shows

(Figures show weeks of run)

London, Oct. 24.

"Accolade," Aldwych (7).
"Ace of Clubs," Cambridge (20).
"Brigadoon," Majesty's (78).
"Capt. Carvallo," Garrick (11).
"Carousel," Drury Lane (20).
"Cocktail Party," New (25).
"Dear Miss Phoebe," Phoenix (2).
"Dish Ran Away," Vaude (17).
"Folles Bergere," Hipp. (55).
"Fourposter," Ambassador's (2).
"His Excellency," Princes (22).
"Holly and Ivy," Duchess (24).
"Home & Beauty," St. Mart. (4).
"Home at Seven," Wyndh'm (33).
"Journey's End," W'stm'nst'r (3).
"King Rhapsody," Palace (57).
"Knight's Madn'ss," Vic. Pal. (32).
"Latin Quarter," Casino (32).
"Little Hut," Lyric (9).
"Mister Roberts," Coliseum (14).
"Reluctant Heroes," W'tehall (6).
"Ring Round Moon," Gl'be (39).
"Seagulls Sorrento," Apollo (19).
"2d Tanqueray," Haymarket (8).
"Top of Ladder," St. Jas. (2).
"Touch & Go," Wales (22).
"Will Any Gent," Strand (7).
"Worm's View," Comedy (183).

CLOSED LAST WEEK

"Oklahoma," Stoll (176).

Brakes on British Government Coin May Balk Second ACT Pic Venture

London, Oct. 17.

The cautious policy of film financing recently announced by the government film bank is seen as likely to affect the second cooperative venture by Assn. of Cinematograph and Allied Technicians films division. James H. Lawrie, managing director of National Film Finance Corp., is intimating to the technicians that limited finance will prevent them from making a further 100% advance.

The first ACT production was made entirely with government coin. Film was planned and started without prior distribution arrangements but a deal was subsequently set with British Lion. Now ACT is being told they will have to make their distribution deal in advance of production and raise the necessary front money through the customary bankers' discount.

The attitude of the film bank is governed by the limited funds now available, since only an additional 1,000,000 pounds (about $2,800,000) was granted when the first 5,000,000 pounds had been absorbed. They argue that they would be doing a greater service to British production by using the money to help five or six pictures rather than sinking it all in a single venture.

Although the choice of the second subject has not been finally determined, it is certain that ACT will oppose the film bank policy and will argue that their claim for 100% financial assistance is in line with the support promised by Board of Trade prexy, Harold Wilson.

George Elvin, ACT secretary, blames the reduced quota rather than the limitation of funds. Financing of production, he claims, is now more speculative than ever in view of the more limited market available for British pix. A committee of the union is preparing a case for submission to Harold Wilson, pleading for the raising of the quota at the first available opportunity.

Rolly Rolls Back to U. S.

London, Oct. 17.

Rolly Rolls sailed Wednesday (18) on the Liberte for New York at the end of his vaude and cabaret tour in England. He opens in the Maisonette Room at the Hotel St. Regis Oct. 31.

Rolls, who has been signed for the 1951 edition of "Latin Quarter" at the London Casino, is also to play a return cabaret date at the Savoy. At the conclusion of his recent season, impressario Carroll Gibbons immediately made the offer for four weeks next summer.

'Ninotchka' Kept Out Of Vienna by Red Threats; Commie Pic Gets Dates

Vienna, Oct. 17.

Vienna picture patrons are wondering if they ever will see Metro's "Ninotchka," the Greta Garbo opus of several years ago, which pokes fun at the Commies. So far, all film theatres here have avoided showing the pic, although it was first set for showing last August. The crix did raves (from previews) and the public began buying tickets well in advance.

The theatres have bowed to threats from the Reds here, who do not want to see the Commies held up to anything like ridicule, although when first shown in the U. S. few saw much of an anti-Russ slant. The Communists have been throwing their weight around in Austria in recent weeks, and no theatre-owner wants to take the chance of having his house damaged. Also, it was figured that the exhib could lose plenty of coin if stench bombs and demonstrations kept people out of the theatre.

At the time that "Ninotchka" was announced, the Communists rushed out their strongly anti-west propaganda pic, "Fall of Berlin," which attempts to show that the war objective of the U. S. and British was the mutual destruction of Russians and Germans. This picture was shown but the Garbo production has yet to get a playdate.

After the first theatre dropped "Ninotchka," it was announced that the Metro pic would be shown in another house under the direct sponsorship of the American Military Government, and that Lt.-Gen. Geoffrey Keyes would be on hand at the preem to make a speech.

This playdate likewise was cancelled at the last minute without any explanation, but ostensibly this second theatre also was threatened. That was several weeks ago. The Motion Picture Export Assn. insists that "Ninotchka" will be shown. But the Viennese are still waiting.

Milan's Legit Season Opens With Revue Hit

Milan, Oct. 17.

The legit season has opened in Milan with a bang, with the new revue, "Snob," starring Carlo Dapporto at Teatro Lirico, the standout. This is reported to be the most expensive show, with the biggest international cast, ever presented in Italy. It is witty and has some good music. It is sold out for a month in advance.

The show was backed by Elio Gigante to the tune of $70,000. Michele Suvini, Lirico owner, spent another $60,000 to give the theatre a facelift and install a new electrical system.

Comedian Dapporto gets top returns with his monologues, songs and his sketch, "Third Man of the Street." Comely femmes in cast include Edmea Lari, Gilda Marino and Vera Venier, Italians; Dady MacDonald, from Scotland; Mimi Gerard, of France; Erin De Selfa and Dorab Birandi, of India. Also in the cast are dancer Norman Thompson, from Canada, and 36 girls of the Ballet Caryse, from Vienna. Choreography is by the American, Beatrix Appleyard.

English Producers See Oldies as Harmful To 2 New British Films

London, Oct. 17.

The reissue of oldies which might with new and upcoming productions looms as a new problem for British producers. The question was brought into focus recently with the announcement that 10-year-old "Tom Brown's Schooldays" is being set for release at a time when a new British version is being readied for distrib.

The new "Tom Brown" film has secured nationwide publicity because of the cooperation received by the producers from the board of governors of the Rugby school. As this publicity reached its peak, the announcement was made that the 1940 version, with Cedric Hardwicke and Freddie Bartholomew, also was being offered to exhibs. Principal roles in the 1950 version are taken by Robert Newton and John Howard Davies.

There is also a feeling in the British industry that the forthcoming reissue of "Victoria The Great" was an endeavor to cash in on the tremendous publicity accorded to the Command film, "The Mudlark." However, this is not considered the case, and the clash of dates is merely viewed coincidental. It is an arrangement that had been delayed for some time.

London Legit Bits

London, Oct. 17.

"Johnny Belinda" has been purchased for Italy by Diorama. First British repertory booking for this play is now set for tryout at Guilford Oct. 30 . . . BBC has acquired the broadcasting rights of "David Garrick," by **Constance Cox** and Shakespearean actor **Donald Wolfit** . . . **Hilda Scott** and **Pat Ide** have taken option on **Philip King's** new play, "Post Haste," which they intend to tour in the provinces and present in the West End after the tour . . . Samuel French has bought a half share of American stage rights, both professional and amateur, of "On Monday Next," and is now agenting on behalf of Eric Glass for American stage rights of "See How They Run."

"WHAM-G-M!" "ANNIE GET YOUR GUN"
"WHAM-G-M!" "DUCHESS OF IDAHO"
"WHAM-G-M!" "THREE LITTLE WORDS"
"WHAM-G-M!" "SUMMER STOCK"
"WHAM-G-M!" "TOAST OF NEW ORLEANS"

"WHAM-G-M!"
"TWO WEEKS WITH LOVE"

OH! THOSE PREVIEWS!

Just what the public wants! They howled, they applauded, they loved it at packed Loew's Lexington, a typical neighborhood house in New York. And the West Coast theatre preview ditto! It's got the audience appeal of "Father of the Bride"! Plus Music! Plus Technicolor! M-G-M will launch it with a gay, new showmanship idea! Watch!

VOTED TOP NEW STAR!
Jane Powell gave the folks lots of youthful fun in "Date With Judy," "Luxury Liner," "Nancy Goes To Rio." Here's her first big love affair in a darling of a musical.

M-G-M Presents JANE POWELL • RICARDO MONTALBAN in "TWO WEEKS WITH LOVE" co-starring LOUIS CALHERN ANN HARDING • Color by TECHNICOLOR • Screen Play by John Larkin and Dorothy Kingsley • Story by John Larkin
Directed by ROY ROWLAND • Produced by JACK CUMMINGS • A Metro-Goldwyn-Mayer Picture

Inside Stuff—Pictures

The Motion Picture Assn. is getting a new rush on the educational side. Its Teaching Film Custodians, an auxiliary function in existence since 1939, is suddenly being "discovered" by a variety of national organizations—and some international outfits as well. As a result, this activity of the picture industry is teetering on the verge of expansion into hitherto undreamed-of fields.

Among the groups currently seeking help from Roger Albright, director of educational services for both TFC and the parent body, MPAA, are the Atomic Energy Commission, the International Machinists Union, the International Bank, American Bar Assn., and one or two embassies. Assistance sought ranges from borrowing one or more of the library's films, to that of excerpting a new feature for the group's use, advising on the production of a single pic or forming an entire film program.

Scope of the outfit was extended in 1946, when the National Council of English Teachers explored the use of feature films. Out of this grew a program of excerpted pictures, tailor-made for teaching purposes. It is from this latter development that the recent sensational growth of TFC has come.

The youngsters who learn a lot from the films are also getting the "movie going habit." And Hollywood is making friends and supporters in educational circles.

A too-quick glance at the World Almanac's listing of colleges mistakenly landed Dr. Hortense Powdermaker, author of "Hollywood, the Dream Factory," in Charlotte, N. C., in VARIETY's review of the book last week. There is a Queen's College in Charlotte, as the Almanac indicates, but the one at which Dr. Powdermaker serves as anthropologist is in Queens, N. Y.—one of New York's four city colleges.

Dr. Powdermaker objects to a number of the reviewer's statements, including one that her comparisons between Hollywood and Melanesians "would be good for yocks in the hands of a light-fingered satirist." She said this week: "He (the reviewer) and other people in the industry can 'take' satire. They can also 'take' the reams turned out by the columnists who peddle sex. But they cannot 'take' the work of a social scientist who takes her movies and Hollywood seriously, and who is interested in showing their ramifications in the larger society. Of course, if I had written that Hollywood was the best of possible worlds, trade reaction might have been quite different."

Entertainment industry's two-week Christmas Salute to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., will be chairmaned by Robert Mochrie, veepee in charge of distribution for RKO. Mochrie's acceptance of the post was disclosed in New York last week by Abe Montague, director of the Will Rogers Memorial Hospital Fund and sales chief of Columbia Pictures. Starting Dec. 15, the two-week salute aims to buoy the spirits of the hospital's patients as well as raising funds for the institution's operation. Mochrie's committee will be assembled from amusement execs in various U. S. key cities. This group will supervise national and local activities held on behalf of the hospital fund.

Regardless of thousands of letters pouring into the 20th-Fox lot, protesting against the racial angle in "No Way Out," Darryl F. Zanuck announced that he will continue to make pictures on controversial subjects. Similar protests were received when he filmed "Chain Gang," "The House of Rothschild," "Gentlemen's Agreement" and "Pinky." Zanuck declared he will keep on filming such stories as long as they contain entertainment factors.

Daff Succeeds Scully at U

Continued from page 3

may possibly move up as Daff's assistant in charge of domestic sales. A. J. O'Keefe reportedly will continue as assistant domestic sales topper.

Daff, it is understood, will continue directly in charge of the foreign department, as well as supervise all sales for the company. The 48-year-old Australian has been in films for almost 35 years and with Universal since 1920. Only about six months ago he stepped up from assistant foreign chief to the spot held by Joseph Seidelman, who had resigned as international sales topper.

Scully's continued requests for a switch to less active status have been pushed off for months by U prexy Nate Blumberg while he attempted to reorganize the company's top echelon exec situation. Blumberg finally consented to submit Scully's request to the board with his approval yesterday.

Scully will get a four-year pact under the new arrangement to replace the year-to-year deals on which all U execs have been working. Move is not a pension device, but one that will call for active consultative service from Scully for a good part of each year.

While terms of the new deal have not been made public, it is believed they'll be relatively liberal in view of Scully's acceptance of the major pay cut taken by all U officials during the past two years. His previous salary and expense guarantee of $126,600 was cut to $69,500 in 1949 and 1950.

Scully came into the industry as a salesman with Famous Players-Lasky in Boston and New Haven in 1916. He joined Metro two years later and moved through branch and district managerships until appointed v.p. and general salesmanager of U in January, 1930.

Daff joined Progressive Films in Melbourne as an office boy when he came out of school. He also served as an assistant projectionist. After going through various departments, he moved to U in 1920 and later was appointed manager for Victoria and Tasmania. In 1935 he became U's Japanese chief, then Far Eastern Supervisor, foreign supervisor and v.p. of Universal International in 1944.

Daff yesterday appointed Herbert Tonks supervisor of the Eastern and Far Eastern divisions—which comprise Japan, Korea, China, Formosa, Hong Kong, Malaya, Philippines, Indonesia, Indo-China, Burma, Siam and India—following resignation of Robert M. Lury, formerly supervisor of the Eastern division. Tonks will continue to make his headquarters in Manila for the time being.

He has been general manager for the Philippines and Far Eastern supervisor for U since 1945. His association with the company goes back to 1934, when he started as a salesman.

Daff also disclosed that Maurice Casey, sales manager in the Philippines since 1948, has been appointed general manager of the company's Philippines subsidiary. Casey has been with U since 1946.

Cinema Prods.

Continued from page 7

sound. Its effect on the audience is startling, according to many in the trade who have witnessed it. In addition to intricate multi-camera lens work in production, the system requires three projectors which throw synchronized pictures on a curved screen.

Linking of Cinerama with Cinema Prod. is designed to bring about the first feature using the new technique. Specific details were lacking, but further disclosures are expected at the convention of Theatre Owners of America in Houston Oct. 30-Nov. 2. Others in the Cinema Prod. group include S. H. Fabian, Fred J. Schwartz, Frank Walker, Robert W. Dowling and Sam Rinzler.

Strong public plug for Cinerama came on Monday (20) when Robert C. Ruark devoted his entire column to the development. His conclusion: "Its introduction into the average movie theatre is as inevitable as the adoption of sound after Al Jolson made 'The Jazz Singer' 20-some years ago."

Briefs From the Lots

Hollywood, Oct. 24.

Metro bought "Bowery to Bellevue," authored by **Emily Barringer**, as starrer for **June Allyson**, with **Armand Deutsch** producing . . . **Armando Silvestre**, Mexican star, signed with UI for a role in "Don Renegade" . . . **George Montgomery** postponed his N. Y. trip to report for added scenes in "Texas Rangers," **Edward Small** production . . . **Sally Creighton** shifts from radio to make her film bow in the **Howard Hawks** production, "The Thing," at RKO . . . **Jane Powell** and **Vic Damone** started song and dance rehearsals for "Rich, Young and Pretty" at Metro . . . **Maj. Patrick Whyte**, veteran of 17 years of service with the British army in India, signed as technical advisor on Metro's "Soldiers Three" . . . Metro added two songs, "Spring Has Sprung" and "I'd Like to Take You Out Dreaming," to the **Red Skelton** starrer, "Excuse My Dust," making a total of six.

Eddie Albert will play second male lead in the **Gary Cooper** starrer, "U. S. S. Teakettle" at 20th-Fox, replacing **William Lundigan**, who is busy with added scenes for "The House on Telegraph Hill." . . . Superior court approved **Mala Powers'** minor contract with Columbia . . . American Society of Cinematographers admitted seven new members: **William Eglinton, Fayte Brown, Ellis W. Carter, Linwood G. Dunn, Donald G. Glouner, Ernest Miller** and **Harold E. Wellman** . . . "Meet Me After the Show" is the new tag on "Don't Fence Me In," **Betty Grable** musical at 20th-Fox . . . **Darryl Zanuck** will produce "David and Bathsheba" personally, starting Nov. 27 at Nogales, N. M.

Twentieth-Fox began its first tests of the new Technicolor film stock on which the tinter company had been experimenting for several years . . . **Bill Lechner** joined the "Take Care of My Little Girl" cast at 20th-Fox . . . **Anne Crawford**, British actress, will make the Hollywood bow in "Bonaventure," to be produced by **Michel Kraike** and directed by **Douglas Sirk** at UI . . . **Samuel Goldwyn** will produce "I Want You," a film based on America's wartime mobilization, co-starring **Dana Andrews** and **Farley Granger** . . . **Murray Lehner** and **Bernard Frank** will co-produce "Fashions of 1951" for Lippert release

EXHIBS URGED TO HELP BOOST NATION'S VOTE

Nation's exhibitors are getting the nudge to help boost the number of persons voting in the November elections. Assist by the theatremen to bring out the vote is asked by the American Heritage Foundation, which also is enlisting the support of stage and radio. AHF two years ago sponsored the Freedom Train, which carried historic documents throughout the country in a program which was widely publicized by the exhibs.

Because of its limited facilities the Foundation is working with civic groups which in turn are to contact theatres with ideas and material for the promotion. Ultimate aim is to impress upon the public its responsibility in electing local, state and national representatives.

Cooperating with the Foundation in this work are Eric A. Johnston, president of the Motion Picture Assn. of America; Barney Balaban, Paramount prexy, and Spyros P. Skouras, 20th-Fox chief, among others. Louis Novins, executive assistant to Balaban, is v. p. of the Foundation.

Col. Sales Drive Gets Under Way This Week

Split in two parts, Columbia's annual sales drive gets underway Friday (27). Big push is tagged the "Montague Sweepstakes Sales and Liquidation Drive," in honor of Abe Montague, veepee and general sales manager.

First phase of the campaign, the "Qualifying Round," runs 13 weeks, from Friday (27) through Jan. 25, 1951. Final half, labeled the "Home Stretch," extends from Jan. 26 through June 28.

Binyon's Stewart Pic

Hollywood, Oct. 24.

Claude Binyon's outside pic under his 20th-Fox pact will be "Convention Week," starring James Stewart, at Paramount.

He doubles as writer-producer.

Bunche, Gen. Clark Speakers at Pitt Variety Banquet; Climaxes Int'l Meet

Pittsburgh, Oct. 24.

The 23d annual banquet of Variety Club Tent No. 1 at the William Penn hotel last Sunday (22) night climaxed the two-day mid-winter meeting of Variety Clubs International which was attended by all top officers headed by International Chief Barker Marc Wolf, and a delegate from each of the tents. Only Charles Skouras and Robert O'Donnell were missing. Confabs consisted mostly of discussions on club affairs and intertent relations along with a report from Philadelphia on preparations for the 1951 International Convention there next May.

Two-day confab granted a charter to Las Vegas to be known as Tent No. 39 of Southern Nevada. It took under advisement a charter for Tokyo, Japan, pending an investigation. Bill O'Donnell urged all tents to resume pre-war plan of sending big delegations to the annual convention.

The banquet was rated one of the best in the Pitt Variety Tent's history, drawing nearly 1,000, with Dr. Ralph Bunche, winner of Nobel Peace price, and General Mark W. Clark, chief of Army field forces, as speakers. Bunche talked about the work of the United Nations, while Clark told of defense plans. George Murphy, Metro player, was toastmaster. Other speakers included Mayor David L. Lawrence, Harry Hershfield, William McGraw, John H. Harris, Father Lawrence O'Connell and Al Kelly, the double-talking expert. Latter was introduced as the Mexico City Tent rep. John Payne and Admiral Ben Morrell also were on the dais.

M. A. Silver, zone manager for Warners here and banquet chairman, was presented with a plaque for his work over the last 10 years in behalf of Camp O'Connell, the Variety Club camp here for underprivileged kids. One feature of the affair was the presentation of gold cards to the 11 original founders of Variety Club in Pittsburgh in 1927.

The Pitt Tent's second annual humanitarian award went to Brother Gouvernor Hanze on the 50th anni of his founding of St. Barnabas Free Home for the Poor. The tent also adopted another orphan.

Show which followed this banquet was m.c.'d by Jackie Gleason, with Willie Shore, Bobby Jule, Lester Cole and his Debutantes, Joan Shepard Dancers, Rosemary O'Reilly, the Fontaines, Larry Steele's "Smart Affairs of 1951" and the Maurice Spitalny, Billy Catizone and Jimmy Tyler bands.

Kodak's Capstaff Cited

Baltimore, Oct. 24.

John G. Capstaff, of Kodak Research Laboratories, last week was named an honorary fellow of the Photographic Society of America in recognition of his contributions to motion picture technology. One of four new PSA honorary fellows cited at the Society's Saturday night (21) banquet here, he is noted for applying the reversal process to motion picture film, thus making home projection of pix possible.

Some six other individuals were named PSA fellows at the event. They are: Dr. Emmett K. Carver, technical assistant to the manager of Kodak Park; Howard C. Colton, in charge of Kodak's color product information section; Leopold Godowsky, co-inventor of Kodachrome film; Charles F. Hutchison, Kodak's comptroller of film emulsions; Leopold D. Mannes, coinventor of Kodachrome, and Harris B. Tuttle, a Kodak sales service consultant.

SWG Nominations Stay Unchanged

Hollywood, Oct. 24.

Official nominations for officers and executive board of Screen Writers Guild will stand as announced two weeks ago following failure of any additional nominations to be introduced. Annual membership meet is Nov. 15 here.

Up for prexy is Karl Tunberg; he is unopposed, as is Valentine Davies, treasurer. Carrying vice prexy nominations are True Boardman, Dale Eunson, Edmund L. Hartmann and Leonard Spigelgass.

Two candidates receiving highest number of ballots will be chosen, with number of votes determining who will be first and second veepees. Running for secretary are Lee Loeb and George Oppenheimer. Fighting for eight executive board spots are Syd Boehm, Marvin Borowsky, George Bricker, Morgan Cox, Helen Deutsch, Carl Foreman, Dorothy Hughes, Virginia Kellogg, Gladys Lehman, D. M. Marshman, Jr., Mary McCall, Jr., Sloan Nibley, Walter Reisch, Allen Rivkin, Sidney Sheldon and Barry Shipman. Eight receiving top votes will serve two-year terms with eight current holdover board members.

New Ideas Rather Than Big Money Slated For Metro Ballyhoo Drive

Metro, seeking to map out ballyhoo campaigns for upcoming product on a long-range basis, has decided against a general hike in the overall ad-publicity budget. Following a meet at the homeoffice last week of representatives of all the company's subsidiary groups which can help promote M-G pictures, it was decided to maintain an elastic budget because of the number of costly features on the future release slate. While the company will launch a greatly-expanded tub-thumping barrage, major emphasis is to be put on new ideas rather than on spending more money.

One of these new ideas involves an attempt to persuade producers to let the ad-publicity staffers see rough prints of all pictures as they emerge from the studio laboratories. Until now, staffers at both the homeoffice and the studio were forced to await the final print of each feature.

To further that move, ad-pub veepee Howard Dietz and studio publicity chief Howard Strickling planed out to the Coast last week for huddles with studio execs. (Strickling had been at the homeoffice for the last two weeks.)

Basis of the new emphasis on ballyhoo is that Metro, for the first time in years, has a considerable backlog of finished but unreleased pictures in the can on which it can set up longrange campaigns.

Theatre TV

Continued from page 3

might have expected on the average Tuesday morning.

Telecast was carried also by the Century Queen, Long Island; Century Marine, Brooklyn, and Sam Pinanski's Pilgrim theatre, Boston. First two houses, as nabes, usually don't open until 1 p.m. daily, so ran the President's speech as a special pub service stunt for school children in the area, who were not charged admission. Theatre TV industry hopes to use such examples of the part their medium can play public relationwise at the forthcoming hearings before the Federal Communications Commission for the assignment of special channels exclusively for large-screen video.

On another theatre TV front, the Michigan theatre, Detroit, which is carrying all Univ. of Michigan home football games on an exclusive video basis, cut its prices Saturday (21) to the regular matinee tab of 80c for all seats and yet sold less than 1,700 tickets for the Michigan-Wisconsin game. In its pickups of the two previous Michigan games this season, the 4,039-seat house drew 2,000 and 1,500 payees respectively at a $1.80-$2.50 scale.

RKO circuit, meanwhile, is scheduled to tee off the first large-screen video in any of its theatres Saturday (28), when the RKO Fordham, Bronx, will carry a pick-up of the Notre Dame-Michigan State football game. Theatre will take its feed from the DuMont network and will not up its admission prices for the event.

H'wood Whips Threat

Continued from page 1

Plan and other American aid. As a result, the U. S. industry has comparatively little coin frozen overseas now and is rapidly in the process of getting virtually all of it out.

Back in 1947, with currency restrictions piling up on each other throughout the world, the Yank industry was fearful of losing almost its entire foreign income—which amounted then to about 35% of its total gross. American distribs are now believed to be getting more than they ever have before from abroad.

Rather than face increasing freezes, period ahead looks bright for lessening of currency restrictions. It is thought, for instance, that when the current Anglo-U. S. pact expires next October, England may become a free market.

Fighting Quotas

While the currency conversion restrictions are coming off, the Yanks are busily fighting import and screen time quotas. These are designed to protect local industries. They are a considerable source of annoyance, but are expected gradually to diminish under terms of the General Agreement on Tariff and Trade, to which most of the U. S. market countries subscribe. GATT calls for total elimination of import quotas and "reasonable" playing time quotas.

English film industry, which appeared to be the principal threat to Hollywood, made only 56 pix in the past 12 months and doesn't appear set to make more during the coming year. French industry, which held an important place in the markets of Europe, is virtually moribund, with very little product being turned out. It is disorganized and lacks financing.

Italian filmmakers, who started off with quite an impact right after the war, are also having their troubles. They are turning up with little more for the international market than are the French, but are making a fairly large number of pix for domestic consumption.

Elsewhere in Europe, the Germany industry is just starting to burgeon, but won't be making any important number of films for years. Some product is being made in Scandinavia, some in Spain and some behind the Iron Curtain. It all serves to use up some domestic screen time, but is no competition in world markets.

In Latin America the fight is a bit stiffer, but not dangerous. The Mexican filmmakers have been developing well with much governmental assistance and are turning out about 120 films this year. They find ready playing time in their own country and are gaining acceptance in other Spanish-speaking markets.

Argentina offers the toughest situation, not so much from the standpoint of product, but from the obstreperousness of the Peron dictatorship. No new Hollywood films, except for a few United Artists releases, have gone in there for about 18 months. Under such circumstances, the local producers are naturally flourishing.

India has a very large industry of its own, reputedly c[illegible] second in size to that of the U. S. Pix are strictly for home consumption, however, and they don't serve to cut down on acceptance of the Hollywood offerings. Japan has a fledgling industry, while China, of course, is now out of the U. S. orbit.

There is picturemaking in a number of other countries, but not either of the quality or the quantity to be worth much notice.

At one time, Hollywoodites were fearful not only of losing their overseas markets to foreign producers, but a large chunk of the domestic gross in this country. That likewise hasn't come to pass. British product has very limited acceptance, mostly in art houses now, while the French and Italian films which were proving socko after the war and drawing houses increasingly into the art orbit, have been so sparse and poor recently that they have been insignificant in the total grosses they draw off.

Reds Explain' B. O. Red

Washington, Oct. 24.

The Russians have now come up with an explanation of their own for the fall of American film theatre boxoffices. It is that our pictures are provocative and warlike, unlike the "peaceful" Russian films, and that our people have such a great desire for peace that they will not attend U. S. theatres.

This explanation was given in a speech by the Soviet producer and People's Artist Alexandrov, at the Second All-Union Peace Conference.

Mono, Banks Talk Year's Prod. Coin

Hollywood, Oct. 24.

Deal is being negotiated by George Burrows, treasurer of Monogram, for Security-First National Bank of L.A. and Bank of America to finance company's entire production output for next 12 months.

Company in past has financed its product through two western and two eastern banks. Policy in the past has been for these four banks to put up 60% of production costs on revolving credit. Burrows is talking same deal with local banks.

Regional Exhibitor Leaders Continue To Pummel Distribs

Although exhibitors had no complaints to fling at company sales manager during open sessions of the Allied States convention early this month in Pittsburgh, leaders of regional exhib associations are continuing their blasts at the distributors. The local leaders also are urging the individual operators to "speak up" against whatever sales injustices they encounter.

Pete Wood, secretary of the Independent Theatre Owners of Ohio, offered his explanation of the theatremen's silence in the face of what he terms "forced selling" of pix by the companies. In a new organizational bulletin, Wood said the exhibs are accepting such deals as six films for the price of eight because of "fear of reprisals or retaliation on the part of the salesman or exchange manager."

Wood told his group there can be no doubt that distributors' revenue is climbing as a result of "illegal forcing of unwanted pictures." He summoned the membership to the ITOO convention in Cincinnati, Nov. 13-15, and promised the org's full aid in situations where licensing is said to be inequitable. Following the pattern set at the national Allied conclave, the Ohio unit's conference will be highlighted by a "film clinic" where theatreowners may exchange views on buying product and state their complaints to the organization.

"Film clinic" idea, meanwhile, is spreading through virtually all Allied affiliates which are slating the forums at their local meetings. Allied Theatres of Michigan, which is headed by Ed Johnson, president, and Charles W. Snyder, executive secretary, intends to hold at least four meetings annually in each local area of the Michigan territory. The thought is to give every member ample opportunity to bring their grievances to the attention of the local leaders who in turn will seek adjustments by the film companies involved.

Full discussion of film buying problems also is on the agenda for the Nov. 14 conclave of Allied Theatre Owners of N. J. in Passaic. Wilbur Snaper, president of the outfit, consistently has contended that distribs are overly aggressive in selling product to their accounts. He will invite complaints against trade practices at the ATONJ session and promises to bring any unfair dealings to the attention of the film companies.

U-I's 19-Pic Backlog

Hollywood, Oct. 24.

With the completion of "The Prince Who Was a Thief," Universal-International has a backlog of 19 pictures, of which seven are in Technicolor, setting a new 1950 high for that studio.

'Early Late Show' Still Untested Sufficiently

Although a test of an 'early late show" policy by some 91 Queens theatres in the New York metropolitan area went into its fourth week Monday (23), results of the experiment are still inconclusive, according to several execs of circuits participating in the tryout. Following landslide approval by filmgoers, the plan became effective Oct. 1. It calls for the final twin-feature to start on weekdays between 8 and 8:30 p.m.

While there has been good public reaction to the "early late show," Loew's Theatres ad-pub director Ernest Emerling declared this week that it is too early to determine whether the plan is stimulating business. However, he pointed out that "more and more people are coming in at the right time." John Cassidy, of RKO Theatres, also feels that the scheme hasn't had a fair test as yet. He cited the World Series, the Louis-Charles fight and unseasonable weather as factors which hampered an accurate check.

Yank Pix Bolster Lead in Foreign Markets—Ritchey

A swing back to an improved worldwide market for Hollywood product was predicted in New York yesterday (Tuesday) by Monogram International prez Norton V. Ritchey following an 81-day global tour. Overseas theatre outlets, he said, which the American industry had lost in the past are now being recaptured.

This is being accomplished, Ritchey declared, despite occasional trade barriers thrown up by foreign governments to protect domestic pictures. Trend back to U. S. films, he pointed out, is basically motivated by economic reasons. For "native pictures aren't paying off" in the Far East nor in Europe.

Ritchey is inclined to feel that restrictions against American product in Britain, France, Italy and sundry other countries will tend to lessen in time because foreign exhibitors will pressure their governments to let down the bars "since they make more money with Hollywood pictures." Everywhere, he added, domestic production is tapering off.

Italian film industry, Ritchey observed, is in "tough financial difficulties" and most of its plight can be traced to over-emphasis of its own product. "In India banks won't finance native producers and 90% of the funds going into films there is lost and represents 'sucker' money. With the loss of the Israeli market," he noted, "the Egyptian industry is losing money."

During a three-week stay in Japan, Ritchey conferred with officials representing the Supreme Command Allied Powers in regard to licenses for Monogram and Allied Artists films in that territory. SCAP approved permits for three pix as "re-orientation" features while some 16 more were given the green light as "non-reorientation" material.

Following a SCAP directive last May permitting independent distribution in Japan, Mono quit the Motion Picture Export Assn. and inked a release deal with Shochiku Co., Ltd. Firm operates 83 of its own houses and books an affiliated circuit of 915 other theatres.

Ritchey feels that there is a "good possibility of conversion of yen" in the Nippon territory. Mechanics and directives, he said, which would bring this about are now being set up to enable Yank producers to withdraw a portion of their rentals in dollars. Elsewhere in the Far East, he revealed, American companies are getting partial remittances from Indonesia, the Philippines and full remittances from Hongkong and Siam.

Joins Col. As Ad Aide

John Cunningham has joined Columbia Pictures in the newly-created post of ad assistant to ad-pub head Arthur A. Schmidt.

Cunningham had been with the advertising agency of Huber, Hoge & Son for the past two years. Previously he held posts with Warner Bros., Buchanan Agency and Donahue & Coe.

Mankiewicz's SDG Victory

Continued from page 5

parking lot attendant as having been at his office several times that day.

Evidence was also presented that the entire recall movement was headquartered in DeMille's office and that Keays ordered SDG's paid office staff to take membership lists to DeMille's office and mail out the recall ballots. It was also charged that DeMille and Rogell without authority, used SDG-franked return envelopes as enclosures with anonymous ballots.

It was also charged that in sending out recall ballots, DeMille personally scratched names of 50-odd directors he thought to be particularly friendly to Mankiewicz and who might have thus tipped off Guild's prexy that the recall movement was underway. As it was, Mankiewicz read about the recall in the trade press the following day.

Incidentally, among other things membership ordered Sunday night was the destroying of recall ballots that were uncounted. This eliminates further use of the restraining order secured by attorney Martin Gang in behalf of 25 directors against the recall; also any further necessity for deposition from Keays, which SDG attorney Mabel Walker Willebrandt, on Friday, succeeded in having postponed for one week.

Procedure

Mankiewicz at Sunday's meeting made it clear he had not raised an issue on the loyalty oath but on the undemocratic procedure that related to passage of the loyalty oath by the membership. Mankiewicz said he is unalterably opposed to the open ballot, a blacklist and a mandatory oath. He said all three procedures were un-American. DeMille defended the position of his faction, but as the debate wore on and his loss of ground became evident, DeMille turned his fire on what he charged to be questionable politics of his opponents. He singled out the 25 directors who signed a petition asking for the membership meeting and an injunction against the recall movement. Without naming names, DeMille said that most of the 25 directors were or are affiliated with leftist or subversive organizations and theories.

There and then, DeMille lost. The meeting started to hiss and boo him.

Men who were not among the 25 signers of the petition took the floor against DeMille's accusations. John Cromwell, Don Hartman, Rouben Mamoulian, Herbert Leeds, William Wellman and John Ford, among others, bitterly assailed DeMille's statements. One director said that he was sick and tired of necessity to constantly defend his Americanism every time he wished to express a viewpoint in opposition to DeMille.

Another director said he was, "wallowing in the muck of Bastogne," at the time "DeMille was defending his capital gains in Hollywood."

Rogell and Leo McCarey attempted to side with DeMille, but only briefly and ineffectually. Rogell earlier read a deposition he had filed in support of the recall movement against Mankiewicz. In that deposition he charged Mankiewicz with having given privileged information to DAILY VARIETY.

Late in the meeting, when it was already evident that Mankiewicz had won a complete victory, DeMille was asked from the floor to retract his charges against the 25 directors. DeMille flatly refused, claiming his charges were based on fact.

It was about this time that George Stevens took the floor and offered his resignation from the board of directors. He said that he could no longer serve with that body. The members present refused to accept his resignation. Stevens then launched into his charges against the board and Keays.

Ford Moves for Bd. Resignation

John Ford then made motion for resignation of the entire board of directors. The motion was seconded by Walter Lang — and the board was out.

The membership then instructed Mankiewicz to vest control of the Guild in the hands of the president and a committee composed of past presidents of the Guild: King Vidor, Frank Capra, George Stevens, John Cromwell and George Marshall.

Mankiewicz was instructed to take steps within a week to elect a new board of directors. He has set a luncheon meeting for Wednesday (25) of committee of past presidents to set up the machinery for the election. As of late yesterday afternoon, Mankiewicz had not yet appointed the committee of five director members to investigate charges of malfeasance made by Stevens.

The board of directors who were forced to resign were: Rogell, Lesley Selander, Keays, George Sidney, Robert Breckner, Seymour Berns, Claude Binyon, Frank Borzage, Clarence Brown, David Butler, Merian C. Cooper, DeMille, Harvey Dwight, Ford, Tay Garnett, Lang, Frank McDonald, John F. Murphy, Mark Robson, William A. Seiter, Richard Wallace, John S. Waters, Stevens, Arthur Jacobson and Frank Capra.

Capra actually resigned last Thursday evening in open protest against failure of the DeMille-Rogell faction's failure to go through with the plan to recall the recall movement. This had been discussed at the SDG board meeting the previous evening, when board gave Mankiewicz a surprise unanimous vote of confidence.

However, the following day DeMille demanded from Mankiewicz an act of contrition, which Mankiewicz flatly refused. DeMille then dropped the idea of recalling the recall, and Capra walked out on him and the board.

Following the vote calling for the resignation of all board members, Guild attorney Mabel Walker Willebrandt tendered her resignation, stating she had been engaged by the retiring directorate. Later, she denied that she had spoken in defense of the board at the meeting, but only answered questions put to her by Mankiewicz on parliamentary procedure. She agreed, however, to continue handling the brief filed by SDG with the National Labor Relations Board in Washington until a successor is selected.

MPIC Oath

Continued from page 5

posed to those, organized and individual, who persist in calling Communist all who disagree with them. As a result, the MPIC does not believe a man is a Communist solely because he is called one. No more does it believe that a man is not a Communist because he slyly and fraudently signs an oath saying he is not.

"The root of the matter lies no more in privately printed lists of so-called Communists than it does in industry-wide signing of oaths which perhaps may serve to whitewash the guilty.

"To deal with these problems, a sub-committee was formed some weeks ago. It made a report, not a recommendation. That report was to be studied by the governing bodies of the component groups. This report has been seized upon as a recommendation. It is not. It was not intended to be.

"Despite the premature assessment of its deliberations, the MPIC has decided on the following course of action: A committee of 10 representing each component group in the council has been organized. Objective No. 1 will be to mobilize the resources of the nation's critical fight against the national and international Communist menace. Objective No. 2 will be to create some program that will protect individuals in this industry from baseless slander where it can be proved beyond a question of doubt that the slander is baseless.

"The MPIC does not defend the industry itself—for the industry needs no defense. Its record on Americanism is clear. Let anyone who wishes examine it. It is easily available."

'Grande' In San Antonio Bow

San Antonio, Oct. 24.

World premiere of Republic's "Rio Grande" will be held here at the Majestic Nov. 1.

Stars of the film, John Wayne and Maureen O'Hara, will lead the Hollywood contingent coming here for the premiere.

GOING UP!

--and the public is watching!

High on the Warner Bros. list of stars-on-the-rise is Patrice Wymore. She is now being starred with Errol Flynn in "ROCKY MOUNTAIN"

Determine Fate Of Exhib Prod. Co. at TOA Meet

Fate of the National Exhibitors Film Co. is likely to be determined at the Theatre Owners of America convention in Houston Oct. 30-Nov. 2, with present indications pointing to virtually complete abandonment of the production-financing project.

Interest in the firm, which came into being with an announced capitalization goa. of $10,000,000, steadily has been waning to the extent that several of the original circuit-operating sponsors have bowed out. Primary aim of the outfit was stepping up the supply of product through providing the financing for independent producers. Spearked by S. H. Fabian, head of Fabian Theatres, close to 25 prominent theatre ops joined hands in sponsoring the firm. Actual operations were to begin with an initial capitalization of $2,000,000. Although the corporation has continued in existence, efforts to convert the stock pledges into actual investment have been suspended for the past six months.

With nearly all of the original NEFC backers slated to attend the TOA conclave, the indication is that the outfit will be up for discussion. It follows that NEFC might find its final burial place in Houston.

Quota Split

Continued from page 4

payments due under the old Blum-Byrnes agreement of 1946.

Eric Johnston, prez of MPAA, had planned to accompany McCarthy to France for talks on general revision of the Franco-U. S pact in November. This project has been postponed, pending outcome of McCarthy's negotiations. It is expected that when these overall talks do start, Johnston will ask for unrestricted imports.

McCarthy will go from Paris to Frankfort for conversations there on Reich efforts to limit U. S. imports. Whether he will go to Madrid or not is indefinite. It is unlikely, however, in view of present strained relations between the Spanish and U. S. governments, which have been further aggravated in the past few days by the State and Justice Dept. rulings that Spanish Falangist party members are ineligible for American visas.

Unless the governmental relationships improve, it is thought by MPAA toppers that there is little likelihood of reaching agreement on their level. Spanish situation is a very poor one for U. S. distribs in that for each pic to be imported a license must be obtained from a Spanish producer. Latter gets an import permit for each pic he makes.

McCarthy will go to London to extend personally the invitation recently issued by the MPAA and Society of Independent Motion Picture Producers to Harold Wilson, prez of the Board of Trade, and R. G. Somervell, his aide, to come to New York for the inking of the new Anglo-U. S. treaty. No reply has been received by MPAA or SIMPP in New York to the invitation issued a couple of weeks ago.

Censor Test

Continued from page 4

when motion pictures were in their infancy. Films at that time were classified by the Supreme Court as "spectacles" and not to be regarded as "part of the press of the country or as organs of public opinion."

Industry hopes for upsetting censorship boards were considerably bolstered by the Supreme Court itself when it rendered its decision in the industry antitrust suit. The 1948 opinion included this comment: "We have no doubt that motion pictures, like newspapers and radio, are included in the press, whose freedom is guaranteed by the First Amendment." However the statement came in the form of a supplementary remark rather than an outright ruling.

TOA Prez Race

Continued from page 3

several TOA-affiliated associations in the field promise to come up with their own "favorite son" nominees. For this reason, present indications of the next occupant of the presidential spot could hardly be conclusive.

Wolfson, O'Donnell and Corwin represent the choices of many near the TOA helm who said they recognize that the three have been especially active in the org's affairs since its inception. Drawback to the job is the amount of time it will require, mostly in N. Y. Membership is expected to insist that the next prexy devote almost all his efforts to the post, to the virtual exclusion of his own interests.

Wolfson, O'Donnell and Corwin have had a voice in nearly all TOA decision of national importance in the past, and all are said to qualify for the presidency by virtue of their immediate knowledge of its problems and responsibilities.

Lockwood Says: 'Draft Pinanski'

Boston, Oct. 24.

Arthur H. Lockwood, chairman of Board of Theatre Owners of America, stated yesterday (23) that in his opinion the national convention convening Oct. 30 in Houston should draft present prez Sam Pinanski for the next term and extend the elective officers' terms to two years.

Amplifying his statement, Lockwood said he feels that the present one-year term of TOA officers is not sufficient to enable encumbents to formulate and put into effect any longrange plans. It is also his belief that TOA top control of the organization should be sectional instead of concentrated among northern exhibitors, as it now is.

Under no circumstances will Lockwood be a candidate for re-election, and if Pinanski refuses to run for re-election Lockwood favors election of a Southern or Southwestern exhibitor as president for two years, with Pinanski as chairman of the board.

Butterfield Sale

Continued from page 7

and properties in the total sale amount of $896,000, payable in cash and notes.

M. F. Gowthorpe, president of W. S. Butterfield Theatres, Inc. and Butterfield Michigan Theatres Co., said the stock transaction would not in any way affect the management of the Butterfield companies. All of the remaining stock interests which control the management of the companies are owned by the Butterfield estate. The 10% holdings RKO had in the companies was purchased by the estate several months ago.

The Butterfield companies own (in part or wholly) lease, or manage 112 theatres in Michigan with 12 of them currently closed some of which are in summer resort areas. Biggest holdings are in Grand Rapids and Flint, where the companies own eight theatres each. All five theatres in Ann Harbor, seat of the university, are owned by Butterfield.

University officials let it be known they had inquired into the possible effects of television on movies before closing the deal. They said they learned that "there is more money in popcorn than in theatre admissions" and that they aren't worried about video. Besides, they said, "we are not buying theatres—we're buying some stock which will be added to the "investment portfolio" of the university, which includes a variety of financial investments.

Briggs said it took four months to arrange the purchase, with final details completed Thursday night (19) and announced the following day.

Present at the closing meeting were Briggs, two university regents; Earl Hudson, president of United Detroit Theatres, a subsidiary of United Paramount, and S. B. Siegel, controller of United Paramount. The regents, J. Joseph Herbert, of Manistique, and Roscoe O. Bonisteel, of Ann Harbor, were named to serve on the Butterfield board of directors for the university.

Legion of Decency To Reconsider 'Lucky'

National Legion of Decency, it's understood, will shortly re-classify a "condemned" rating originally given Pentagon Pictures' British import, "Third Time Lucky." Several scenes to which the Legion objected have now been deleted, according to Robert Frackman, Pentagon exec. "Condemned" tag led to the picture's ban in Providence last week by that city's police censor.

In giving the thumbsdown to "Lucky," the Legion described the film as a "glorification of criminal characters and a condonation of illicit actions." Frackman disclosed in New York last week that among the sequences scissored was a scene depicting a "fixed" dog race. Picture's initial U. S. booking was to have been at Loew's State, Providence.

Film was reviewed in VARIETY, issue of Jan. 19, 1949, by *Myro* as an entry which "sets out to prove that gambling doesn't pay. It is a conventional theme and the production, which lacks big star names, is not likely to make the U. S. grade." Glynis Johns tops the cast in this J. Arthur Rank-Mario Zampi production.

COMPO Nix

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COMPO here run from such epithets as "It stinks" to "It's top heavy and a duplicate organization."

Exhib reaction to COMPO in the rest of the country—at least publicly expressed—has been favorable. Only difficulty it has had in lining up support has been certain units of Theatre Owners of America, which have felt the system of representation geographically on COMPO's exec board is not broad enough. This has led to grousing and local balks, but no out-and-out refusals to go along, such as has taken place here.

Whether TOA members in the Philly area will follow their Allied colleagues is open to question. The Warner Bros. circuit and National Theatres' reps will undoubtedly support it, since that is national policy as dictated from the home-office. William Goldman, local circuit op with quite a rep as a curmudgeon, declares he has been too occupied with other matters to give a thought to COMPO.

Allied board here endorsed all other actions of Allied at the Pittsburgh conclave. It took an additional backhanded swipe at COMPO by declaring that "only Allied, with its democratic procedures and its rule of local autonomy is in the position of safeguarding minorities."

Pix Copyrights

Continued from page 7

right protection in most countries of the globe without the present uncertainty and red tape.

Meantime, the delegates are in for a stiff round of entertainment in Washington, much of it hosted by show business. Among the parties slated: Motion Picture Assn. of America will be host at a screening and buffet Thursday (26), and on Friday Broadcast Music, Inc. will host a dinner. Sigmund Romberg and the Songwriters Protective Assn. will pick up the tab for a dinner Saturday.

On Sunday, National Assn. of Broadcasters is sponsoring a sightseeing tour to Mt. Vernon, Va., estate of George Washington. NAB is offering a television demonstration and cocktail party on Thursday, Nov. 2.

Among those already here or slated to show before the end of the convention are: Ellis Arnall, prexy of Society of Independent Motion Picture Producers; Joshua Binion Cahn, Artists Equity Assn.; Erwin D. Canham and Kenneth E. Raine, International Federation of the Phonograph Industry; G. De La Chapelle, French Society of Authors in North America; Herman Finklestein, American Society of Composers, Authors & Publishers; Hugh M. Funes, American Performing Rights Society; Sydney Kaye, Broadcast Music, Inc.; Sidney W. Wattenberg, Music Publishers' Protective Assn.; Sydney Schreiber, Motion Picture Assn. of America general counsel.

Pix to Germany

Continued from page 3

him, it is believed that he will use his prerogative to nix it.

Yank industry is agreeable, as a compromise measure, to a mild German quota on playing time. This is aimed to appease the German filmmakers, who have been vituperously claiming that unrestricted American imports would kill the infant industry.

State Dept. is understood also to have unofficially communicated its desires regarding the import quota to the French and British governments and has informal agreements from them. This is necessary to make any ruling apply through the tri-zonal western area.

Johnston and McCarthy, in presenting their case to State for unrestricted imports, pointed out that Germany is the focal point in the current battle of ideologies. With millions of dollars being spent on the "Voice of America" program, they declared it illogical to restrict the powerful message that American pictures could carry to the Western Zone.

They also argued that unregulated imports would not mean flooding of the market, as the Germans claimed. Great restrictive factor is the cost of dubbing, which the Yanks claim makes sending too many pix into Germany uneconomic.

Lack of an import quota will not mean the Americans are getting any more coin out of Germany immediately, since all funds are frozen. All they get is an allowance from the Economic Cooperation Administration to thaw funds earned on certain pix. Money unfrozen in this way, plus expenditures for dubbing and operating offices, has used up virtually all coin earned in Germany, however. Added pix will only permit more marks to be put in deep freeze for thawing at some later date.

Battle between Americans and Germans over the quota has been backed by the nationalistic press in Germany with a campaign against Hollywood product.

Stock Buys

Continued from page 7

vorcement comes. It is planning to retire entirely the two preferred issues, the $1.50 being callable at $35 and the $4.50 at $100.

Continuing rise of Paramount Pictures' shares on the N. Y. Stock Exchange has also had the effect of putting a temporary quietus on the major's plans of buying its own stock on the open market. Because of the steady price increase, the firm hasn't purchased its own stock in any meaningful amount since last July 1.

Par's program is to reduce its capitalization to what is considered a more realistic level and for this reason heretofore had been acquiring its own shares steadily, out of treasury funds. As of last July 1 the company reached the point where it had about 2,600,000 shares outstanding. However, since that date the stock has been mounting in price and the firm felt it would be wise to refrain from more purchases for the time being. The shares, which have hit a low of 17½ for the current year, closed Monday (23) at 21¼. Firm feels it would interfere with the upward trend if it were to support itself continually on the exchange.

Precise amount of desirable capitalization, meanwhile, constitutes a good subject for intramural discussion at the Par homeoffice. Consensus is that a total outstanding issue of 1,500,000 to 2,000,000 shares would be the "realistic" structure.

Censorship Evils

Continued from page 4

insult to the intelligence of the moviegoer."

Johnston said he saw films and the press pursuing the same objective in the safeguarding of democracy. He said as newspapers are feared by America's enemies in the country, foes of the American system fear U. S. motion pictures outside the country. He said he wondered how the U. S. could expect to convince peoples abroad of the sincerity of our belief in freedom of expression, if, through censorship, the country fails to practice what it preaches.

Late-Nov. Date Set By ELC for Action On N.Y. Practices

With framework of its $15,000,000 antitrust action against the Loew's and RKO circuits in the N. Y. area, Eagle Lion Classics promises to make its first pitch for overhauling booking practices in the area about Nov. 26.

At that time ELC intends to step into U. S. district court with a motion for a temporary injunction against the two circuits and eight distributors, restraining them from various business methods which the plaintiff alleges are illegal. Awaiting the new move is the required completion by the defendants of their answers to the complaint. Deadline for these was Oct. 26 but ELC has indicated willingness to grant a 30-day extension.

First drastic change in the booking setup which ELC will seek would enjoin the companies from licensing any picture to either a Loew's or RKO prior-run house on an exclusive basis. Furthermore, if ELC has its way, there would continue to be no such exclusive runs until indie theatre ops were sufficient in number and market standing to afford ELC a competitive market. Firm also wants an injunction against simultaneous bookings of an M-G picture in any two or more Loew's houses, with the same restraint placed on RKO.

RKO Deadline

Continued from page 5

companies took on responsibility for the suits on a 50-50 basis. Likelihood is that RKO will do the same in all cases where the distribution and exhibition subsidiaries were equally involved. However, in such cases as Eagle Lion Classics' damage suit against the RKO circuit alone, expectation is that this subsid will shoulder full responsibility, with the production-distribution firm remaining unencumbered with the action.

Important subject as yet unresolved is the $10,000,000 in bank loans which will inure to the distrib-production firm. With the reorganization, banks are free to call the loans on grounds of technical default, thus forcing the new company into new arrangements at more stringent terms. Present borrowings are at terms of 2½% per annum. Revising the credit agreement in the name of the new prod.-distrib outfit is figured not to constitute a problem; instead, the difficulty might be in continuing it at the same favorable terms. It was recalled RKO stressed this point when it raised argument for the recent divorcement extension from last May 8 to Jan. 1.

Overall matter or reorganization has been the subject of top-echelon homeoffice meetings for the past several weeks, all on the premise that the Jan. 1 deadline is not likely to be extended. However, possibility that the major will ask for additional time is not discounted.

Par Renews

Continued from page 5

of FPC and 3⅛% of the balance of such total adjusted net earnings.

In addition, he receives from Par International $144.24 a week plus $125 in expenses.

Bolstad's pact with FPC gives him $225 a week plus the greater each year of (a) a flat sum of $6,000 or (b) a sum equal to the aggregate of the following percentages: 2½% of the first $250,000 of adjusted net earnings of FPC and 1⅜% of the balance of such total adjusted net. In addition, he receives from Par International $100 a week plus $75 expenses.

The exchange rate indemnification clause in both execs' Par International contracts provide that the latter company will pay them the amount lost in conversion from Canadian to U. S. dollars on money they "save" out of their compensation from FPC after deduction of living and personal expenses incurred in Canada, the amount not to exceed $7,500.

EXCITING

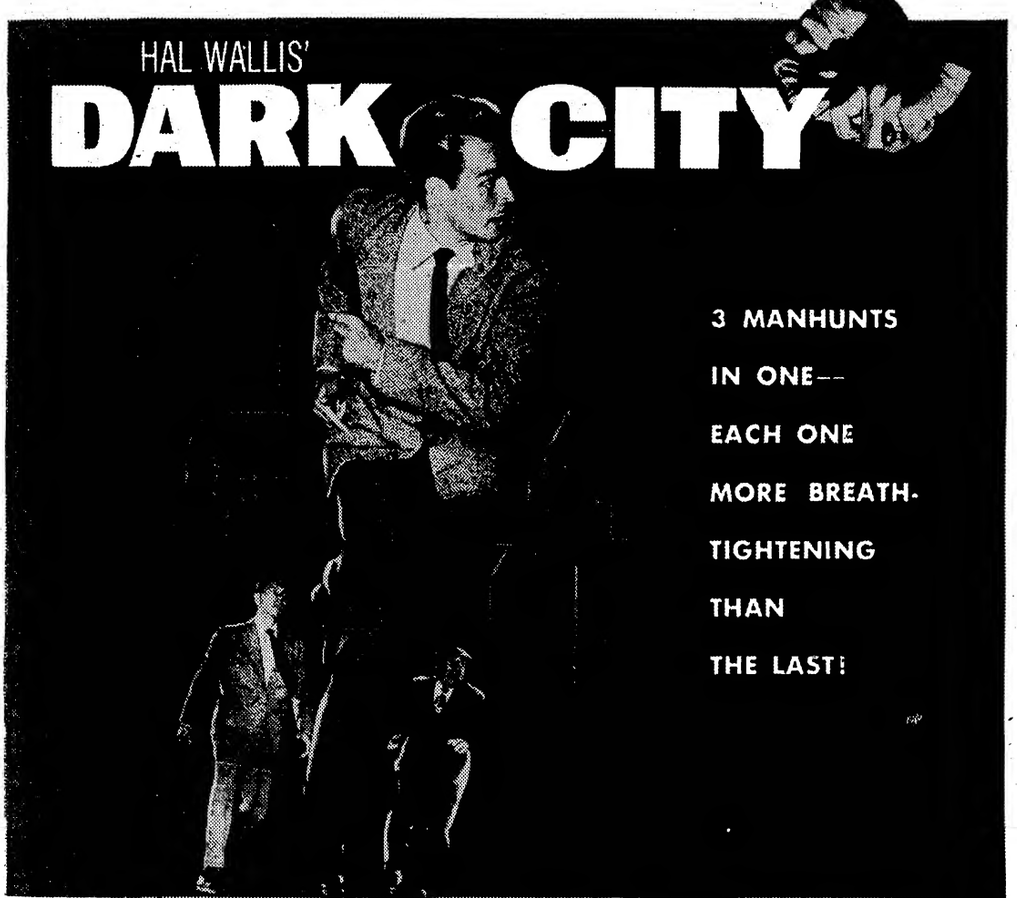
RESULTS IN FIRST DATES

EXCITING

NEW STAR, HESTON—
MR. EXCITEMENT HIMSELF

HAL WALLIS'

DARK CITY



3 MANHUNTS
IN ONE—
EACH ONE
MORE BREATH-
TIGHTENING
THAN
THE LAST!

Introducing And Starring
CHARLTON HESTON · LIZABETH SCOTT · VIVECA LINDFORS · DEAN JAGGER · DON DeFORE

Directed by WILLIAM DIETERLE • Screenplay by John Meredyth Lucas and Larry Marcus • Adaptation by Ketti Frings

EXCITING

TO BOOK NOW FROM PARAMOUNT

Katz Into Kramer Unit

Continued from page 5

staff and crew together on a continuous basis. They are now subject to hiatuses that force them to keep seeking in-between jobs.

May Switch Distrib

No discussions have been held with any outside producer. Preliminary talks—not initiated by Kramer—have taken place with numerous other companies that are desirous of distributing Kramer pix when his contract with UA for one more film after "Cyrano" is completed.

It was said by a top spokesman for the producer that he hoped UA would build itself into a strong organization by the time contract renewal comes up, in which case he'd like to stay with UA. Otherwise, he'll probably go with one of the majors offering him a distribution deal.

In the event any of these deals were not to his liking, however, it was admitted that Kramer has in mind the possibility of establishing his own distributing outfit, possibly resembling the abbreviated initial-selling setup of the original Selznick Releasing Organization. In that case, of course, other indie producers would probably be brought in, giving rise to the "new UA" idea.

The recently-organized Stanley Kramer Distributing Corp. was not set up for this purpose, it was reiterated. It could eventually be used for such purposes, of course, but it was organized solely for the operation in which it is now engaged—signing contracts with theatres on the roadshow engagements of "Cyrano" and for convenience in other matters connected with the "Cyrano" playoff.

Katz has been endeavoring to get together with Kramer for months. They had a deal cooking together for the takeover of UA in July, when owners Mary Pickford and Charles Chaplin, unbeknownst to UA execs, gave the Paul V. McNutt group an option on purchase and management of the distributing company.

Attorney in New York

Sam Zagon, attorney for Stanley Kramer and a shareholder in his companies, is currently in New York. He arrived over the weekend, and will be east another week or so on a variety of problems connected with the Kramer product and UA.

Sales Rivalry

Continued from page 3

ment and every theatre must be regarded as a potential account.

Said to further show the distribs' concern with stepped-up selling activity, or the need for it, is the unusually large number of personnel changes made in the field. Transfers, promotions and dismissals of exchange managers and salesmen throughout the country are said to be motivated by the companies' demands for field reps best acquainted with the know-how on bringing in maximum returns. It's conceded, however, that the spate of field personnel changes has included some legitimate resignations, such as for reasons of health.

The new selling programs are further reflected in the closer linking of sales and advertising-publicity departments. The two branches always have been more or less coordinated, of course, but the new order calls for the ad-pub staffs to help the selling in localized situations, as well as on a national basis. This idea has been put to work in the form of increased regional premieres with accompanying full-blown ballyhoo. Additionally, screen personalities trekking through the interior regions on personal appearance jaunts are consistently growing in number. The idea in this, of course, is to stimulate the public's interest in the pictures in which the stars appear and, at the same time, lessen the exhib's sales resistance.

St. Louis Exhibs In Trust Suit Settlement

St. Louis, Oct. 24.

Out-of-court settlements have been made by producer-distributor defendants in anti-trust suits brought by Martin W. D'Arcy and Victor G. Mossetti, former lessees of the Shubert theatre, just a few days before the trial was skedded to get underway in the U. S. district court here. The cases were consolidated for trial purposes because the same defendants were corporate and individual, and those organizations that entered into the settlement are Loew's, Paramount, RKO Radio, 20th-Fox, Warner Bros., Columbia, United Artists and Universal.

Refusal to settle along with the producer - exhibitor group are Fanchon & Marco Enterprises, St. Louis Amus. Co., St. Louis Ambassador Theatre, Inc., Eden Theatre Co., St. Louis Missouri Theatre, Inc., James H. Arthur, Edward B. Arthur, Harry C. Arthur, Jr., David G. Arthur, Thomas G. Arthur, Harry C. Arthur III, Edward L. Murphy and Fanchon & Marco Service Corp., a management corporation controlled by F&M Enterprises, Inc.

No terms of the settlement were made public. D'Arcy filed suit in Dec. 1947, claiming he suffered actual losses of $200,000 and sought $600,000 damages under the treble damage clause of the Federal anti-trust laws. He contended he leased the Shubert theatre in September, 1942, for a five-year term but was forced to abandon the venture after three months because the defendant distributors and exhibitors conspired to prevent him from obtaining film.

Mossetti's suit was filed in November, 1947, and he sought $300,000 under the treble anti-trust law, asserting he had suffered losses of $100,000 during the 30 days he operated the Shubert under a five-year lease made in October, 1942. He also said he was forced to cease operations because of inability to obtain film.

Look for Sliding B.O. Boost

Continued from page 3

through Labor Day and then collapsed during September. Fizz was varyingly felt by the circuits between the second and last weeks of the month. Theatremen were hoping it was a temporary recession that would fade as the weather cooled. But it has lasted more than a month now. It is hoped that credit curbs and defense contracts may save the day.

War Expenditures

Tremendous Government expenditures on war materials, it is hoped, will supplement the installment-buying restrictions in giving the public extra funds for theatregoing. While employment and national income are already at all-time peaks—which should be having their effects at the b.o. and aren't — there will be even greater demands on manpower when the full force of the war contracts is felt after the first of the year. That, it is felt, may provide an extra hypo.

For whatever comfort it provides, exhibition execs checking with the textile industry and other forms of light consumer goods have discovered that they are also suffering a bad decline after a strong summer. Opinion is that much of the public anticipated the Korean fighting would lead to total war and rushed out to buy cars, tires, appliances and the other conveniences which disappeared from the market during World War II.

That has left them with little money for clothing or amusements. However, with the threat of all-out war now fading, with the credit curbs and with the security provided by a ready job market, every indicator points to good days ahead.

Southern California, which with its plane factories has been something of a barometer in crisis, got the best of the summer boom, and now, in reverse, is hardest hit by the recession.

The one thing on which exhibs are not blaming the decline is quality of product. Nevertheless, there's a feeling that there's a slump period currently in release schedules between the top pix that were coming out during the summer and those that are promised around Thanksgiving.

Circuit toppers are much less prone to consider TV an overwhelming factor in the b.o. slide than they were last winter. While it is obvious that tele is important competition in drawing potential patrons away from theatres, every city-by-city study supports Rodgers' "Hawaii theory." Areas without video outlets are just as badly off as is New York with its vast selection of tele programming.

One of the principal bullish factors is the increasing employment rate. According to the September figures of the Bureau of Labor Statistics, factory employment reached about 15,600,000, or about equal to the postwar peak of two years ago. More than 600,000 additional factory employees were hired during July and August, but the spiral began tapering off in September, when 200,000 more people were hired. Unemployment is now down to 2,000,000.

Upper Personal Income

Closely related to the rise in employment is the increase in payrolls. Personal income is now reportedly at the rate of $223,400,000,000 a year, which is even higher than last spring, when the payment of veterans' insurance rebates was at a maximum. Also, the rate of spending is still going up. The rate of saving during the third quarter of 1950 was lower than in the first quarter. Meanwhile, spurred by the rearmament program, purchasing of commodities and services are now at the rate of $195,000,000,000 annually.

An adverse factor is the continuing rise in prices, as indicated by the 173.8% average for September (compared to the 1935-39 average of 100%), as computed by the Bureau of Labor. The July figure was 170.2%. In contrast to the postwar period, when there was a business slump in the industrial areas, reaching severe proportions in the New England manufacturing cities, for instance, the present upstrend is general, with both farm and industrial areas feeling the boom.

The general business rise has a stimulating effect on show business both directly and indirectly. For example, increased employment means that more people can go to theatres and clubs, while higher payrolls mean that everyone has more money to spend. Moreover, all business turnover increases the money in circulation, which is an added hypo. And as people in the rest of the country consume more goods, additional orders boost the output of industry and agriculture.

New York, as the business center of the nation, benefits not only from the increased turnover and monetary circulation, but gets the direct effect of theatre patronage from visiting buyers.

Schwartz Sees Slip

Feeling that theatre business is "softening" following the mild but steady increase since latter part of last summer was stated by Sol Schwartz, RKO Theatres exec veepee, in N. Y. yesterday (Tues.). He had just completed an inspection tour of Boston, Providence, Syracuse and Rochester.

Schwartz said he found that mediocre pictures are virtually collapsing at the boxoffice, with only films of merit standing standing up well. He added he still sees a steady run of good films.

Autry Pitch

Continued from page 3

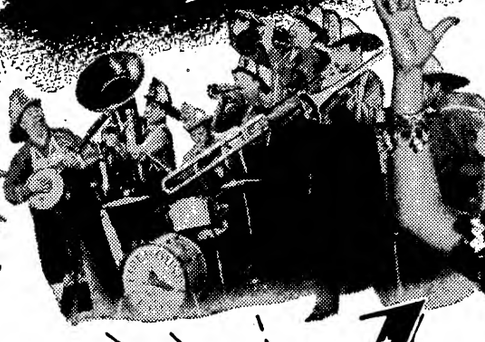
"Have you been to a movie lately? Well, if you haven't you're missing some of the best entertainment there is, and I mean that. Of course, we'd prefer you saw one of our pictures, like 'Cowtown' or 'Indian Territory,' but the most important thing is that you see a moving picture. Make it soon, now, won't you?"

Similar pitch was made by Bob Hope recently on his radio show. Although not appearing in any films on television, Hope is one of the name comedians appearing on NBC video's Sunday night "Comedy Hour."

All together for a gala occasion!

Popular song hits... Dancing to make the pulses sing....

Laughter Fun and Frolic



Hit Parade of 1951

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Story by Aubrey Wisberg • Associate Producer-Director—JOHN H. AUER **A REPUBLIC PICTURE**

Republic Pictures Corporation
Herbert J. Yates, President

Clips from Film Row

NEW YORK

New Jersey Allied's annual beefsteak dinner has been set for Nov. 14 at the Ritz Restaurant, Passaic.

Feast will follow a business session, with Wilbur Snaper, president of the unit, presiding.

Four promotions affecting N. Y., Washington and Oklahoma City branches were announced yesterday (Tues.) by Monogram sales manager Morey Goldstein. Nate Furst, formerly N. Y. manager, was upped to metropolitan district manager, while Jack Shafer, former Washington manager, takes over Furst's old spot. Milt Lipsner, formerly Oklahoma City manager, goes to Washington in same spot while W. G. Carmichael, salesman in Oklahoma City, moves up to manager there. Naming a new branch and district manager for N. Y. stems from an anticipation of increased business in the metropolitan area because of a stepped-up Monogram production program.

John Cunningham, formerly with Warner's ad department, joins Columbia Pictures Monday (30) in a newly-created post of special assistant for advertising to ad-pub director Arthur A. Schmidt.

ST. LOUIS

Ralph H. Clark, owner of Idaho Summer, Ill., and son of Verne Coffman, Lyric, Newequa, Ill., owner, called to colors.

French Gallagher, for 11 years manager of Fox Midwest circuit's Illinois, Salem, Ill., joined the Cluster Theatre Corp., as ad-publicity head.

The City, a 750 house, Granite City, Ill., relighted by St. Louis Amus. Co.

Russell A. Bovim, city manager for Loew's, received a plaque from the Marine Corps for cooperation in furthering and maintaining activities of the corps for the last three years.

"How Television Can Help Picture Theatres" and "Drive-In Theatres" are the two chief topics to be discussed at annual convention of the MPTOA of Eastern Missouri and Southern Illinois here Nov. 13-14.

J. A. Kane replaced R. R. Thompson as St. Louis exchange manager for United Artists. Thompson recently became successor to the late Barnie Mariner. Kane has been with UA since 1943.

Charles Trimble, Springfield, Ill., purchased the Chandlerville, Chandlerville, Ill., from Mrs. Robert Kennedy who operated the theatre for five years.

The Majestic, Fox Midwest unit in Jacksonville, Ill., relighted.

The Capitol, Bridgeport, Ill., Frisina Amus. Co., unit, shuttered for an indefinite period.

Joe Sullivan and Bob Strauss, Benton, Ill., lighted their new ozoner near Benton.

MINNEAPOLIS

Warren Douglas in to visit parents here plans to do screen writing as well as acting in the future.

North Central Allied holding a film clinic this week in Duluth, giving members lowdown on how pictures now are being bought, and how they should be.

Aster, former Minnesota Amus. Co. small loop first-run house, to have exploitation film policy under present owner, Donald Swartz.

Bennie Berger's Gopher and two other downtown indie theatres, legit Lyceum and sure-seater World, as well as Minnesota Amus. Co. bidding for "King Solomon's Mines" under Metro policy to invite bids on all releases.

Twin City Variety Club to hold annual election of directors at dinner meeting, Nov. 6.

20th-Fox sold two pictures for 28-day runs to Edina, indie suburban house, on competitive bids.

Sneak previews held here this week of "Mr. Music" and "The Men."

Reno Wilk resigned as general manager of Triangle drive-in theatres in North Dakota to become Volk Bros. circuit ad head and exploiteer.

Irked because 20th-Fox awarded "Black Rose" and "Broken Arrow" for a 28-day run on a competitive bid to the Edina, ordinarily a 35-day house, the Boulevard and Richfield theatres are "boycotting" the pictures in their own 28-day slots. All three houses are independent suburban situations, and more or less competition with one another.

Giant Bank Night pool of 26 local independent neighborhood and suburban theatres formed to hold drawings weekly and jointly. Gets under way this week with $1,000 cash prize as starter. Group has incorporated as Mill City Theatres and has established offices to handle work involved.

CHICAGO

Manta-Rose circuit topper, Jack Rose, will represent Chi Tent No. 26 at Variety International confab in Pittsburgh.

Allied Theatres of Illinois will celebrate 20th anni on Dec. 15 with a banquet at the Palmer House. Prexy's and sales heads of major companies are slated to attend.

John Balaban, B&K prexy, planing to Houston for TOA convention, with stopover in Dallas for Paramount meeting.

Annamae Suffern, 20th booker, has returned from hospital.

SEATTLE

First price advance at first-runs here put into effect by John Hamrick organization, operating Orpheum,, Music Hall, Liberty, Music Box and Blue Mouse. Also rated a forerunner in the nation, with much interest as to how it will go over with the public. New scale is only slightly over the former but eliminates the difficult change-making odd sents. Former prices were 59c and 84c; new scale is 65c and 90c. Loges go from former $1.09 to $1.15 presently. Sterling Chain, with heavy naborhood operations, recently upped from 59c to 65c, and downtown second-run Capitol upped from 50c to 70c.

BOSTON

Bill Kremmel and Eddie Segal of Warners have switched jobs, with Segal taking over the Maine territory as salesman and Kremmel now booking in the Hub office.

Interstate Theatres Corp. and Allard M. Graves will erect an ozoner in White River Junction, Vt., on site of the old airport.

Hub's Pilgrim Theatre carried President Truman's address before the United Nations General Assembly, Tues. morning on their full-size pic screen.

Allied theatres of New England toppers at Parker House meeting elected the following officers for the coming year: Martin J. Mullin, prexy; Samuel Pinanski, Charles E. Kurtzman, Benjamin Domingo, Max Melincoff and Al Somerby, veepees; Stanley Sumner, treasurer; John J. Ford, board chairman; and Mrs. Anna Hughes Driscoll, secretary.

GREENSBORO, N. C.

Two Hampton theatre owners are under $100 bonds on charge of operating illegal Sunday moving pictures. T. G. Stanley, mayor pro tem, and Dr. J. A. Hayne, Jr., were the exhibs arrested. Warrants for their arrest were sworn out by three ministers.

Jackpot Nights are illegal in North Carolina being a violation of the lottery laws, Attorney General Harry McMullan has ruled.

Volume of business done by film exchanges in Charlotte more than doubled in the nine years which ended in 1948, according to figures released by U. S. Census Bureau. Charlotte, one of smallest of 32 exchange centers, is ranked 14th in amount of biz done.

KANSAS CITY

Bernie McCarthy becomes new branch manager here for Eagle Lion Classics replacing Eugene Snizt, resigned. Previously McCarthy was a salesman in ELC's St. Louis exchange.

Brandt-Hughes

Continued from page 4

According to the former, it would continue to realize the profits from RKO theatres, despite the fact that it had no control of the stock. It saw itself buttressing RKO picture company earnings for an indefinite period ahead, as long as it could show the court it had no acceptable offers for the theatre shares.

Brandt group, on the other hand, viewed it as unlikely that the federal court would permit any indefinite trusteeing of the stock. Their opinion was that the trustee would be under orders to sell the shares at any "reasonable" price and that this could conceivably be lots less than Brandt was offering for the 24% interest in a block which would give him control.

Hughes' spokesman, incidentally, said that despite reports to the contrary it was "incredible" that the RKO chief would also sell his interest in the production-distribution company. Making films is Hughes' "first love," he declared, and despite temporary preoccupations with his war production interests, Hughes would hold on to RKO.

DENVER

(Continued from page 8)

and "Lonely Heart Bandits" (Rep), $6,500.

Rialto (Fox) (787; 35-74)—"Mr. 880" (20th) and "Hot Rod" (Mono), also Paramount. Solid $4,000. Last week, on reissues.

Tabor (Fox) (1,967; 35-74)—"Two Flags West" (20th) and "State Penitentiary" (Col), also Aladdin, Webber. Fine $6,000 or a bit less. Last week, "Destination Moon" (EL) and "Shakedown" (U), $5,000.

Vogue (Pike) (600; 60-74)—"One Night With You" (U). Good $2,000 or under. Last week, "Les Miserables" (Indie), $2,500.

Webber (Fox) (750; 35-74)—"Two Flags West" (20th) and "State Penitenitary" (Col), also Aladdin, Tabor. Big $3,000. Last week, "Destination Moon" (EL) and "Shakedown" (U), same.

Picture Grosses

TORONTO

(Continued from page 9)

wk). Okay $7,500 after big $12,000.

Imperial (FP) (3,373; 37-59)—"Broken Arrow" (20th). Smash $20,000. Last week, "Blue Heaven" (20th) (2d wk), $11,500.

Loew's (Loew) (2,096; 38-67)—"3 Little Words" (M-G) (3d wk). Okay $7,000. Last week, $10,000.

Nortown, University (FP) (959; 1,556; 38-67)—"Glass Menagerie" (WB) (2d wk). Holding well at $10,000. Last week, nice $12,500.

Odeon (Rank) (2,390; 48-$1.15)—"Morning Departure" (EL). Neat $14,000. Last week, "Petty Girl" (Col), $11,000.

Shea's (FP) (2,386; 38-67)—"Union Station" (Par) (2d wk). Fair $8,500. Last week, $11,500.

Uptown (Loew) (2,743; 42-75)—"Toast New Orleans" (M-G) (3d wk). Fair $5,500. Last week, $9,000.

'Menagerie' Loud $10,500 In Buff; 'Born Bad' 12G

Buffalo, Oct. 24.

Biz is shaping up better this round. "Glass Menagerie," strong at Center, and "Born to Be Bad," sturdy at Century, look like best newcomers. "Devil's Doorway" is nice at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Devil's Doorway" (M-G) and "Stars in Crown" (M-G). Fine $14,000. Last week, "Toast of New Orleans" (M-G), $15,000.

Paramount (Par) (3,000; 40-70)—"Dark City" (Par) and "Cassino to Korea" (Par). Modest $11,000 or near. Last week, "Mister 880" (20th), $12,000.

Center (Par) (2,100; 40-70) — "Glass Menagerie" (WB). Strong $10,500. Last week, "Panic in Streets" (20th), $9,500.

Lafayette (Basil) (3,000; 40-70)—"Between Midnight and Dawn" (Col) and "Last of Buccaneers" (Col). Okay $10,000. Last week, "Hamlet" (U), got only $3,000 in 4 days, and pulled.

Century (20th Cent.) (3,000; 40-70)—"Born to Be Bad" (RKO) and "Lonely Heart Bandits" (Rep). Rousing $12,000 or better. Last week, "Surrender" (Rep) and stageshow, $11,000.

'Mail' $7,000, Seattle; 'On Run' Fairish 8G

Seattle, Oct. 24.

Plenty of holdovers here this week, and they generally are stronger than the new entries. "Woman on Run" looks fairish while "Wyoming Mail" at Liberty is rated good. "Toast of New Orleans" looks top holdover.

Estimates for This Week

Coliseum (Evergreen) (1,877; 59-84) — "No Way Out" (20th) and "South of Brazos" (Lip) (2d wk). Fair $5,500 in 6 days after $9,100 last stanza.

Fifth Avenue (Evergreen) (2,349; 59-84) — "Mister 880" (20th) and "County Fair" (Mono) (2d wk). Fancy $10,000 after $10,800 last week.

Liberty (Hamrick) (1,650; 65-90) — "Wyoming Mail" (U). Good $7,000. Last week, "Breaking Point" (WB) and "Kangaroo Kid" (EL), $6,600.

Music Box (Hamrick) (850; 65-90)—"Faust" (Col) (2d wk). Oke $3,500 after big $5,800 last week.

Music Hall (Hamrick) (2,200; 65-90)—"Toast of New Orleans" (M-G) and "Madness of Heart" (U) (2d wk). Great $10,500 following smash $13,800 last week.

Orpheum (Hamrick) (2,600; 65-90) — "Woman on Run" (U) and "Border Treasure" (RKO). Fair $8,000. Last week, "Rocky Mountain" (WB) and "Prisoners Petticoats" (Rep) (2d wk), $4,500 in 5 days.

Palomar (Sterling) (1,350; 50-84) —"A. & C. in Foreign Legion" (U) (2d run) plus vaude. Modest $5,500. Last week, "Black Rose" (20th) (2d run) plus stageshow, $6,500.

Paramount (Evergreen) (3,039; 59-84) — "Copper Canyon" (Par) (2d wk). Down to $6,000 after modest $9,000 last stanza.

PITT STILL ON SKIDS, 'TRIPOLI' LEAN $9,000

Pittsburgh, Oct. 24.

Biz situation here still is critical as result of newspaper strike, now in fourth week, with theatres bearing much of brunt from lack of ads. No question but that film houses have discovered radio and TV can't do the peddling job for them. Some good attractions around but none is doing much. "Tripoli" at Penn and "Born to Be Bad" at Stanley are running about neck-'n-neck but neither is doing solid. "Panic in Streets" at Fulton is as good as any of new entries, but only mild.

Estimates for This Week

Fulton (Shea) (1,700; 45-80) — "Panic in Streets" (20th). Slick melodrama taking it on chin because of newspaper situation. Will be lucky to top $6,000. Last week, "Sleeping City" (U), $6,500.

Harris (Harris) (2,000; 45-80)—"Woman on Run" (U). Maybe $6,500, fair. Last week, "No Way Out" (20th) (2d wk), almost $10,000 in 10 days, nice.

Penn (Loew's) (3,300; 45-80) — "Tripoli" (Par). Didn't get started and little more than $9,000 looms. Last week, "Toast of New Orleans" (M-G), $10,500.

Stanley (WB) (3,800; 45-80) — "Born to Be Bad" (RKO). Another one that's taking a beating, weak $8,500. Last week, "Rocky Mountain" (WB), fairly brisk $12,500.

Warner (WB) (2,000; 45-80) — "Rocky Mountain" (WB) (m.o.). Not too bad at $5,500. Last week, "Breaking Point" (WB) (m.o.), $5,000.

OMAHA

(Continued from page 9)

okay $10,000. Last week, "Copper Canyon" (Par), $11,000.

Brandeis (RKO) (1,500; 16-65)—"Breaking Point" (WB). Light $5,200. Last week, "Walk Softly, Stranger" (RKO), $6,000.

Orpheum (Tristates) (3,000; 16-65) — "High Lonesome" (EL) and "Was Shoplifter" (U). Dim $5,200 in 4 days. Last week, "Stella" (20th) and "Great Jewel Robber" (WB), slim $9,000.

State (Goldberg) (865; 20-75) — "Summer Stock" (M-G) (2d wk). Good $4,600 after sock $7,000 opener.

N. Y. Turns Down B'klyn Ozoner

New York's City Planning Commission kayoed application of Keystone Drive-In Theatres, Inc. to build an ozoner in Brooklyn, near the Belt Parkway. Commission held that construction of such an outdoor theatre would unduly tax parkway traffic.

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"Mocambo's Charlie Morrison had tears in his eyes over Toni's success."
LOUELLA O. PARSONS

McCONNELL'S GREENBRIER CLICK

Sliding Down a Bannister

White Sulphur Spgs., Oct. 24.

Harry Bannister, the WWJ, Detroit, impresario and one of the key NBC affiliate broadcasters, drew the major round of applause when the affiliate membership met in closed session to appraise the "NBC Story." It was Bannister's contention that, in projecting its "This Is Television" series, NBC was moving in reverse in trying to perpetuate bigtime AM.

"This Is Television" is the proposed series whereby the sound versions of the major video programs are taped for a radio playback, with the TV sponsors picking up the tab for the AM ride. In the opinion of Bannister, NBC should have taken a major hour radio show for projection on TV with the title "This Is Radio."

It's Time to Refurbish Radio With Stature, Strength, Glamor, Sez Barry

White Sulphur Spgs., Oct. 24.

It remained for NBC's program veepee Charles (Bud) Barry to sock home the "AM Story" of the Greenbrier convention. Barry didn't mince words and laid it right on the line. He told the broadcasters to shed their "heebie jeebies" and stop selling their "stock of confidence" in radio.

Panicky thinking, poor programming, slipshod merchandising, plain downright ineptitude, plus the refusal of AM broadcasters to accept the fact that the "new toy" era of TV must inevitably pass and that video will eventually find its rightful place along with all forms of entertainment and education—these were cited by Barry as the threats to present day radio.

Barry pointed to facts and figures to demonstrate AM's tremendous impact as the still No. 1 selling and informational medium. Radio, he said, can still educate, entertain and inform with all its old vitality. But, he cautioned, if the ingredients of showmanship, promotion and the "take-a-chance" attitude that has built America are dumped in the ash heap simply because a new kid, who looks as if he might grow up to be pretty tough, has moved on to the block, then AM is doomed. He bemoaned the fact that too many who are running the radio industry, are acting as if "we had suddenly become orphans." "Then what," he added, "can we expect from the advertisers who have helped to build our industry? And what can we expect from the public when it turns on its radio set and finds nothing new or fresh?"

The answer, Barry maintained, is to get radio thinking and promotion into a more aggressive groove; meeting competition by shaving costs yet never overlooking a single opportunity for showmanship.

"Now," he concluded, "is the time to refurbish radio—give it added stature, strength and glamor."

Double Talk

White Sul. Spgs., Oct. 24.

NBC's exec veepee Charles R. Denny in his opening day talk pleaded for a return to the old-fashioned usage of the word "radio" rather than "sound broadcasting" or even "AM." "The word was good enough for the first 30 years, so why not call things by what they are? Personally, I'd prefer to think of AM as something between breakfast and lunch."

From that point on, Denny had constant occasion to allude to the medium. But it always came out as "sound broadcasting."

Carl Byoir's 500G RCA Bonanza

White Sulphur Spgs., Oct. 24.

RCA, it's reported, is paying Carl Byoir Associates about $500,000 a year to take over the corporation's public relations. That makes RCA the No. 1 client for Byoir, with the Atlantic & Pacific Tea Co. having previously enjoyed that distinction. Latter company pays Byoir an approximate $400,000 annually.

The major Byoir account exec handling RCA, it's said, will get $50,000 per annum, with the sphere of operation likely to be centered in D. C., in view of recent RCA-NBC setbacks at the hands of the FCC.

Designation of Byoir for the overall RCA public relations job is over and above the designation of James M. Toney, former ad manager for the RCA Victor home instrument department, as public relations director of the RCA Victor division, succeeding John K. West, who has switched to an NBC veep to head the web's Coast operation.

Top Comics' NBC Session Sluffoff Stirs Comment

White Sulphur, Spgs., Oct. 24.

Failure of any of the top array of NBC comedy talent (with the lone exception of Milton Berle) to count themselves in on the three-night entertainment roster, occasioned no little comment among the conventioneers here. Particularly at a time when the NBC brass was bent on putting its best foot forward to convince the affiliates that NBC is still very much in show business, and at a time when top radio-TV personalities are wont to identify and associate themselves with their network on a more personal level, feeling was that this was not the time for such a wholesale brusheroo on the part of the comics.

Charles (Bud) Barry, web's AM program veepee, was credited with a keen sense of showmanship values in getting the stars' assist—even though on a "proxy" scale. For his talk to the affiliates, Barry got some transcribed help from Tallulah Bankhead, Fred Allen and Jimmy Durante, whose taped "We Love NBC" pitches were integegrated into his talk.

Despite the lack of top comics,

(Continued on page 40)

Damm's 'Include Me Out' In Wisc. Giveaway Crisis; Convention Spark Gone

White Sulphur Spgs., Oct. 24.

Conspicuous by his absence from the NBC convention this year was Walter J. Damm, the WTMJ, Milwaukee, "stormy petrel" of the delegation in past years and a key spokesman for the affiliates.

Damm sent along word to "include me out" in the wake of the state ruling just handed down which vitally affects the station's pickup of lucrative network giveaway shows, including "Stop the Music."

Wisconsin courts last week characterized them as lotteries.

Fact that the convention lacked

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AFFILIATES GOING ALONG ON PLANS

By GEORGE ROSEN

White Sulphur Spgs., Oct. 24.

Joe McConnell & Co. moved into Greenbrier last week for the fourth annual NBC convention and by checkout time had won practically the whole affiliate body over to the new NBC operational concept. In the face of a few disgruntled elements that were inclined to see NBC, under the parent RCA dominance, emerging more as a merchandising "business at any cost" operation, and forsaking the showminded phases, on the whole the affiliate membership pledged its support of the network organization and backed up the blueprint for the radio-TV future under the McConnell-Folsom banner.

In was in fact a signal victory for prexy McConnell in his first time up as a convention keynoter. The banner attendance of 465 indicated that, more than ever, the AM-TV broadcasters were vitally concerned over the formula being evolved by NBC and its revamped echelon to meet the swiftly-changing economic patterns.

If there were some who lamented the passing of the old guard, in favor of "outside" elements now occupying key administrative roles; if there were some who projected as an issue "why has NBC been unsuccessful in making a major radio program sale in the past four months?" and if some were inclined to see a fading of the "we're in show business, first last and always" credo, the majority voted McConnell a complete vote of confidence in his bid to readjust the NBC operational pattern to meet these changing conditions.

Barry's Gauntlet

They practically cheered AM program veepee Bud Barry's throwing-down-the-gauntlet for a return to sanity in recognizing that there's no need to sell radio short in the face of AM's mass circulation, despite the current "panic buying" in TV. They saw a healthy willingness to explore in the brand-new four-pronged sales technique (see separate story) innovated by NBC to invite new sponsorship coin in the face of what many believe to be an economic boycott of the medium by top advertisers; and they expressed enthusiasm over the video sales-programming strides achieved under the Pat Weaver helm, notably in the web's acquisition of the topflight array of talent.

Despite pre-convention alarms of brewing discontent among many affiliates over the changing patterns at NBC and its major emphasis on an RCA-conceived merchandising operation, it remained for Clair McCullough, chairman of the Station Planning Advisory Committee (SPAC), in his opening day con-

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NBC's 'Hurry, Hurry' Hurry'—Get 'Em In All Sizes, Shapes and Forms

White Sulphur Spgs., Oct. 24.

There's little doubt but that NBC whipped up a lot of interest—coupled with some reservations—over its multiple-faceted and revolutionary sales techniques in a bid to fight off the prevailing sponsor "freeze" on network radio programming. Quite a few affiliate broadcasters questioned the practicability of the plans proposed, both from a standpoint of whether it makes good radio and whether it borders too closely on bargain-basement deals. But by and large, the consensus was that it at least represented a healthy innovation in gearing radio to the new economy and the video ascendancy. Also, that it represents a realistic recognition of changing patterns in AM broadcasting.

For the most part, the four-pronged sales pattern sprung on the affiliates is the brainchild of exec veepee Charles R. Denny, and embraces rotating sponsorship deals in various shapes, sizes and forms—and you take your choice of live, tape, radio-TV combinations, radio and/or tele, day and night, etc.

It goes like this:

1. "Operation Tandem." (This secret was let out of the bag six weeks ago.) It offers six advertisers high rotational exposure through participation in five separate one-hour shows on different nights of the week. It looks like two sponsors are ready to go and it will be sprung when a third comes in, but, lacking six clients, will be shaved to half-hour segments.

2. "Night and Day." This gives three advertisers participation in two daytime periods ("Break the Bank" Tuesdays and Thursdays),

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Conundrum

The trade is looking askance at the reported plan of A. C. Nielsen to eliminate from his Pocketpiece the ratings on shows handled by agencies not doing business with him. Move, reportedly, is designed to gain a 100% agency acceptance.

One of the few holdouts thus far is J. Walter Thompson. How, some are asking, can you knock out a "Lux Radio Theatre" (JWT's high-rated show) from the Pocketpiece and hope to get an accurate and complete appraisal of audience likes?

Nielsen, it's known, has been contemplating the move for a long time.

Nielsen Ratings Taken Over Coals At NBC Meeting

White Sulphur Spgs., Oct. 24.

That the current rating situation in radio and television has broadcasters disturbed and in a quandry as to where to turn, was made emphatic in no uncertain terms at the NBC convention here. When, in his opening-day remarks, exec veepee Charles R. Denny took a swipe at the A. C. Nielsen audience ratings (apropros his contention that radio's effectiveness is being sold short), it won practically the unanimous acclamation of the delegate body.

The major concern is over Nielsen because he's the No. 1 boy carrying the "national projection" torch. But the broadcasters are unhappy over his limited Audimeter sample which, they assert, is incapable of realistically gauging audience tastes. Fact that he's still five to six weeks behind on ratings (in contrast to the every other week Hooper pocketpiece before the latter sold out to Nielsen), also vexes the broadcasters.

Only recently Nielsen served notice on the networks that he was upping his rates. Whether the networks will go for the upped fee appears highly problematical.

It's not exactly a secret that Nielsen's stake in the rating picture is costing him a flock of coin—so much, in fact, that for the first time his overall Index operation (including the highly-regarded and lucrative Food and Drug Indexes) have wound up in the red.

It's estimated that Nielsen's splurge into AM-TV ratings has cost him about $7,000,000 to date.

Network Within a Network

White Sulphur Spgs., Oct. 24.

Spearheaded by Jim Gaines, NBC veepee in charge of owned-and-operated stations, the managers of the network's six o. & o. operations were brought together here upon conclusion of the NBC convention to initiate a far-reaching "Operations O. & O." plan.

In effect, the six lucrative stations, which for years have represented the difference between losses and profits in the overall network operation, will band together as something approximating a network within a network.

Initially, the endeavor will be restricted to programming in radio, but under the integrated pattern will eventually widen its scope of operation to embrace video, six-way sales patterns for selling, etc.

Programs on WNBC and the other o. & o. setups that fit into the community and program pattern of the other five stations will make the o. & o. circuit via a transcribed syndication system, opening up new vistas for national spot sales on a six-station basis, as well as local sponsorship. For example, the Eleanor Roosevelt show currently heard on WNBC is considered a natural for a full six-station spread on a local participation sponsorship basis. Similarly, shows in Cleveland, Washington, Denver, Hollywood and Chicago could be syndicated to the other o. & o. stations.

As the initial step, Gaines formulated an o. & o. program board comprised of the six station managers. These include Ted Cott, WNBC; Chick Showerman, WNBQ, Chicago; Bill McAndrews, WRC, Washington; John McCormick, WTAM, Cleveland; Lloyd Yoder, KOA, Denver; Tom McFadden, WNBC, Hollywood.

Berle's No-Scram Turns Into Wham

White Sulphur Spgs., Oct. 24.

It took plenty of persuasion and diplomacy on the part of Manie Sachs to prevent Milton Berle from taking a last-minute powder on the NBC conventioneers. Berle, the only major NBC talent personality lined for the entertainment hoopla, was obviously perturbed aplenty as he arrived Friday morning (20) to emcee that night's variety show which officially closed the convention. But Berle had other things on his mind and was all for beating a hasty retreat back to N. Y. before the show.

Berle's principal concern was over his last night's (Tues.) NBC-TV Texaco program, which had been built around Martha Raye. Latter's jam with the Boston cops over her alleged drunken driving rap (which got page 1 treatment in the dailies last week), found Berle running around in circles trying to whip his video show into shape.

Sachs convinced Berle that, regardless of the Raye incident, it wouldn't be smart to run out on the affiliate boys. The comedian decided to stay on when the Raye incident resolved itself later in the day, and whammed over a show that topped all convention activity.

WNBC Ties Up U. S. Rights To Noel Coward Series

Ted Cott, manager of WNBC, N. Y., has negotiated a deal for the U. S. rights to a 13-week recorded series of Noel Coward shows transcribed in London by Towers, Ltd. Station is currently pitching it up for sponsorship.

Coward emcees the program, which features a 38-piece orch, plus a weekly finale with the actor-playwright vocalizing. Show is in the form of Coward's musical, "Cavalcade," being restricted to his tunes.

NBC Brass Burned Over Brushoff To Hotel Reservations at Greenbrier

White Sulphur Spgs., Oct. 24.

NBC brass, not to mention the lesser lights and the affiliate membership, did a burn upon their arrival at Greenbrier, NBC convention headquarters, when a large percentage of those having room reservations found themselves forced to set up squatters rights in the lobby for the better part of a day. Network prexy Joe McConnell himself intervened and read the riot act to the hotel management when it looked as if even some of the more influential affiliate members would go without lodging the first night. (As result, it appeared a certainty that Greenbrier would be kissed off in future convention consideration).

Some of the delegates were fuming to the point where they wanted to check out and go home, requiring the web station relations boys to go into their best diplomacy routine.

NBC execs contend that when convention arrangements had been made, the network was given assurance that it could "play the house" solo that week, with no conflicting convention stymies. However, when the NBC boys arrived they found three conventions on tap. On top of that, the network had a banner turnout this year, of 460.

Web felt it rated better consideration in view of the fact that it was laying out an approximate $75,000 for convention expenses.

Gillin Tribute

White Sul. Spgs., Oct. 24.

In tribute to the passing of John J. Gillin, the former president of WOW, Omaha, who died several months ago, there was a moment of silence as the NBC convention officially got under way.

As one of the nation's key broadcasters during the past quarter century, Gillin sparked affiliate policy and decisions at the NBC meets.

Denny Stays Put In Holding AM Torch

White Sulphur Spgs., Oct. 24.

NBC prexy Joseph R. McConnell made it pretty emphatic to the affiliates that the web doesn't contemplate bringing in another outsider to head up the AM phase of the network operation—at least not for the time being. McConnell further indicated that exec veepee Charles R. Denny, who has been holding down the berth pro tem, would continue in that capacity, since the "sound" structure seems to be functioning so well.

McConnell officially announced appointment of William F. Brooks to the newly-created public relations veepeeship (there's still no indication as to who will succeed Brooks as news-special events boss), and recommendation of Carleton D. Smith as veepee in charge of station relations — another new post. Previously, Easton C. Woolley handled station relations in AM (after a 19-year tenure at NBC he's joining the Intermountain net setup in Salt Lake City), while Sheldon Hickox headed TV station relations. Latter will continue under Smith.

Smith designation winds up the top level appointments at the web.

Top Level Reps Emphasize Meet

White Sulphur Spgs., Oct. 24.

Reflecting the "big business aspects attending the stepped-up tempo of TV and broadcasting in general, it was particularly significant that this year's NBC convention not only brought out a record delegation of 460, but for the first time it invited a top level management representation almost right down the line.

In prjevious years, many stations were willing to settle for a program manager or some lesser lights putting in an appearance to maintain proper relations with the network. Not so this year. It was strictly a delegation on an ownership or general managership level, in view of the high stakes involved and the upcoming blue-chips era in TV.

Banner turnout reflects the increasing year-to-year affiliation as more TV stations embrace the fold. Next year the turnout will probably pass the 500 peak mark.

LONGHAIR JAZZ EXPERT SOUGHT FOR WNEW SPOT

Longhair authority, who is expert on jazz, is being sought by WNEW, N. Y., program director Dick Pack for a half-hour stanza to follow Benny Goodman's classical disk jockey show. Latter preems Sunday (29) in the 3-4:15 p.m. spot in an attempt by the indie to garner part of the music-minded audience left stranded by CBS' shifting the N. Y. Philharmonic out of its long-standing 3 p. m. slot.

Goodman was selected by Pack to bridge the gap between the classics and WNEW's popular music format and because of his current revival. Airer is getting promotion via full-page ads in the N. Y. Post and Journal-American and ads on music pages of the Times and Herald Tribune.

New Orleans Picked For '51 NBC Convention Site

White Sulphur Spgs., Oct. 24.

By a margin of one vote, New Orleans was voted as the NBC convention city for 1951, next October. But it's subject to change, pending future huddling among the affiliates (who will have the final say), with Boca Raton, in Jacksonville, getting a big play as the No. 2 favored spot. Chicago came in third, with San Diego fourth.

A White Sulphur Springs reprise was voted out, due to the snafued room reservations this season.

NETWORKS SEEK TALKS TO AVERT RWG STRIKE

ABC, CBS and NBC networks yesterday (Tues.) requested resumption of talks Thursday morning with Radio Writers Guild to make new proposals which may avert a strike of staff news and continuity scripters.

Walkout is still a possibility after the Tuesday (31) deadline. Authors League council meets today (Wed.) for sole purpose of voting support to the staff writers. Meanwhile strike strategy committee has listed programs which will be affected and has informed N. Y. police of the possible appearance of pickets. "We, the Undersigned" group, which has been campaigning against the RWG administration slate, has sent a letter to union attorney Herman Gray voting 100% support of the staffers' demands.

Highbrow 'NBC Theatre' Into Cream Eve. Time

"NBC Theatre," the hour-long dramatizations of literary masterpieces (until recently aired Sundays at 2 p. m.), will move into an evening spot, Thursday at 10-11 p. m., starting Nov. 2. Highbrow stanza, which has home-study tieup with five universities, will keep its adult approach, marking one of the first times that a program of its cultural level has been skedded by the web in cream evening time.

Net's decision to drop Charles Boyer's "Adventures of Marcel," which occupies half of the period, will stand, despite its having racked up a 7.1 Trendex rating—one of the highest ratings in the chain's current stable of sustainers. Boyer is now mulling several TV offers.

ABC Shifts Arnold

ABC is moving the Edward Arnold starrer, "Mr President," from the Sunday spot it has occupied for three years, to Wednesdays at 9 p.m., starting Nov. 15. Web is also hunting for a strong whodunit to follow "President," making an hour-long dramatic block.

PBS Pacts Ryan

Morgan Ryan has been pacted as eastern district manager of the Progressive Broadcasting System.

Ryan recently resigned from Liberty Broadcasting System, where he headed the New York office. He was formerly program and sales exec at ABC.

Grab Friendly In Unfriendly Rivalry

After considerable jockeying between top echelons of the rival camps, CBS has wooed Fred Friendly away from NBC as writer-producer with a five-year deal that will give Friendly a reported $25,000 annually. Move points up the increased rivalry between the two webs not only in the talent and commercial field but also in the public service sphere.

Friendly had produced the "Quick and the Dead" atomic energy series for NBC. He is also associated with CBS newsman Edward R. Murrow in the Columbia Records "I Can Hear It Now" albums, three of which have already been released.

KSTP Airs Football Game On Non-Comm'l Basis In Snarl Over Union Pickets

Minneapolis, Oct. 24.

Unable to pick up the Minnesota-Ohio State football games last Saturday (21) from WDAY, Fargo, N. D., because the university suspended the latter's direct broadcast privileges after KSTP's striking AFL technicians had threatened to picket the football stadium, KSTP, however, managed to broadcast the contest nevertheless, but on a non-commercial basis.

Under the university's rules, any station can pick up the football broadcasts of the university's own station, KUOM, providing that the picked-up broadcasts are non-commercial and the station being fed pays the university a pro-rata share of the cost. KSTP chose to do this rather than to be without the game's play-by-play running account.

After the strikers' union prepared to picket Saturday's football game on the grounds that the university showed bad faith in letting WDAY broadcast the football games and feed it to KSTP, the school suspended it from broadcasting because of alleged viola-

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FM-ONLY STATION IN MUTUAL TIE-IN

Washington, Oct. 24.

Claiming to be the first FM-only station in a major market to become a major network affiliate, WASH has signed up as the Mutual FM outlet in Washington. The web's AM affiliate in the area is WEAM in nearby Arlington, Va., which has no FM auxiliary. The move puts all webs on FM in the Capital.

Event is being hailed by Everett Dillard, owner of WASH and head of the Continental FM network, as a recognition of FM's growing importance. He points to a recent survey by the American Research Bureau showing there are 114,000 radio and TV sets with FM reception in the metropolitan area.

While taking on most of the Mutual format, except for Fulton Lewis, WASH will continue its emphasis on classical and semi-classical music through the Continental network. The station plans to expand its schedule to an all-day fare. Fulltime operation is already in effect Saturday and Sunday. On other days the sked runs from 4:30-11 p.m.

Woolley Kudos

White Sulphur Spgs., Oct. 24.

Upon the occasion of his resigning (for purposes of health) from NBC station relations, after a 19-year stretch with the network, Easton C. Woolley came in for considerable kudos here, and was gifted with a new car (the conventioneers chipping in $2,500), and some valuable antiques.

Woolley is going west to Salt Lake City, joining the Intermountain network.

Money

White Sulphur Spgs., Oct. 24.

NBC prez Joseph H. McConnell tipped to the convention delegates here, for the first time, the kind of coin the network has been playing around with to rule the video spectrum and to reassert itself as the No. 1 radio champ.

Figures reeled off by McConnell had even the affiliate boys gasping—NBC's plant investment for television runs between $35,000,000 and $40,000,000. And the affiliates got an interesting look-see at just how vast, sprawling and coin-consuming is the NBC video empire in the presentation of a film, "More Than Meets the Eye," which proved so revelatory and calculated-to-stun that the web was besieged with requests for prints. (Figure doesn't take into consideration the millions splurged on acquisition of top TV talent which now finds NBC in possession of the cream of the crop.)

In the past year alone, McConnell cited, NBC has spent $9,000,000 on radio talent and show properties in a bid to get back in the AM swim.

U. of Missouri in Middle of Football Hassle Due to Special B'cast Rates

Kansas City, Oct. 24.

U. of Missouri, at Columbia, is in the middle of a hassle with broadcasters throughout the state over coverage of this season's football games. Crux of the controversy is the embryonic Missouri State Network, loosely associated group of 16 stations formed to make broadcasts of Missouri games available throughout the state.

Games over the state network are originated through KFRU, Columbia, with Mahlon Aldrich, commercial manager, reporting the play-by-play. In order to comply with requests from a battery of smaller stations, the university sanctioned a plan whereby any station within the state could carry the KFRU reports for a nominal fee of $50 per game. Plan was originated in 1949, with expectation that only smaller stations would want the service.

This season the plan backfired when at least two metropolitan stations, KCMO, Kansas City, and KWK, St. Louis, bought in on the service. Nominal fee permitted them to offer games to sponsors for considerably less than competitive stations which cover games with

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Stars & Bars

Greensboro, N. C., Oct. 24.

WNAO, Raleigh, is planning a program from the N. C. state prison, using all prison talent and featuring an unidentified prisoner's story of his life on each program. The prisoners wanted to use "The Prisoner's Song" ("If I Had the Wings of An Angel") as their theme song, but the idea was vetoed by radio station officials.

The new program has the cooperation of Warden Joe Crawford, who considers it a part of his rehabilitation and recreation program.

120-Station AFL Elections Hookup

American Federation of Labor has bought a hookup of 120 ABC stations for a pre-election pitch Monday (30) from 8-8:30 p. m. Unusual format will be a six-minute local cut-in in the various cities for city and state candidates backed by the AFL to make their vote pleas. In N. Y., for instance, Herbert Lehman, Walter Lynch and Franklin D. Roosevelt, Jr., will speak.

National show, lined up by AFL consultant Morris Novik, will be emceed from Hollywood by George Jessel, with Gregory Peck, Keenan Wynn and Gene Kelly backing the appeal for a Fair Deal Congress. Additionally, AFL toppers William Green and George Meany will be heard from Washington. Show, costing around $15,000 was set through the Furman-Feiner agency.

AFL, which bankrolls Frank Edwards cross-the-board commentary on Mutual, used cut-ins for local candidates Friday (20), and will use the device again tonight (Wed.).

Supermarket Tie May Pull KMGM Out of Red

Hollywood, Oct. 24.

After two years on the wrong side of the ledger, Metro's local FMer, KMGM, may go into the black under a deal being negotiated for piping programs into super-markets and private homes. Finalization of the deal awaits only the conclusion of an investigation by general manager Bill McCrystall into Pan-American Broadcasting, which has pitched the proposition.

Under the arrangement, receivers tuned to KMGM could be put into competitive markets without conflict through use of the "beep" system, which blacks out receivers in one chain when a commercial for a rival is being aired. Pan-American would buy all of the station's daylight time, acting as an advertising agency for its clients, rather than as a broker re-selling already-purchased time slots, which is against FCC regulations.

Swing's New Net Stint

Raymond Swing, who has been absent from the network air for some years, will broadcast for Liberty Broadcasting System cross-the-board, starting Nov. 6.

Commentator recently launched a weekly local stanza on WOR, New York.

ABC Veeps Cue AM-TV Splitup

Quartet of promotions at ABC, with station relations veepee Ernest Lee Jahncke upped to veepee in charge of radio, is another step in the web's AM-TV splitup. Naming of a veepee to head up tele operations is expected by Dec. 31, with the possibility that the post will be filled from outside the net's present ranks.

Legal veepee Joseph A. McDonald and public affairs veepee Robert Saudek were named assistants to prexy Robert Kintner, with McDonald also handling labor relations and Saudek assuming responsibility for advertising, research and promotion in addition to his public affairs, publicity and continuity acceptance chores. Last week veepee Fred Thrower was formally put in charge of TV sales with Charles Ayres heading AM sales.

Split also affects the local Gotham flagships. Ted Oberfelder, previously in charge of ad-promotion-research, is now managing WJZ, with Clarence Doty named manager of WJZ-TV. They'll report to o.-&-o. station veepee Murray Grabhorn.

WPEN's Philly Reprise On Basketball Wrapup

Philadelphia, Oct. 24.

For the third consecutive year, WPEN has virtually sewed up airing of basketball games here, with coverage being given to Temple University, Villanova, St. Joseph and LaSalle colleges and the University of Pennsylvania. WPEN will also cover the Philadelphia Warriors in the pro game.

Station will have announcer-engineer teams airing two games at the same time. Temple, LaSalle and St. Joseph games will be aired from Convention Hall, while the Penn and Villanova broadcasts will come from the Palestra, at the Univ. of Pennsylvania.

The team of Larry Martin, Matt Goukas and Jules Rind will cover the collegiate events.

CBS BOOSTS SPONSORS' BALLY

FCC Upheld on New Hearings For Allentown-Easton Station Dispute

Washington, Oct. 24.

The U. S. court of appeals for the district of Columbia circuit yesterday (23) upheld the right of the FCC to hold new hearings on the Allentown-Easton case, which the court previously remanded to the Commission, to determine which city has greater need of radio service.

The case stems back to a decision issued in June, 1947, which granted an AM station (WHOL) to the Allentown Broadcasting Corp. and denying the application of Easton Publishing Co., as well as two other applications for the 1,230 KC frequency. The Commission favored Allentown on the basis of the size of the two cities and its conclusion that it had the greater need of a station.

In April, 1948, Easton Publishing appealed the decision to the court of appeals and in May, 1949 the court remanded the case back to the Commission for findings on the comparative needs of the two cities for radio service and the relative abilities of the applicants to meet the greater need. The court had declared that it could not tell from the FCC findings what caused the agency to conclude that Allentown's need was greater.

As a result, the Commission last February issued an order setting aside its original order favoring Allentown and designated the proceedings for further hearing. But neither WHOL nor Easton Publishing favored this action and the parties went back to the court to challenge the order. However, the court found that the Commission is justified in calling hearings to obtain the additional evidence required on which to base a final decision.

Meanwhile, WHOL is on the air, but its license to operate is in a "pending" status.

Ben Grauer Day

NBC is devoting next Sunday (29) to Ben Grauer Day in honor of his 20th anni in radio.

A considerable part of the day's network programming will be slanted for tributes to the vet announcer, with some Grauer personal appearances to be integrated into New York-originating shows throughout the day and night.

Swing's Swing At 'Channels' Peps Exec Club Meet

The debate on "Red Channels" between publisher T. C. Kirkpatrick and commentator Raymond Swing at the N. Y. Radio Executives Club last week indicates that the industry is in for still further controversy on the question with the possibility that additional "purging" may follow.

While Swing swung at Kirkpatrick, calling the publisher's method "utterly un-American," he said that potentially more dangerous than performers are technicians and executives. "Channels" rep answered that the tome also lists writers and some execs.

Kirkpatrick declared that testimony by J. Edgar Hoover indicates there is Communist influence in radio and TV, that "Channels" was published to arouse public consciousness of Communist influence, that the volume is accurate in its listings and that it has produced constructive results. Among these, he said, were that many performers have been discouraged from lending their names to "Communist

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Time Rates Go Up For Lead Indies

St. Louis, Oct. 24.

Radio time rates are due for a hike on many leading indies, according to a survey of 24 stations attending the Assn. of Independent Metropolitan Stations here last week. About one-fourth of the outlets have already upped rates or are mulling an increase by Jan. 1, it was reported, due to the increase in sponsored time on unaffiliated stations and the fact that many have reached the saturation point on the balance between program time and commercials.

AIMS group, representing 23 stations in 20 states, declared there is an increase in national and local biz on non-network kilowatters, because they are "least af-

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Papers Finalized on 350G Transfer of Coast KFWB To Mgr. Harry Maizlish

Papers were finalized Monday (23) in N. Y., following last week's FCC okay on transfer of license, turning ownership of the Warner Bros.' KFWB operation in Hollywood over to Harry Maizlish, the station's general manager. Switchover was effected for a consideration of $350,000.

Decision of the H. M., Jack and Albert Warner hierarchy to relinquish its subsidiary stake in radio remains one of the Coast Ripleys, in view of the fact that KFWB has been a profitable, prestige-laden entity for years, with the station under the Maizlish managership having grabbed off considerable kudos.

Maizlish left N. Y. yesterday (Tues.) for Coast, with the major item on the '50-'51 agenda re-gearing the KFWB operation to meet the TV ascendancy.

Richards Hearing Moves To Detroit After 87 Days On Coast; Wait on Decish

Los Angeles, Oct. 24.

After 87 days of testimony by 157 witnesses, the FCC hearing on news slanting charges against KMPC was concluded last Friday (20). Although the proceedings on license renewals for the three G. A. Richards-owned stations here, in Detroit (WJR) and Cleveland (WGAR), were consolidated, the batteries of counsel and FCC examiner, James D. Cunningham, move to Detroit for another five or six weeks of hearings.

Cunningham said that no decision would be reached until six months after the final hearing is held in Washington. Meanwhile, the stations are operating on temporary license. Estimated that defense against news slanting charges, filed by newscasters formerly employed by KMPC, will cost Richards in excess of $1,000,000.

Abe Schechter's Exec Role at Crowell-Collier

Abe Schechter, who resigned last week as Mutual's news-publicity-sports veepee, has joined Crowell-Collier's executive staff. He'll work with management on the outfit's three mags, Colliers's, Woman's Home Companion and American.

Crowell prexy Albert Winger introed Schechter to the firm's other execs at a Stork Club lunch in N.Y. Monday (23).

HOPES TO HYPO RETAIL SELLING

New trade promotion setup, designed to help sponsors make more effective use at the point of sale of their radio shows and also to eliminate the advantages held by other ad media over radio, has been inaugurated by CBS. Unit is to be part of veepee Louis Hausman's advertising-sales promotion setup, and will be supervised directly by Henry Brenner, who is moving over to CBS from Standard Brands.

Move was decided on basically to service present advertisers, according to CBS spokesmen. Since it will provide new merchandising aids at no cost to sponsors (all costs are to be shared by the network and its affiliates), it's believed that the trade promotion unit represents also a pitch by CBS to sell its open time still available. By capitalizing as much as possible on radio's selling effectiveness to the consumer, it's pointed out, CBS will have a new and potent argument in boosting radio over magazines, newspapers and other ad media.

Example of the merchandising tools which the web is making available is its "Radio Picture-News." It's a large brochure, similar in format to the press books fed by film distributors to exhibitors to help them set their exploitation campaigns. First one, issued this week includes a large picture of Arthur Godfrey, with the CBS star declaring: "I'm ready for Thanksgiving—are you?" In a note accompanying the folder, CBS suggests to retailers how they can use the poster as a regular display, capitalizing on Godfrey's selling power.

"Radio Picture-News" is being distributed to local affiliates by CBS for their imprints and is furnished by the affiliates in turn to retail food and drug outlets. Affiliates also have the opportunity of inclosing inserts to plug their local, non-network shows. At least 30,000 of the brochures and posters are being mailed out on the first press run, and CBS hopes to boost that figure to 100,000 when all affiliates sign in for the plan.

Brochure also includes stills and personality plugs for CBS stars, with the products with which they are associated on radio. To get the unit off to a fast start, CBS is offering $200 in prizes to the retailer who builds the best win-

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CBS Gets 1st Bankroller For Symph-Vacated Spot

CBS, which moved its pickups of the N. Y. Philharmonic orch out of the Sunday at 3 p. m. period to open up the time for commercial sponsorship, snared its first bankroller for that time this week. Oldsmobile signed for the 3 to 3:30 Sunday afternoon slot, in which it will air the General Motor Junior Choir, comprising children of GM workers.

Show is slated to tee off either Nov. 19 or 26, with the D. P. Brother agency handling the account. Philharmonic, meanwhile, is now aired earlier Sunday afternoons, via transcription.

Kent & Johnson Reunite

Alan Kent and Austin Croom-Johnson are resuming their partnership after a separation of several years. Duo have been put under contract to Marty Goodman who has a deal guaranteeing them an annual salary and a split of the profits after the guarantee is covered through their earnings.

Duo, in former years, had been the heaviest earners in the jingle field. They came to national attention, a few years ago, with an ad in VARIETY in which they lampooned the Calvert whisky ads with the caption "How Distinguished Can You Get?" Ad was reproduced in several top news mags.

CBS-Yankee Group Gets Don Lee Net With Surprise Bid of $12,320,000

Hollywood, Oct. 24.

Tilting their original bid by nearly $2,000,000, a General Tire-Yankee Network-CBS coalition outbid Les Hoffman, set manufacturer, for the Thomas Lee estate and came away with the whole kit and caboodle for a knocked-down bid of $12,320,000. It came as a stunning surprise to all except the CBS-Yankee-General crowd, who had put out a feeler bid and then proceeded to top Hoffman's offer of $11,200,000 by the required minimum of 10%.

CBS participated only to the extent of acquiring the Don Lee television station, KTSL, and a leasing of space at the Don Lee $3,000,000 plant. Whether the network will eventually land No. 2 channel in San Francisco, reserved for Don Lee, after the freeze is lifted, can only be guessed at. Howard Meighan, CBS veepee, withheld comment, nor would Tom O'Neil, headman of the Yankee network, make a statement. CBS now has Channel 2 in N. Y. and Hollywood and the same channel in Frisco would naturally have certain advantages.

O'Neil's Yankee net will operate the Don Lee chain of 45 stations of which four are owned outright, and take over Don Lee's 19.4% of stock in Mutual. Yankee's stake in Mutual is also 19.4, which just about puts Yankee in the driver's seat in Mutual. Also acquired are the affiliation contracts with Don Lee's 41 outlets.

Whole transaction goes into escrow until FCC approves the transfers, which it was said would be within 90 days. Both CBS and

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Femme Fest

Initial rating on the WJZ, N. Y., Mary Margaret McBride vs. WNBC, N. Y., Eleanor Roosevelt daytime programing sweepstakes reads as follows:

Mrs. FDR:	3.3
MMM:	2.6

Agency Feelers Lifting Doldrums On Radio Sales

Doldrums which radio is currently feeling may be dissipated in a few weeks. Networks are getting feelers from agencies asking for quotations of prices on packages for possible starting in December or around the first of the year. NBC has sponsorship nibbles on several whodunits and ABC has been dickering with Chrysler on backing the hour-long "Screen Guild Players."

The inquiries are cautious, with no definite commitments. However, network salesmen are being told by several agency men, "we'll let you know around Nov. 15." Web staffers feel that the bankrollers are riding through the current situation with a status quo attitude, but looking to a mid-November crystallization of the economic picture.

After the elections are over, webs say, the big spenders will have a clearer idea of what to expect in the nature of government orders and taxation, materials shortages, inflation and other business trends. Excess profits tax, it's anticipated, will probably not be instituted at this time. It's also figured that in another month the

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Boston Braves Sign With WNAC on Exclusive Basis To Air Home Games in '51

Boston, Oct. 24.

The Boston Braves announced the signing Saturday (21) of an exclusive contract with WNAC and the Yankee Network, along with sportscaster Jim Britt, for airing of the club's 77 home games next season. Inking of the new contract will split Hub baseball coverage between WHDH, which recently signed a two-year agreement to air all Red Sox home games, and WNAC, which until three years ago carried all Hub major league games. WNAC, the local Mutual outlet, bowed out of the baseball picture because of programming difficulties, with fans protesting vigorously when the station was forced to cut off games because of "previous commitments" in order to carry a chain program. However, these difficulties have been ironed out, and under the new setup the station will carry complete games either day or night. In addition, all day and Sunday games will be telecast with WNAC-

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Entriken Vs. Ira Marion As RWG National Prexy

"We, the Undersigned" group, which is campaigning against the administration slate in the eastern region of the Radio Writers Guild, has placed Knowles Entriken on the ballot for national prexy of the union. He'll oppose Ira Marion.

Five of the Coast and Chicago signatures required to get Entriken's nomination were obtained after the deadline Friday (20), but Marion asked the council Monday (23) to relax the rule so that Entriken could run.

Crosby Yanked By Minute Maid

Minute Maid orange concentrate has yanked its "This Is Bing Crosby" transcriber from the 9:45 a.m. cross-the-board slot on WCBS, Gotham key of the Columbia network, and is mulling cancellation of the show now beamed in 30-odd selected markets across the country. Move reportedly doesn't sit well with Crosby, who is a stockholder in the company.

One of the reasons given by Minute Maid for the WCBS cancellation is its unhappiness at being bumped from the 10 a.m. spot it had previously occupied until the extension of the Arthur Godfrey show into that period. Agency is Ted Bates, which recently took over the account from Doherty-Clifford-Shenfield.

WCBS has inked "Tommy Riggs and Betty Lou" to fill the 9:45 a.m. strip, starting Monday (30). It will be open for participations.

Hudnut Renews on WW For 2d Year; Miami Jaunt Rules Out TV

Payoff on that Sunday at 9 radio impact generated by Walter Winchell-in the face of the flock of top-budgeted video showcases is reflected in the Hudnut renewal of WW for a second year, the ABC commentator's pact earning him $1,000 a minute.

Hudnut, which took over from Kaiser-Frazer the first of the year, is paying Winchell $12,500 for his 12½-minute gab sessions. Contract gives the N. Y. Daily Mirror syndicated columnist a paid seven-week hiatus.

Revelation of the new Hudnut pact coincides with WW's N. Y.-to-Miami point of origination, with Winchell now settled at his winter quarters in Florida. That's a seasonal must on the Winchell agenda, a factor that thus far has ruled out the WW switchover into TV, despite recurring bids to entice the columnist into the sight-and-sound medium.

CBS May Lose Part of Audience To Other Webs During Colorcasts Time

CBS will take a chance on losing part of its television audience to competing stations when it tees off its commercial color video some time during the next three weeks.

Web plans to program two hours per day at the start, with one of those half-hours coming between 6 and 8 p.m. Since it must shut down its black-and-white transmissions during a colorcast (the color will be aired on the same channel, CBS will thus be interrupting the continuity of its regular black-and-white programming during that early evening period. As a result, some of the viewers who might not have color adapters and converters, with no CBS show to watch, will be expected to switch to competing stations and, unless the next CBS show in black-and-white is something they particularly want to see, it's believed the web will encounter trouble in luring them back to its shows immediately.

CBS spokesmen this week conceded that such a danger exists but claimed not to be too worried about it. That half-hour, they pointed out, will probably occupy the 6:30 to 7 p.m. slot, when most viewers are having dinner and most other stations are programming kid shows. Thus, when CBS returns to black-and-white programming at 7 o'clock, it should have the same chance of snaring viewers as it would have had if it had not shuttered its transmitter for that half-hour.

Repeat of Programs

Web's other two program periods for color will probably be an hour before the regular sign-on time in the morning and for a half-hour at the close of black-and-white programming at night. CBS has not

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Besser Exits Murray Show

Joe Besser, featured comic on the Ken Murray show, leaves the New York-originated CBS layout after this Saturday (28) to return to his Coast home.

Murray wanted him to continue with the TV-er, but Besser is homesick.

Schubert Switch On Musical Series

Following general pannings received by the first two ventures in NBC-TV's "Musical Comedy Time" series, indie packager Bernard L. Schubert is completely reshuffling his production staff and switching to a new type of material. Instead of attempting to adapt Broadway musicals which clicked originally because of the name personalities they starred, Schubert henceforth will concentrate on the standard musicomedies, such as those toured year after year by the Shuberts and the United Booking Office.

Richard Berger, who produced the first two in the series, and Bob Ross, who directed, have both exited. Their replacements have not been set, with Schubert himself slated to take over as producer on "Chocolate Soldier" next Monday night (30). Bill Corrigan will handle the directorial assignment temporarily. Illustrating the type of material to which Schubert plans to stick henceforth, "Rio Rita" has been scheduled to follow "Soldier." Succeeding shows have not yet been selected.

Adaptations of "Anything Goes" and "Whoopee" were staged the first two stanzas. Former, it's pointed out, scored originally on Broadway because of Ethel Merman's work, while the second show was a tour-de-force for Eddie Cantor. Decision to switch the choice of material was reportedly dictated by Procter & Gamble, which bankrolls the series. Sponsor is said to be disappointed with the ratings on the show, which carries a $30,000 talent and production nut.

MARILYN ROSS
Glamorous New Singing Star
Held Over, Chez Paree, Chicago
Thanks to Dave Halper,
Al Borde, Al Thall
Personal Management
Bernie Thall
Hotel Walton, New York City

Commander To Build Tint Sets In Bottleneck Break

First significant break in the anti-CBS color blockade set up by the major television set manufacturers was effected this week by Commander Television. One of the smaller manufacturers in the field, Commander revealed plans to produce and market the first set adapted internally to receive CBS color programs. Bendix, one of the first manufacturerers several years ago to cooperate with CBS in its color development, announced meanwhile that it would build converter-jacks into all its sets so that the public will not be forced to have its receivers worked over by a serviceman for the necessary conversion.

Moves by Bendix and Commander were preceded last week by an announcement from Earl (Madman) Muntz of full-scale production in the immediate future of a new TV color unit. It's to be a low-cost "companion set" to the regular Muntz receiver, which will be connected via a simple plug, thereby eliminating, according to Muntz, the necessity for an adapter or converter. Muntz did not specify the cost of the new unit, other than to say it will be "relatively low." Organization is already taking orders for promised delivery before Christmas.

Steering committee established by the Radio-Television Manufacturers Assn. to spearhead the fight against CBS via a fullscale adpublicity campaign has not yet met, although RTMA spokesmen said the first get-together will probably occur this week. RTMA prez Robert C. Sprague, meanwhile, took the air via CBS Sunday night (22) in an attempt to reassure setowners that their pres-

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Tint in Ford Future?

While no advertiser has actually signed yet with CBS to bankroll a color television show, Ford this week became the first to make the initial overtures to the web. Company plans to stage "Alice in Wonderland" for its Christmas presentation on the "Ford Theatre" series and, through Kenyon & Eckhardt, its agency, suggested to CBS that it might do the final dress rehearsal for the black-and-white before the color cameras.

Whether CBS will be able to pick up the rehearsal in color will probably depend on how much studio equipment it has on hand at that time for tinted TV, since the show would require at least three or four cameras. Show itself is aired Friday nights from 9 to 10, so that the dress rehearsal would be staged two or three hours earlier in the evening. Iris Mann, featured in the recent Broadway production of "The Innocents," will play the title role in the show.

UHF Stations Seen Spreadeagling Country When FCC Lifts Its Freeze

Washington, Oct. 24.

From the testimony given the FCC at the first week of its important TV allocations hearings, it looks as though UHF stations will be springing up throughout the hinterland, come the lifting of the freeze, like mushrooms. Already the pressure is on to allocate the entire UHF band, providing about 70 channels (compared with 12 in the VHF band), for video. Considering that the FCC proposal to allocate 42 channels in UHF had seemed ample when it was offered a year ago, the current demand for a substantially larger allocation appears to discount the possibility of a saturation point for TV stations.

Proposals offered by DuMont and Television Broadcasters Assn. would make possible more video stations in the U. S. than there are AM and FM outlets combined. DuMont's plan, presented by Dr. Thomas T. Goldsmith, Jr., director of research, would provide 81 channels (including VHF), permitting around 4,000 stations. It would assign channels in over 1,400 communities, 178 of which would be allocated at least four stations each. With a few exceptions, stations in a community would be either UHF or VHF. In the few cases where existing VHF outlets would have to shift to UHF, a three-year transition period for changing transmitters and giving set owners time to adapt their sets would be provided.

Several Plans Mulled

DuMont's plan, aside from adding—more UHF channels, differs from the FCC proposal in that it would minimize the intermixture of UHF and VHF stations in particular cities by substituting VHF for UHF in some cases and UHF for VHF in others. In California, for instance, San Diego would be

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WXYZ's Major Grid Sale

Detroit, Oct. 24.

In one of the largest single segment time sales in video, General Electric Supply Corp. signed with WXYZ-TV for approximately four hours of Saturday afternoon programs titled "Football Party."

Show consists of an hour and a quarter feature film and the University of Pennsylvania football games via ABC.

Snader TV Budget Up By $480,000

Hollywood, Oct. 24.

Inflation has caught up with Lou Snader, who is making a series of 960 three-minute teletune pix. Budget on the series has been upped $480,000 to $1,440,000.

Snader, first producer to get American Federation of Musicians clearance for soundtracking vidpix, originally had budgeted each film at $1,000. He bringing them in now for $1,500 each.

AFM deal calls for payment of film scale to musicians plus 5% of the gross profit to the AFM trust fund. Music publishers get between 1% and 1½% of the gross for pop tunes used and 2% for standards. Performers are getting paid between 1% and 5% of the take, with a $200 guarantee against this split being paid in advance for each film.

Additionally, Snader is paying director Duke Goldstone and music topper Phil Moore $50 per film, and Phil Bloom gets the equivalent of 10% of each performer's pay and 10% of the overall orchestra costs.

Snader is turning out between five and 10 of the shorts per day.

Louisville Speeding Its Cable Installations; Color Problems Decried

Louisville, Oct. 24.

Due to viewers' response to the installation of the first coaxial cable Sept. 30, WHAS-TV and WAVE-TV will be served with a second cable a month and a half earlier than the previously scheduled date. With full-time cables, both TV outlets will transmit more network shows from points of origin to the 53,000 TV setowners in the Louisville area. WAVE-TV will be adding more college football to its schedule, including the Navy-Notre Dame game Nov. 4.

Both WAVE-TV and WHAS-TV have issued statements anent color TV. WAVE-TV, according to statement by prez G. W. Norton, Jr., does not intend to convert its transmitting equipment to send out color pictures Declaration assured set-owners and prospective set-buyers that the sets they own, or are about to buy will enable them to enjoy TV for a long time to come. WHAS-TV issued a similar announcement in the local press, declaring that 'It's three to five years away at least, as far as Louisville is concerned."

Lester Vail Back to Y&R

Lester Vail has rejoined the radio-television department of Young & Rubicam to take over as producer-director of NBC-TV's "Aldrich Family" for General Foods. He succeeds Frank Papp, who resigned two weeks ago.

While it was the ousting of Jean Muir from the cast of "Aldrich" that precipitated the current political blacklist problem in radio-TV, Papp has maintained that factor had nothing to do with his ankling the show. Vail had been with Y&R for four years as a producer-director prior to 1947, when he left to join the Dancer, Fitzgerald & Sample agency.

Chicago Politicos Sluffed Off in TV

Chicago, Oct. 24.

Chicago politicos who had hoped to make rather extensive use of video in this fall's campaign are discovering there isn't much room for the short-term "advertiser." With practically all of the choice time on the four tele outlets here already sold out, campaigners are having trouble even buying spot announcements.

In fact, two stations—WENR-TV and WGN-TV—are accepting no political "business" whatsoever. Apparently the reason is that the political revenue just isn't worth the effort. Besides the fact that the two outlets have little good time available, by turning down every and all of the candidates they avoid the touchy problem of balancing the time among the various parties.

WNBQ has sold five quarter-hours to vote-seekers of both par-

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Philco Ousted by Murray Show From WDTV Snot; Gets Kine Airing Later

Pittsburgh, Oct. 24.

"Philco Playhouse" on Sunday night (22) got the heave-ho from WDTV, lone video outlet locally, in favor of the DuMont network's own commercial in that same time slot, the "Arthur Murray Show." WDTV is owned and operated by DuMont. Philco hour of drama had been a permanent fixture on the station almost since it first went on the air nearly two years ago.

However, it's not being eliminated here entirely Philco program will be kinescoped and shown locally five nights later, on Thursdays at 11 p.m. As a result "Encore," feature film run off every Thursday at that time under local sponsorship, is switching to Fridays. Because of the newspaper strike, WDTV didn't have a chance to inform viewers that Philco was coming off Sundays and station switchboard was swamped with calls of protest when the Arthur Murray revue went on for first time.

1st 'Bootleg' TV Station Shuttered

Washington, Oct. 24.

The first casualty in what appears to be an FCC drive on "bootleg" TV stations may turn into a court determination of whether radio transmissions are interstate commerce. It is expected that the issue will be raised by Sylvania Electric Products, Inc., big producers of TV tubes, whose unlicensed video transmitter atop Whittemore Mountain near Emporium, Pa., was apprehended and closed down last week by the Commission. The company has reportedly denied that it was conducting an illegal station, as charged by FCC. Meanwhile, the Commission is preparing to refer the case to the Dept. of Justice for prosecution. Maximum penalty

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Pre-Midnight Resale Of 'Broadway Open House' Heartens NBC Affiliates

White Sulphur Spgs., Oct. 24.

NBC made much of the revelation to its affiliates that Anchor-Hocking has just renewed its "Broadway Open House" late night hour video showcase for another round of 26 weeks. As far as the networks are concerned—and the affiliates chimed in with an assent on the basis of increasing local sales-audience interest—it definitely establishes 11 to midnight as good, saleable time. That's something radio has never been able to do.

Anchor-Hocking, which picks up the tab for the show, with local breweries participating on a time-buying basis, staked its claim on the 11 to midnight show on an experimental basis. The response not only astonished the client, but the network and stations as well.

Meanwhile, status of Morey Amsterdam's continuance on the show appears questionable. He's on two nights a week, with Jerry Lester taking over the other three nights. It's the Lester segment that's won wide acclamation (with result that the comic was recently upped from $1,500 a week to $3,000). If Amsterdam checks off, it's not known whether Lester will agree to a five-nights-a-week chore.

Affiliates Get Eyeful Of NBC TV Highlights Via Special Tele Setup

White Sulphur Spgs., Oct. 24.

NBC's TV news department transported tons of equipment, including a complete film laboratory and editing facilities to the Greenbrier hotel here, so that delegates attending the web convention could get daily newsreel coverage. Special lightweight portable sound cameras were brought here to film the highlights of each day's convention activities, which were screened within a few hours after they were taken.

News stories filmed by NBC cameramen were flown in from all parts of the country daily in perhaps the greatest on-the-spot demonstration of TV newsreel coverage to date. The affiliates were properly awe-struck.

TV Effect on Pubservice Shows to Be Studied

Assn. of Radio News Analysts, fearing that the heavy commercial skeds of the television networks may hurt public service shows, has set up a committee to study the problem. Group includes H. V. Kaltenborn, Cecil Brown and Ned Calmer.

Robert Trout, prexy of the association, said last week: "Television, in this boom period, must not neglect public service programs. The news commentators of the broadcasting industry are concerned that in the present wildfire development of TV, programs telecast primarily in the public interest may be pushed into unfavorable time spots or even squeezed out of the television schedule entirely."

NBC'S NEW 'TV SPECTACULAR'

Dollars, Not Hours: Affiliates

White Sulphur Spgs., Oct. 24.

Now that they're convinced that video has attained its commercial maturity, NBC's TV affiliates feel they're getting the short end of the dollar stick. The station operators have asked the network for a realistic reappraisal of their affiliation in terms of translating free hours into a dollar arrangement.

The affiliates thus far have been turning over 24 hours of free time a month to the web, in return for which they've been getting cuffo sustainers, with the web picking up the cable tab. As far as the affiliates are concerned, it's strictly a one-way gravy train ride today in favor of the webs, in view of the fast-vanishing sustaining era and an SRO situation on commercials.

The affiliates submitted up a resolution to NBC prexy Joseph H. McConnell asking for a share-and-share-alike arrangement. McConnell has promised to probe into the matter.

Cahill Rallies NBC Affiliates To Attack on FCC Tele Restrictions

White Sulphur Spgs., Oct. 24.

NBC and its tele affiliates in one-station areas aren't going to take the FCC-proposed "monopoly" ruling lying down. Surprise appearance at the NBC convention of John T. Cahill, network board director and legal braintruster, served as a springboard to rally the stations into action on the grounds that the FCC, in ruling that NBC's flow of video programming into one-station towns was infringing on other networks, is exceeding its authority in imposing such restrictions. Before Cahill got through laying down his definition of the law, the boys had the FCC on the defensive. Not only on the so-called monopoly channel proposal, but on color video as well.

Affiliates served notice that they'll file for an appearance before the Commission seeking a hearing on the "monopoly" rule. They argue that, in carrying out the FCC-promulgated precepts of serving the public interest, convenience and necessity, a station has a right to choose its programming and that any FCC ruling to the contrary represents a reversal on the part of the Government agency, in view of the previous ruling supporting the station's right to choose its own programming.

Cahill gave a clear, forthright and interesting exposition of the two major issues, telling the broadcasters that the color TV ruling was of vital concern to all the stations.

Hands Off Color

White Sul. Spgs., Oct. 24.

Station operators in attendance here with a stake in both NBC and CBS programming take the position that, at least for the time being, they want no part of CBS color-transmitted shows.

Principal reason they give for this decision is that they're taking no chances on inviting the wrath of the local television dealers, as long as the dealer feels that the verdict favoring the CBS system is crippling his set sales.

TV Grid Share Cues College Beef

Boston, Oct. 24.

Televising of the Georgetown-Boston College football game here last Friday night (20) brought plenty of squawks from Georgetown officials when they learned game would be carried locally, over WNAC-TV, resulting in smaller gate receipts. Officials beefed that (1) Georgetown had not been notified game would be televised locally and (2) since it was, Georgetown should share in the TV coin.

Teams usually operate on a 50-50 split of proceeds after park rental and game expenses have been deducted and with attendance down from last season, Georgetown hoped to pick up a few extra bucks from TV rights which are bankrolled by Atlantic

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ROACH MAKING FIRST ONE-HOUR VIDEO FILM

Hollywood, Oct. 24.

First full-hour picture to be filmed especially for television on the Coast will be produced by Hal Roach, Jr., starting this week. Film is one of the two to be made by Roach for Magnavox. Oscar Boetticher will direct.

Following the two Magnavox pictures, Roach will make another full-hour film for Ford Motors.

TVA Wins Out On Separate Scales; Nixes Wage Bids

Television Authority has won the principle of separate scales for 15-, 30- and 60-minute shows from the networks, who had first offered a flat fee for actors' performances regardless of a program's length. However, TVA bargainers declare that the webs' wage offers are still far below the demands.

Reps of the chains and TVA (which includes all the unions in the Associated Actors and Artistes of America, except the screen guilds) met Friday (20), with the management negotiators offering $50 for a 15-minute commercial show including eight hours of rehearsal, and $85 for a half-hour commercial show including 24 hours of rehearsal. TVA demands are $70 for 15 minutes, $85 for a half-hour and $115 for an hour, plus $6 per rehearsal hour.

No negotiations are scheduled for this week, due to TVA exec secretary George Heller's trip to Chicago and the Coast where TVA membership meetings are being held. A meeting in N. Y. Thursday (19) with 1,000 members present moved with only four dissenting votes to authorize the TVA board to call a strike if talks with the chains collapse. Chi and L. A.

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Wildroot Inks Levenson On One-Shot Basis Sat.

Wildroot Hair Tonic this week pacted for the Sam Levenson show, which is to be aired Saturday (28) from 8:45 to 9 p. m. Program follows the first Jack Benny TV'er, which will hold down the 8 to 8:45 slot that night.

Deal with Wildroot is on a one-shot basis, since the decision on where to air any subsequent shows Levenson does, depends on where Benny's future shows will be slotted. Levenson is to do one show each eight weeks and, for the initialer, Ken Murray and his sponsor, Anheuser-Busch, gave up their 8 to 9 period this Saturday. That deal, too, is only a one-shot, however.

PAT WEAVER'S DRAMATIC PLAN

White Sulphur Spgs., Oct. 24.

Sylvester L. (Pat) Weaver, whose projection of the "Saturday Night Revue" plan and major comedy showcases were accepted with skepticism at last year's annual conclave, but which have since paid off as the TV sales-programming successes to date, tossed another "TV spectacular" at the affiliates last week. This time they listened with increased respect.

Weaver, who only last week sounded off in VARIETY on his conclusions that TV dramatics have fallen into a rut, with too little exertion of creative effort and imagination, brought forth a revolutionary concept for dramatic programming for next season's agenda that, if carried through, will solidify TV's stature as a major show biz medium.

Here, in essence, is what Weaver has in mind for the upcoming video agenda: A deal with an outstanding film producer (it's known that he would like to incorporate David O. Selznick into his thinking) for the production of 15 or 16 high-budgeted films made specifically for television. These would be alternated with 15 or 16 legitimate theatre productions produced by top-calibre Broadway names which would originate from a Broadway theatre, and would be presented as a straightforward theatre presentation. And alternating with the pix-legit ventures (on a three-week cycle basis), would be television originals under the supervision of Fred Coe and other top TV dramatic producers.

Fact that Weaver specifically cited Coe for the latter venture was accepted as an indication that he would like to negotiate a deal with Philco to undertake the three-pronged programming for the Sunday 9 to 10 spot as replacement for "Philco Television Playhouse."

Weaver, in setting the keynote for the convention's TV session, put major emphasis on the medium's potentialities in the realm of culture and informational currents, citing TV as "the world's most dynamic medium of information, education and entertain-

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Cantor Beefs On 'Preview' Bypass

Claiming NBC has been bypassing a contractual commitment, Eddie Cantor has been squawking to the network high command and the William Morris office over failure to get a "preview" kinescope runoff on his Sunday night Colgate-sponsored TV comedy show.

The preview idea was inaugurated for Cantor's initial installment a couple of months back and was considered by Cantor as one of the strong factors which got his segment of the Colgate Comedy Hour off to a fast start. Cantor contends that there's a contract stipulation provided for the preview kinescoping of the show in advance to iron out the bugs. NBC, on the other hand, reportedly denies it's under any such obligation, arguing that each such runoff on a major TV attraction adds up to a $6,000 extra outlay. It is willing to stand half the cost if Cantor pays the other $3,000.

Cantor was not given the "preview treatment" in his second time up and is insisting on it for his Nov. 5 show. Latter show, incidentally, will have an Al Jolson tribute for the finale.

'Toast' 36.7; Allen 21.1

Here's last Sunday night 8 to 9 TV scorecard, based on a 10-city Trendex compilation:

Ed Sullivan's "Toast of the Town"—36.7.

Fred Allen's Colgate Show—21.1.

FCC Seen Strongly Buttressed For Fight Expected on Color Decision

Washington, Oct. 24.

Although there's been a tremendous outcry against the FCC color decision, it's pointed out here that this is one case in which the agency won't be so easily pushed around. For one thing, there's some strong support for the Commission's action, the strongest being, of course, CBS. With a patent stake which could bring in as much as $50,000,000, the web can be expected to give real backing to the color decision, in the courts and on the program front.

When the injunction suit by RCA comes up, probably next week, before the U. S. district court in Chicago, Commission counsel will have as allies the top legal guns of CBS, headed by Samuel Rosenman, former White House aide. Pitted against him will likely be John T. Cahill, RCA board member who was on deck at the color hearings when Brig. Gen. David Sarnoff, RCA board chairman, testified.

While the court fight is going on, CBS plans to go ahead with color broadcasts, without waiting for Nov. 20 when commercial programs may be transmitted. The web already has authority to broadcast its color on an experimental basis and is preparing to do so, at first in New York. Probably only a handful of people with adapted or converted sets will be able to see them, but there will be public demonstrations where the programs can be viewed on the color receivers the web used at medical conventions and at the FCC hearings in Washington.

On the manufacturing end, too, CBS is getting increasing support, although no major producer has yet come forward with color sets. But the list of smaller companies who have announced color sets, converters or new convertible sets grows almost daily. It includes Tele-Tone, Raytheon (Belmont), Muntz, Television Equipment Corp., Webster-Chicago Corp. and Celo-Mat Corp. The web is counting

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NBC to Hike Rates

White Sulphur Spgs., Oct. 24.

With video costs shooting into the stratosphere, NBC is getting ready to spring a rate hike. It's all very hush-hush at the moment, but NBC prexy Joe McConnell tipped to the affiliates here that a rate increase will be announced officially Nov. 15. It will go into effect Jan. 1.

McConnell suggested that the affiliates keep it under wraps until the Nov. 15 announcement.

AT&T on Spot In TV Allocations; Hearings Nov. 20

Washington, Oct. 24.

American Telephone & Telegraph will be put on the spot next month to justify its current quarter intercity channel allocations to the four TV webs when the FCC begins hearings to determine the legality of the assignments. An investigation was ordered by the Commission last week, following complaints from DuMont and ABC that they had been discriminated against in the allocations in favor of NBC and CBS. Hearings will start Nov. 20, with Hugh B. Hutchison, examiner, presiding.

Main point at issue is whether the assignments were "equitable" under the FCC regulations, the agency order for the investigation pointing out that "opportunity of customers for intercity video transmission service to compete effectively in the field of television broadcasting may be materially affected by allocations of usage of available facilities."

The order stated that of the 399 possible hours for allocation by A. T. & T. for the current quarter during the choice evening hours (8-11 p. m.), NBC was assigned 160 hours per week, CBS got 114 hours, ABC received 49 hours, DuMont was given 36 hours, and 40 hours were left open for further assignment.

Besides the question of legality, the Commission will inquire into the basis on which the allocations were made, whether the telephone company "is making or giving any undue or unreasonable preference or advantage" or showing "unreasonable prejudice" to any customer, what impact the allocations may have on network competion in television, and whether there should be different regulations which would set up classes of users, such as networks, stations, theatre video operators, etc., who would be eligible for transmission service.

DU MONT NIXES ABC-TV DIVVY ON MURRAY SHOW

Arthur Murray dance studios, which backs the "Arthur Murray Show" on the DuMont web, wanted to expand by adding a lineup of ABC-TV outlets. DuMont, however, turned down the project for a two-network spread.

Terp schools are spending around $30,000 weekly for time and talent and were willing to up the nut an additional $10,000 for the ABC stations.

Two years ago DuMont shared the "Admiral Broadway Revue," Sid Caesar-Imogene Coca starrer, with NBC-TV, because DuMont had the New York-to-midwest cable allocation in the Friday 8-9 p. m. period when the show was aired. In that case DuMont was willing to share with NBC-TV, to get a top-flight show. The Murray program, incidentally, was incepted on ABC-TV this summer.

CBS-TV Sellout Snafued on Time

Inability to clear time on affiliate stations continues to be one of the chief roadblocks in CBS-TV's progress towards a sellout status. That factor, in addition to being responsible for the web's losing the Borden's-sponsored Peter Lind Hayes-Mary Healy show to NBC this week, also snafued a desire by Esso to pick up the tab on Red Barber's hour-long Sunday afternoon film reprises of top college football games played the preceding afternoon.

CBS had been virtually set for the Borden's show, but when it could not clear time on enough affiliate outlets, the sponsor took the show to NBC, where it will occupy the Thursday night 8:30 to 9 slot, starting Nov. 23. Period on NBC was occupied formerly by Ballantine's 'Believe It or Not,' which dropped that show several weeks ago. As for the football series, Esso sought to sign on as

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ADMIRAL RENEWS FOR 13 MORE 'LIGHTS OUT'

Admiral this week picked up its option on NBC-TV's "Lights Out" for an additional 13 weeks. While the Kudner agency placed the account, it's believed that Admiral plans to drop Kudner in the near future and will probably assign an unidentified Chicago agency to take over.

Account represents close to $1,000,000 in annual billings, since Admiral, in addition to "Lights," also bankrolls half of ABC-TV's "Stop the Music."

Television Follow-Up Comment

Gertrude Lawrence, with a neat assist from Paul McGrath, brought ABC-TV's "Showtime U.S.A." Sunday night (22) up to top quality level. Duo socked across a scene from Rachel Crothers' "Susan and God," repeating the roles they played in the original Broadway production. Excerpt, which had the dipso husband pleading with his wife for a second chance, occupied almost half the 30-minute show but didn't drag for a second. It was a tribute to the thesping talents of both Miss Lawrence and McGrath in that they sustained a high mood in their acting without the usual opportunity of building up to it.

Rest of the show was spotty, mostly because of the lack of production values. Both Edith Piaf and Henry Morgan registered well because of their basic talents and in spite of the fact that they performed before a simple curtain. Miss Piaf projected excellently with a dramatic song, in French, about a Foreign Legion regiment and then turned to English lyrics for an equally-well done "Hymn to Love." Morgan grabbed off plenty of yocks with a monolog kidding color TV. Basil Rathbone, as emcee, was too obviously nervous, while Vinton Freedley reprised his standard dignified aplomb as program host. Plugs for Dodge cars represented good selling jobs.

CBS-TV's "Frank Sinatra Show," which showed definite signs of being on the right track the previous week, made it to the top Saturday night (21). Program, except for a minor mishap at the close, was a fine blend of song, dance and comedy, all neatly produced, scripted and staged. Irving Mansfield, who took over as producer after the initial week, evidently has found what required correction and Sinatra, as a result, should have little trouble building into the video personality that had been anticipated for him.

Singer, who was nervous and hesitant the first time out, was completely at ease Saturday night and the entire program thus carried an amiable air of informality. Instead of spreading his talents all over the show, he concentrated for the most part on his singing for a maximum payoff, capping the program with a sensitive rendition of the "Soliloquy" from "Carousel." Number was backed by a standout set, which duplicated that used in the original Broadway production and, even though the number ran almost 10 minutes, packed plenty of punch. Sinatra, of course, also displayed an easy comedy personality and teamed neatly with guest Mary McCarthy in a skit and a song.

Miss McCarthy wowed with the "42d Street" routine from her current nitery act, displaying the uninhibited zanyism which she sold so well on last year's "Admiral Broadway Revue." Comic Ben Blue also was given top material for this stanza and made it pay off, particularly in a very funny skit with Roberta Lee kidding the dime-a-dance palaces. Whipoorwills registered with their voices and dancing in a jungle setting and the "Blue Family" turned in a good bit. Show wound 90 seconds early, forcing Sinatra and the production crew to ad lib. Resultant confusion led to the cameras' picking up the hand of the crewman flipping the credit cards.

With Ed Wynn returning earlier than originally scheduled in the show's roundrobin of comedy stars because of Jimmy Durante's inability to make this stanza, "Four Star Revue" turned up with a strong, though not a standout show last Wednesday night (18) on NBC-TV. Despite the conventional revue format, which is suffering from excessive duplication, this show holds up as one of video's truly bigtime airers, with the sponsor, Motorola, evidently shooting the works on talent, production trimmings and technical wizardry.

A masterful showman, Wynn carried the main burden of the program. Casual and intimate despite the vast Center theatre, N. Y., stage setting, broadly whimsical and pointedly witty as his brand of comedy demands, Wynn's solo performance maintained the sock level attained in his initial stint for this show two weeks ago.

When guestar Bea Lillie teamed with Wynn in a couple of skits, the result was excellent comedy. The coupling was particularly effective in the burlesque of a Civil War spy drama. Miss Lillie's solo comedy vocals, however, were spotty and failed to hold up over the several numbers in the Carnegie Hall recital bit. Wynn's charade intro to this sequence, incidentally, was also his weakest contribution to the show.

Among the supporting turns, the educated pooches under Leonard Gautier's tutelage stole the honors. The bricklaying routine was neatly caught by the cameras, from the incidental canine comedy to the spectacular trapeze stunt at the finish. Ben Wrigley also registered strongly with his eccentric hoofing, although the skit in the doctor's office wound up lamely. The Merriel Abbott dancers delivered a good, but conventional samba routine with Eileen O'Dare featured. Production and camera work in this number were topflight.

Motorola plugs were limited to one straight pitch. The gaggedup middle commercial, with Wynn acting as narrator in a takeoff on the Cinderella tale, had some ingenious settings to offset the basically weak script material.

NBC's Saturday Night "Your Show of Shows" continues on a high plane of entertainment. The talented cast headed by Sid Caesar and Imogene Coca generally manage to make this one of the best produced shows in video. Now that it's well into the second season, there aren't any production kinks to speak of.

The individual components remain fairly fresh. The cast comes up weekly with some new divertissements, to add new stature to this show. Caesar turned in some excellent comedic bits on last Saturday's display, both solo and in conjunction with Miss Coca. The panto in the subway bit, with each fighting for a seat, had the right touch of exaggeration to make for hilarity within a believable framework. Caesar's reprised satire on boxing films also hit its mark. The Hamilton Dancers provided one of the more delightful spots with a charming terp depicting a nitery after the close of festivities. Marguerite Piazza, Adriana Knowles and Robert Merrill provided the longhair segment of the show with their usual excellence, and Bill Hayes and Judy Johnson did the production singing for the well-paced choreography. The Billy Williams Quartet came up with their top deliveries.

Madeleine Carroll emceed in an uncertain fashion, initially, but got into her stride during the latter part of the program. She assisted Caesar in a shipwreck scene which, however, was below par.

The Jack Carter show opening the Saturday night showcase was marred by a lack of pacing. The timing was somewhat askew, but talent and writing was above the level usually heard on this stanza. Carter segment is apparently attempting to overcome the difficulties of getting fresh acts every week by becoming a self-contained display with only one guester, Gloria De Haven in this case. There are more sketches and the regular panel is given more work to do.

The initial football scene was repetitious with four takeoffs on the same theme of a coach instructing his players. Idea was sound, but too long. Carter is apparently punching too heavily to get the desired results. A more relaxed mien would help.

Miss De Haven showed up well in songs and sketches. She's a willing performer with sufficient visual values to dress up a show. Donald Richards and Bill Calhahan contributed well in the song and dance departments. Latter two are regulars and program aims to add another singer, probably a femme, in order to fully get away from its dependency on outside talent.

CBS-TV's "Ford Theatre" came up with a terror-filled version of "Angel Street," the 1941 legit hit, last Friday night (20). What made the production, which was top-notch in all departments, especially commendable, was the fact that it went on with only a couple of days notice, replacing the originally scheduled "What Maisie Knew," which CBS withdrew suddenly last week.

All the elements of suspense and terror were retained, if not intensified, in the video production of the story of a timid woman deliberately being driven mad by her husband. A Scotland Yard inspector, who never gave up an old murder case, suspects the husband of being the murderer and proves to the wife that he is trying to drive her mad because he fears she knows too much about his past.

Judith Evelyn, who played the role on Broadway, gave a masterful performance as the wife, first assailed by doubts as to her own sanity and later as to her husband's implication in the crime. Her attitudes of timidity, her cowering and her ever-present fright were all convincing. And a final scene in which she pretends to her captured husband, who pleads for her help in escaping, that she is mad, was a fine simulation of hysteria.

As the husband, Ferdi Hoffman was convincingly cold and cunning (he also did it on Broadway), and Ernest Cossart was shrewd but understanding as the inspector. Elizabeth Eustis was sufficiently saucy as a servant with whom the husband is flirting, and Elfreda Dedwent was excellent as an old and faithful servant.

Franklin Schaffner's direction was tight and maintained maximum suspense. Lois Jacoby's editing of the Patrick Hamilton story was good. Al Ostander's two sets were morbidly Victorian and music conducted by Ben Ludlow was highly effective in the background.

An original folk opera, penned by Ted Mabley and Otis Clements and titled "Box Supper," made for a pleasant half-hour's viewing on CBS-TV's "Nash Airflyte Theatre" Thursday night (19). Neither the book nor the music seemed to have the stuff to make a lasting impression, although there were one or two catchy tunes in the folksong genre. But with a standout cast and some fine staging by producer-director Marc Daniels, the show emerged as good professional entertainment.

Story, probably in the folk-opera tradition, was a simple yarn about the connivings between a couple of lads, one a Princeton man and the other the hometown boy, to bid for the box supper of the young and pretty school teacher at an old-fashioned church social. (Scene was laid in the early 1900's.) Marguerite Piazza, Metopera singer and featured on "Your Show of Shows" on the rival NBC web, scored with her vocalizing as the schoolmarm and did okay with her thesping. David Brooks, although in fine voice, seemed a little too emotional as the country boy, with William Brower registering better in the acting department as his competitor for Miss Piazza's supper and company. Wallace House and Dorothy Petersen were good as the parents and Ellen Martin, featured dancer, turned in a fine job as the young daughter.

Sets were exceptionally good, particularly the outdoor scene with the sleigh being pulled through a light snowfall. William Gaxton, permanent program host, apparently has his earlier camera fright conquered and did a good job on the show in introducing both the story and the commercials.

"Beat the Clock," a CBS video sustainer for some time, is now bearing the colors of Sylvania Electric as part of CBS' Friday night lineup. Judging from the show caught (20), the Mark Goodson-Bill Todman package is still a fast 30 minutes of audience participation stunts and gags. Some of the tricks which emcee Bud Collyer puts his customers through are the kind that make the home viewers wince almost as must as the contestants, but so long as people are willing to undergo that particular brand of tomfoolery for a chance to win prizes, there will probably be viewers to sit at home and watch. And that's what pays off for the bankroller.

Collyer, as usual, demonstrated a glib, fast-paced patter last Friday, keeping the contestants moving through their paces in their race against the clock ticking off seconds on the wall before them. Each stunt is timed, with each pair of contestants getting a chance at three tricks. Prizes awarded were the usual gas ranges, coffee services, etc., with the top one being a 19-inch Sylvania TV set. During the show, Collyer got in the maximum off-the-cuff plugs for the sponsor's products and announcer Bob Sheppard also made two straight pitches. On the final one, he dropped a line, causing an embarrassing stage-wait until he picked up the prompt.

CBS-TV's "Stork Club," extended to 30 minutes five-times-a-week, has developed more ease and leisureliness than when compressed to 15 minutes. It's still the top glamorpuss cavalcader, and Virginia Peine and Johnny Johnston, succeeding the Peter Lind Hayeses (Mary Healy) do an okay job with the extended format. Somehow the somewhat early (7 p.m.) teeoff period militates against the nitery aura, but in turn it must prove a good commercial for Sherman Billingsley's plush bistro as that's a sufficiently early hour to inspire going-out and, by chain-reaction, why not the Stork? On a last week stint caught, Celeste Holm and Leonard Lyons had a nice easy session; Johnston interviewed fellow-crooner Dick Haymes and his wife; Haymes trailerized four "Madam" songs he had just disked for Decca; and both did "Peculiar," throwing a nod to Bing Crosby.

CBS-TV's "Vaughn Monroe Show," which gave every indication on its preem stanza two weeks ago of being the best all-around musicale on TV, didn't quite come up to that marker for the second in the series last Tuesday night (17). While the production was just as fluid and the camera work just as excellently handled, the ideas were not as bright and the cast didn't seem to sparkle as much. In addition, there was just a little too much of Monroe himself. Compared with other TV programs of the same type, it was good, but it wasn't what the initialer gave promise of.

Monroe, who appeared in only two or three numbers on the preem, almost pulled a Milton Berle last week. He demonstrated nice versatility with his range of numbers and executed a simple dance step acceptably, but even his most ardent fans are going to tire of him rapidly if he continues to get too much of the spotlight. Supporting talent was fine again, including vocalist Shaye Cogan, dancers Kenny Davis and Olga Suarez, comedy singer Ziggy Talent and Monroe's Moon Maids and Moon Men. Fluid way the lenses were handled rates another nod for producer-director Don Appell and camera director Lela Swift. Jaccq Venza's sets, while not as elaborate as on the preem show, were attractive, and the choreography by Peter Birch, both of the principals and the line, was neatly staged. Commercials for Camel ciggies were repeats of those used on other Camel video shows and so didn't have as much impact.

Jimmy Cannon, N. Y. Post war correspondent just returned from Korea, did an okay interview with Faye Emerson, who seemed too intent on not missing her Pepsi-Cola commercials on her thrice-weekly CBS-TV show. This somehow was ultra intrusive as Cannon recounted some of his warfront memories. He had a great line about how well "cast" the Marines are — "they either all look like Gregory Pecks or the oldsters look like Walter Brennans."

"Abe Lincoln in Illinois," with Raymond Massey re-creating the title role he played in the original Broadway version, was given a forthright, persuasive performance by the Pulitzer Prize Playhouse last Friday (20) on ABC. Betty Field shared the billing with Massey, as Mary Told Lincoln.

Robert Sherwood's Pulitzer Prize-winner was particularly marked by the excellent performance of Massey in this drama of the Great Emancipator from his rail-splitting days, through his formative political years up to his election as President. In between were seen his early romance with Ann Rutledge, her death, and the inspiration that followed in the wake of her death. His courting of Mary Todd and their subsequent marriage, plus the relentless ambition of Mary, were importantly captured by the cameras, but the performance by Miss Field was sorely lacking in depth and conviction.

A cast of generally fine performers was directed sharply for pace and movement by Alex Segal. This was a particularly able job by the young director, and the production under supervision of Edgar Peterson, was impressive; the lighting especially sharp, and so was the camerawork.

"Portrait in Smoke," the Bill Ballinger novel which "Philco Television Playhouse" offered on NBC-TV Sunday (22), was a hokey opus, but nevertheless it held interest. Premise was tenuous, being the persistent search of a debt collector to pay off a $1,000 reward to a girl who had saved him from an armed holdup man. As he calls on people who knew her he conjures up romantic pictures of her life, but the story of her rise to wealth and social position is unfolded in vignettes that reveal her as a first class vixen who twice commits murder. This unrelieved portrait of her crimes was the stuff of poor melodrama.

However, Olive Deering turned in a good performance as the ambitious wench who stops at nothing to cross to the monied side of the tracks. Shepperd Strudwick was also appealing as the collector obsessed with tracking down the mystery gal. First two acts failed to convince, but the last (set in the present and with Miss Deering murdering her husband in an attempt to pin the rap on Strudwick) was suspenseful and fast-paced.

Supporting players were undistinguished, although Vaughn Taylor was effective in a small part as the girl's second spouse.

Fact that comedy scores heavily when it has a strong satiric bite, as opposed to that brand of humor which skirts issues to avoid offense, was pointed up on CBS-TV's "Toast of the Town" Sunday (22). Eddie Mayhoff, introduced by Ed Sullivan as "another sports celeb," did a sock bit burlesquing the windy football coach spieling on the country's need for greater individual initiative. By contrast, Al Bernie's more traditional approach with a "Sam Spade" takeoff included some stale material.

Stanza had some strong guests in Peggy Lee and Flora Robson. Latter, together with a trio of casters also from "Black Chiffon," did the dramatic scene from the current Broadway legiter in which the well-to-do matron announces she has been arrested for shoplifting. Excerpt registered effectively, with Miss Robson nicely supported by Richard Gale, Raymond Huntley and Patricia Marmont. Producers missed a bet, however, in confining their ballyhoo to Miss Robson and not adequately playing up the other thespers.

Miss Lee, accompanied on the guitar by husband Dave Barbour, nicely put over "La Vie en Rose." Camera work and lighting on Miss Lee was topflight for vaudeo stage conditions. Also in the song department, young Met opera bass Jerome Hines clicked with "Some Enchanted Evening" and "Old Man River."

Johnny Lander did a novelty acro turn in which he played the violin and juggled while perched precariously atop a ladder. Stint was somewhat overlong, but pleased in the main. Mazone-Abbot dancers, a vet apache group, did a spectacular Parisian mayhem number which went overboard on the shricks.

Fred Allen, after fumbling badly on his initial television show four weeks ago on NBC's "Colgate Comedy Hour," came back strongly Sunday night (22). While the comedian's second attempt was spotty, it reflected much more the unique personality and ad lib talents that were his forte as one of radio's top comics. With Portland Hoffa, his wife and longtime radio partner, making her video debut on this one, Allen seemed more at ease, in contrast to his apparent nervousness on the preem.

Comedian has abandoned most of the carryover from his radio program, which is all to the good. Weakest part of the show, in fact, was the single, short skit with Parker Fennelev in the "Titus Moody" character. While it had a couple of nifty throwaway lines, it was still radio and not TV and consequently slowed the pacing. Rest of the program stuck to the visual factors and, with Allen's scripting staff exploiting his own brand of comedy, it might not have been sock stuff but it was highly amusing viewing.

Comedian again kidded video, with the payoff coming in a skit with Peter Donald cast as a small-time talent agent. Material formed a neat entree for the fine roust-about dancing of Anthony, Allyn and Hodges and the zany comedics of Mort and Art Havel. Ella Logan did a fair solo job on "Sunny Side of the Street," coming back to team with Allen for the final big production number, a takeoff on "Brigadoon." Miss Hoffa, for her part, wandered in and out of the show exchanging quips with the

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UNCLE MISTLETOE
With Doris Larson, Johnny Coons, Warren Best
Producer: Stefan Hatos
Director: Ed Skotch
Writer: Ray Chan
15 Mins.; Mon.-thru-Fri., 5:45 p.m.
MARSHALL FIELD & CO.
WENR-TV, Chicago
(Foote, Cone & Belding)

This kiddie-slanted puppet show, which was used by the Marshall Field department store for its video debut a year ago, is back this season with a slight refurbishing. Although it faces considerable competition from close-by network puppet shows, this local offering seems likely to be able to hold its own with the yeounger set. Neatly-produced strip has the advantages of well-done sets, able voice work by Johnny Coons, plus plenty of animation from the several characters handled by Warren Best. Doris Larson makes an attractive hostess, with only a slight tendency toward schoolmarmish gaiety.

Story line used is in serial form with segment seen (19) dealing with the christening of Uncle Mistletoe's new ship. Pinhead was aided by three animal puppets, with a fourth filling the bad character role. Tale was simple but moved at a good pace through the three sets used.

Commercials and the opening and closing were done by Miss Larson. Discreet plugs followed the general good taste of the show. Also top quality were the lighting and camera work. *Dave.*

CASH 'N' CARRY
With Randy Merriman, Lloyd Chapman, Doug Gabrielson, Guests
Producer-director: Dick Kepler
30 Min.; Mon.-thru-Fri., 2:30 p.m.
CAVALIER CIGARETS
KSTP-TV, Minneapolis
(William Esty)

Cavalier's first venture into the TV medium originates on the local level here in the Twin Cities and utilizes a smart audience participation show and a skilled personality, TV-wise, in Randy Merriman, who is emcee. This cross-the-board show demonstrates what a low budget airer can do for an account.

Commercially the show is a good bet for unobstrusive but strong identification of the product. Emcee Merriman works behind a Cavalier-identified podium. A real in-person Cavalier, complete with accoutrements, introduces the guests to the emcee. Between times the Cavalier pantomimes the commercials with sound furnished by the national spots transcribed by the agency. Each commercial fits right into the setting of the show without the usual interruption of the canned film. Transitions here are especially smooth.

Entertainment-wise, the show paces well. It's held together with stunts which offer some at home participation as well. Prizes are as good as any network origination.

Camera work on show caught was interesting and spontaneous reactions of the guests contributed to some good early afternoon televiewing. Cavalier should have something here for possible coast-to-coast coaxialing. *Kamm.*

THE MOST IMPORTANT PEOPLE
With Jimmy and Rita Carroll, guest
Writer: Bob Smith
15 Mins., Wed.-Fri.; 7:30 p.m.
GERBER PRODUCTS
DuMONT, from N. Y.
(Federal)

A tuneful 15-minute session, "The Most Important People" doesn't necessarily need a television screen to get across to an audience. Program is relaxing audio-wise, but there's little that calls for eye attention. Offered twice weekly, Wednesday and Friday, show's format has tenor Jimmy Carroll giving out with large doses of song material in nice fashion. Appearing with Carroll, who accompanies himself at the keyboard, is his wife Rita, who handles the commercials for Gerber Baby Foods. Gal could put a little more sincerity into her pitch.

In addition to the husband and wife team, a guest is spotlighted on each show. On initialer Wednesday (18) it was Kyle MacDonnell. Gal, who has her own show, "Hold That Camera," on DuMont Friday nights, delivered one tune, "The Boy Next Door." Carroll filled out the show with a pleasant array of numbers that included "Wonderful World," "Count Every Star," "La Vie en Rose" and "Someone To Watch Over Me."

Show's title, in line with the sponsor's product, refers to babys. *Gros.*

SONGS BY CANDLELIGHT
With Beryl Davis, Ray Rosch
Producer-director: John Gaunt
15 Mins., Wed., 10:30 p.m.
SEES CANDY
KNBH, Los Angeles
(Ross, Gardner & White)

Beryl Davis came out of a two-year vocal retirement last week to take over the reins of a 15-minute weekly layout sponsored by Sees Candy. Opener was a bit unsettled but Miss Davis should work into the niche nicely, once she becomes accustomed to the video lens.

Program is built on a foundation of sentimental reminiscence with Miss Davis warbling ditties she feels will bring back memories and contribute to a generally relaxing quarter-hour. Theme, though stock, should attract a steady audience group that will pay off for sponsor. Opener found chirp vocaling "How About You," "I've Told Every Little Star" and "Dream a Little Dream of Me." It may have been opening night nerves or two years of hibernation that brought about Miss Davis' fear of her upper register; no matter which, it was there. She took her voice half way up the ladder when warbling "Every Little Star," decided against going any further and virtually spoke the high notes. Ray Rosch, accompanying on the 88, turned in a fine chore.

John Gaunt handled the production and direction of the show for KNBH and did so masterfully. Intimate setting was well designed gathering effective results. Sees Candy commercials, too, were nicely brought in, being underplayed and in keeping with moonlight mood of the program. *Free.*

CAN YOU TOP THIS?
With Ward Wilson, Joe Laurie, Jr., Senator Ford, Peter Donald, Harry Hershfield
Producer: Ford
Director: Marshall Diskin
30 Mins.; Tues., 9:30 p.m.
MOGEN-DAVID WINE CORP.
ABC-TV, from N. Y.
(Weiss & Geller)

"Can You Top This?," longtime radio standby which has been staged sporadically on television during the last couple of years, is now holding down the 9:30 to 10 slot Tuesday nights on ABC-TV, under sponsorship of Mogen-David Wine. While it isn't a simulcast, the format duplicates almost exactly that of the radio show. As a result, discounting the added impact of watching the joke-tellers' faces as they spin their yarns, the show has little to offer for TV viewers except the jokes. Some of them, at least on the show caught (17), pre-dated not only video but even radio.

Panel comprising Joe Laurie, Jr., Senator Ford, Peter Donald and Harry Hershfield, of course, are all w.k. joke-spinners and evidenced both their memories and their story-telling proclivities. But Ford, who doubles as producer, and director Marshall Diskin, have done nothing to dress the show for video. Donald, who tosses out the original joke, which the others must try to top, was the only one even standing. Others were crowded together at a little table, which did nothing to help them deliver.

Commercial plugs were acceptable, with the panel helping out the sponsor by sipping his product at their table. *Stal.*

BORDEN'S MUSIC BOWL
With Danny O'Neil, Carolyn Gilbert
Producer: Herbert S. Laufman
Director: Don Norton
15 Mins.; Mon.-Wed.-Fri., 6 p.m.
BORDEN CO.
WBKB, Chicago
(Young & Rubicam)

Although this segment doesn't have much in the way of a format, it adds up to fairly entertaining fare, thanks to Danny O'Neil and Carolyn Gilbert. Since most of these low-budgeted local shows get by on personality rather than fancy production, packager Herb Laufman has made a wise choice in this friendly pair.

Device used on this show is a musical quiz, with the viewers writing in requests. Sponsor kicks in with a prize if neither O'Neil nor Miss Gilbert can sing the ditty. Duo gets the most out of this well-worn switch, which gives O'Neil plenty of opportunities to unlimber his pleasing baritone. Miss Gilbert does the piano accompaniment and comes in for a vocal assist.

On show caught (19), team nicely dueted "You Hit the Spot" and "Orange Colored Sky." Miss Gilbert was okay with a semi-dramatic treatment of "Little Girl Blue," and showed a fast ad lib in her give-and-take with the genial emcee.

Integrated plugs were given by O'Neil, who invested them with believable sincerity. Lighting and lensing were good. *Dave.*

LIFE WITH LINKLETTER
With Art Linkletter, guests; Jack Slattery, announcer
30 Mins.; Fri., 7:30 p.m.
MINN. VALLEY CANNING
ABC-TV, from Hollywood
(Leo Burnett)

Art Linkletter, who's been trying to prove on radio for a number of years now that "People Are Funny," has brought his AM show virtually intact into television. Filmed from a theatre stage in Hollywood, the program has the affable emcee putting his studio guests through various forms of question-and-answer games, interviews, etc., all done in good taste and with the aplomb with which he has become identified. Show, as a result, will probably snare an acceptable rating, even though it's designed more as a daytime offering.

On the program caught (20), Linkletter proved that he doesn't have to torture his guests or resort to slapstick stunts to provide fun for both them and home viewers. He started off, for example, by testing one woman's observation powers, by getting her to describe another woman she had just met. Then he took the mike into the studio audience to discover how husbands had first met their wives, and vice versa. It was so much corn, of course, but neatly done. For a topper, Linkletter brought out five moppets and asked them to tell the audience what they saw in an abstract painting. Their answers made for good comedy.

His stunts, while they obviously had video in mind, might have been concerned slightly more with TV's visual factor. Commercials, plugging Green Giant peas and corn, were gagged up by Linkletter and announcer Jack Slattery, but managed to project the product's selling points. *Stal.*

BUFFALO BILLY SHOW
Writers: Bob Clampett, Joan Gardner, Don Messick
Producer: Eric Jansen
Director: Richard Goode
30 Mins.; Sun., 4 p.m.
FANNY FARMER CANDY SHOPS
CBS-TV, from New York
(J. Walter Thompson)

"Buffalo Billy Show" is a clever puppet airer built around a young lad who treks west in a covered wagon in search of adventure and fortune. Accompanying him on the daring safari are his Aunt Ima Hag; an old Indian fighter, Pop Gunn; Blunderhead, the horse; Dilly, the armadillo, and sundry other imaginary characters.

Inaugral program spotlighted such incidents as Blunderhead stealing a wagon wheel—much to Aunt Ima's consternation, and a neat sequence where Aunty foiled an Indian attack by halting the redskins with carpet tacks and syrup poured on the road. Technically, the show is well done with no less than four puppeteers pulling the strings. Backgrounds and general production values blend in well.

Novel touch is the use of the puppet characters to recite puffs for Fanny Farmer Candies, the bankroller. At first it seemed somewhat incongruous to hear Aunty and Billy discoursing about their favorite chocolates while deep in Injun territory, but viewers later probably accepted the digression as a matter of course. Half-hour program is the brainchild of Bob Clampett, formerly writer and director of the animated "Bugs Bunny" film series. It's good stuff for juvenile audiences. *Gilb.*

VARIETY THEATRE
With Leonard Young, Rita Mayfield; Howard Reig, announcer
15 Mins.; Thurs., 7:30 p.m.
ROTHBARD CO.
WRGB-TV, Schenectady
Goldman, Walter & Kanna)

Longer rehearsal, smoother production and smarter camerawork would improve new program, if first two blocks are a criterion. It revealed too much jerkiness and uncertainty. Neither Leonard Young, a baritone, nor Rita Mayfield, a soprano, seemed to register as well as they should.

Young possesses a reasonably resonant voice and, in flashes, an engaging personality. Miss Mayfield, who screens more effectively in closeups than in mediums, is a nice-looking, personable girl.

Camera work at times tends to be abrupt and shifting. Drape background could be modified or eliminated—it is not attractive. Howard Reig is authoritative on commercials, of which there is a sufficiency. He announced auditions would be given to area residents with singing, playing, dancing, acrobatic or other talent. Unnamed pianist strokes out of lens range. *Jaco.*

THE ADVENTURES OF ELLERY QUEEN
("The Case of the Bad Boy")
With Richard Hart, Florenz Ames, Hilda Vaughn, Helen Wagner, Elliott Sullivan, Martin Brandt, Lester Mack, Sandy Kennedy
Writers: H. R. Hays, Henry Gilfond
Producers: Norman & Irving Pincus
Director: Donald Richardson
30 Mins.; Thurs., 9 p.m.
KAISER-FRAZER DEALERS
WABD, N. Y.
(William Weintraub)

Ellery Queen's TV bow last Thursday (19) via WABD, N. Y. and the DuMont net was marked by good acting that overshadowed an unpleasant, mediocre story. For the series initialer, "The Case of the Bad Boy" emerged as a disturbing psychological study of three characters, none of whom excited audience sympathy.

Aunt Sarah, a miserly rooming house proprietor, coveted her sister's ill-behaved 10-year-old son. His widowed mother was a spineless woman who chose neither to train her offspring correctly nor challenge the boy's dominating aunt. Into this strained atmosphere came Ellery Queen and his inspector-father to probe an attempt upon the aunt's life.

In no time at all the writer-amateur criminologist perceived that the aunt earlier took some of her own arsenic by mistake and correctly traced her subsequent murder to a switch of dinner plates deftly executed by the boy. If the solution was obvious to the sleuth, it was even more obvious to viewers.

Richard Hart was suave and thorough as Queen, while the bumbling inspector was competently portrayed by Florenz Ames. Thesping honors, however, were copped by Hilda Vaughn as the aunt, who reveled in exhibiting the symptoms of arsenic poisoning. Supporting cast was also good, as was Donald Richardson's direction.

It's fairly evident that the success of the EQ video version depends upon what original Queen story the adaptors choose for the visual medium. Plugs for Kaiser-Frazer cars were relatively innocuous, with most of the pitch conveyed via film. *Gilb.*

DICK TRACY
Producers: Dick Moore, Keith Kalmer
30 Mins.; Mon., 8:30 p.m.
Sustaining
ABC-TV, from New Yor

"Dick Tracy," the Chester Gould comic strip, is being beamed in a video version by ABC-TV, which also airs "Lone Ranger," "Buck Rogers" and other cartoon-inspired stanzas. Show is primarily of kid appeal, although some adult Tracy aficionados may stick with the juvenile adventures of the crime fighter out of loyalty to the cartoon characters.

Stanza, like its printed prototype, tries to arouse interest out of eccentric characters and pseudo-scientific crime plots. On show caught Monday (23), yarn involved a counterfeiter named Mole (his hideout is tunneled), his kingsized aide Mountain, an underworld printer tagged Wheels, the shyster J. Blackstone Springem, a moll called Fluff, Murphy the cop, a fun-making crook nicknamed Joker and Tracy's side-kick, Sam Catchem. Plot involved double- and triple-crosses with Mole exclaiming, after Wheels stole the counterfeiting plates, "That's what I get for trusting a crook!"

Tracy fans may be disappointed in that the dick was on only briefly and that his profile doesn't resemble the cartoon counterpart's. By and large the attempts at comedy were weakly carried off. One scene, in which a horrible figure menaced Wheels, was overly scary to young viewers. And the fact that it proved to be Joker wearing a rubber monster mask didn't lessen the momentary fears which it engendered.

Vidpic was lensed in Samuel Goldwyn studios on the Coast and is technically competent, although using few sets. No cast credits were given. *Bril.*

Davenport Preps Vidpix

Hollywood, Oct. 24.

Ned Davenport, former NBC television producer-director, is going into indie vidfilm production with a series of 52 15-minute pix tagged "Romance of the Ages." Manly P. Hall, head of the Philosophical Research Society, will be featured in the films.

Series deals with little known stories about famous figures in history and legend. Initialer deals with the prophecies of Nostradamus.

TELLER OF TALES
("The Creative Impulse")
With W. Somerset Maugham, Mildred Natwick Alan Bunce, Sylvia Field, Chester Stratton, Carmen Matthews, Ben Malik, Bob Harris, Pamela Gordon, Maggi McNellis
Producer-director: Martin Ritt
Writer: Felix Jackson
30 Mins.; Wed., 9 p.m.
BYMART
CBS-TV, from New York
(Cecil & Presbrey)

Video drama these days has admittedly gotten itself into a rut. "Teller of Tales," the new series of adaptations of W. Somerset Maugham short stories (with the noted author making his TV debut as host-commentator), points up the routine treatment being given this kind of program. It was above par for most half-hour formatted teleplays, but in view of Maugham's standing in the literary field and success of the "Trio" and "Quartet" pix, it proved a disappointment.

Vehicle on the kickoff was "The Creative Impulse," a yarn about a pretentious literary femme suddenly confronted with her milquetoastish husband's running off with their cook. The story includes some excellent satiric jibes at the belles lettres set preoccupied with its private jokes, its sterile worship of style and its insincere mutual backslapping. Most of this was caught by the TV dialog. But, unfortunately, the attention was all on the ear, and the visual aspect was largely neglected. The entire piece was one long series of talky conversations, and because there was little sympathy evoked for any of the characters, except in the final moments, the tale's impact was lessened.

Mildred Natwick was believably cold and brittle as the self-inflated writer and offered a trenchant portrayal of the snobbish aesthete. Alan Bruce nicely underplayed the husband who gets fed up with arty small talk and makes off with the whodunit-reading servant. Other casters handled their parts well.

The 76-year-old Maugham was on briefly, neatly introing the story and trailerizing the next. However, he betrayed nervousness. Commercials were effective, particularly the middle vidpic with June Havoc, but this was so long as to diminish its believability. Maggi McNellis announced the plugs, but her earlier memorized lines were stiff. *Bril.*

IN SEARCH OF STARS
With Eugenio Carrisco, Geri Galian orch, guests
Producer: Eugenio Carrisco
Director: John Goetz
30 Mins., Mon., 7 p.m.
PARTICIPATING
KLAC-TV, Los Angeles

Angled at the Latin American groups in this area, "In Search of Stars" will mellow into good entertainment given a little time to iron out opening night kinks. Program could well develop into a nicely rated layout for all groups with the aid of a strong dual language (Spanish and English) emcee.

Opener suffered badly on both sides of the camera. Emcee Eugenio Carrisco was ill at ease in his spot. He'll have to loosen up a great deal to bring the show together and give it the impetus it needs to keep it rolling smoothly. Carrisco opens up in Spanish and translates to English. This pattern is followed throughout. Unfortunately the emcee doesn't have at his command the lightness and strength to keep show moving and keep interest at a pitch.

Geri Galian's Latin-American orch proved a fine asset to the show with the added attraction of Galian's 88ing on "Jungle Drums." Talent was spotty with Fernando Rosa displaying a pleasing voice on two numbers, the second, however, being disrupted unnecessarily by a Spanish dance routine.

KLAC-TV staff men did a fine job in giving the progarm the necessary Spanish flavor through a well constructed and painted set. John Goetz camera direction, too, was good. Behind the cameras, though, the mike boom and lighting men were having their troubles. Mike shadow was prevalent throughout except when it wasn't in its proper position.

Sponsors, Azteca Films, Glasa, Mohme, Inc., and California Theatres brought in two two-minute trailers of films set to go into the California and Million Dollar theatres. These moved fast enough and displayed enough sultry femmes to arouse interest. *Free.*

San Antonio—Frank Jeunnel has been named commercial manager of KEYL replacing Sherrill Edwards who has resigned to become a biz consultant.

CBS Tint Audience Loss

Continued from page 26

yet decided what programs to air via color at the start, but is slanting its thinking towards doing a repeat of programs that are aired earlier that same day or a few days before the scheduled colorcasts. There's a possibility, for example, that some of the talent appearing on Ed Sullivan's "Toast of the Town" each Sunday night may be held over a few hours to repeat their stints for the color cameras after the black-and-white transmitter shutters for the evening. Whether Lincoln-Mercury, which bankrolls Sullivan's show, would want to come in on the colorcasts hasn't been determined.

When it gets sufficient color equipment, CBS will expand its color programming to the point where it may do an hour-long dramatic show, such as "Studio One." Costs of such a venture would not be prohibitive, it's pointed out, since the sets, costumes and other production accoutrements would already have been used for the black-and-white version and could be reemployed for color. In addition, the cast would already be up on its lines, so that the show would require a minimum of extra rehearsal.

CBS plans to feed its color shows to its interconnected affiliates on the same basis as any of its black-and-white programs. Affiliates, of course, will be able to air the shows in their coverage territories only if they have color-transmitting equipment. Web is thinking also of eventually kinescoping in color. However, the film recording camera must be modified and the stations will need new film chains.

TVA

Continued from page 27

meetings are expected to take similar action.

Meanwhile, the network reps are working on new proposals which are expected to raise the ante when talks resume next week. Their current offers, to which TVA is voicing strong objections, would give actors on sustainers half of the commercial rates. Webs have not yet upped their offer of $40 for a solo variety act, $60 for a duo, $80 for a trio, $100 for a foursome and $120 for a group of five.

TVA is negotiating only for live shows and kinescopes. Jurisdiction on filmed video, whether lensed by the nets or by film producers, is up before the National Labor Relations Board with the Screen Actors Guild and TVA contending for the nod. If a strike hits the tele webs, AM might also be affected if members of the American Federation of Radio Artists (one of the unions in TVA) refuse to cross picket lines.

TVA Gets NLRB Delay

Hollywood, Oct. 24.

Television Authority obtained 20-day delay on start of National Labor Relations Board hearings into Screen Actors Guild's petition for certification as TV bargaining representative for film players.

Delay was granted on plea by TVA that certain key witnesses would not be available until Nov. 13, new date for start of hearings.

Detroit's TV Bowlers

Detroit, Oct. 24.

A new bowling show titled "Bowling and How," was purchased by Bill Daniels, Detroit car dealer, for presentation over WXYZ-TV.

Show will feature Dick Peters, bowling editor of the Detroit Free Press, in weekly quarter hour of bowling news, interviews and a bowling instruction film.

LABOR LOSES IN COHEN MINNEAPOLIS BOWOUT

Minneapolis, Oct. 24.

Labor's plan for a radio voice dimmed here with the resignation of Gerald S. Cohen, general manager of the United Broadcasting Assn. Cohen, in his letter of resignation, said he felt that interest in the idea was lagging and that he had "found a growing block of opposition from individuals more concerned about my invasion of labor's sacred ranks than they were about the purpose of the project itself."

His decision to quit was submitted to the board of the United Broadcasting Assn., composed of representatives from the AFL, CIO and International Assn. of Machinists. The group's directors decided at a recent meeting that no successor will be named until the association raises more operating funds. Backers for the station were mostly CIO unions in the state.

San Antonio—A new program, "Invitation to Thinking," will make it debut here on KEYL, to be telecast each Wednesday evening. Telecast, in form of a forum show, is being presented in cooperation with the San Antonio Library. Moderator will be Ben Walker, professor at Our Lady of the Lake College.

WFIL's Teachers Manual Service to Educators On In-School Listening

Philadelphia, Oct. 24.

As a service to educators, WFIL has distributed 10,000 copies of its unique teachers manual to schools throughout the Philadelphia area for use in connection with its "Studio Schoolhouse" programs sponsored jointly by the station and RCA Victor.

Copies sent to the teachers acquaint them with the content of "Studio" programs for in-school listening throughout 1950-51 term. Additional distribution of the manuals has been made upon request to teachers in 40 States and Canada, to be used as models for their school districts. The eighth annual edition is 160 pages and covers WFIL-TV in school programs as well as the radio series.

Programs are designed to entertain elementary grade children while teaching current events, music appreciation, good citizenship, etc. The TV programs cover civics, science and other subjects. "Studio Schoolhouse" programs are prepared by members of the Philadelphia Board of Education's radio committee. RCA Victor omits commercials, using only identifying mentions at opening and close.

'CHARLIE McCARTHY and MORTIMER SNERD IN SWEDEN'

A comedy featurette filmed in Sweden

Produced by EDGAR BERGEN

Directed by Larry Lansburgh

Released by Warner Brothers

Print by Technicolor

• — •

Edgar Bergen Show for *Coca-Cola*

on radio every Sunday . . . CBS

On Television . . . Thanksgiving Day

For *Coca-Cola* . . . CBS-TV

Damm

Continued from page 23

the usual controversial spark was attributed to Damm's absence.

Badger State In An Uproar

Chicago, Oct. 24.

Sudden ruling by Wisconsin attorney general Thomas Fairchild last week that six radio and television quiz shows violated the state's anti-lottery law has thrown the Badger state radio and teevee circles into an uproar. ABC's "Stop the Music," carried on five Wisconsin radio stations, and the television beamed on WTMJ, Milwaukee, were the only network shows listed as illegal. Since these two shows originate out of the state, Wisconsin authorities are powerless to halt it, and "Stop the Music" can be carried legally on Wisconsin stations so long as no state residents participate.

Hard hit by the ruling was "Tello-Test," radio quiz program syndicated on 12 Wisconsin stations by Radio Features, Chi package firm. RF, in conjunction with client station WISC, Madison, filed for a 30-day injunction to forestall enforcement of the ruling.

Walter Damm, manager of WTMJ and WTMJ-TV, said he has dropped ABC's "Stop the Music" until the matter is cleared up. Station also dropped locally-originated radio quizzer.

Bootleg Station

Continued from page 26

for operation of an illegal TV station is two year's imprisonment or $10,000 fine or both for each count on which conviction is obtained.

The Emporium station, according to the Commission, had been operating since Sept. 1, rebroadcasting on Channel 7 programs received by means of a 90-foot tower from WJAC-TV in Johnstown, Pa., which operates on Channel 13. Emporium is nearly 100 miles northeast of Johnstown, which is near Pittsburgh.

Robert Merkle, a Sylvania official, told Commission representatives he constructed the station on order from his superiors, who had been told that such an operation required FCC sanction. He said authority had not been sought because they knew it could not be given during the TV freeze. He said Sylvania plant officials felt they needed the operation.

It's understood that at least 50 TV sets have been installed in Emporium since the satellite station began operations. Because of the rugged terrain separating the area from licensed stations, television reception is said to be unavailable to Emporium. But news of the "bootleg" transmitter soon got around and TV aerials began to appear.

Regina, Sask. — Don Dawson has been named president of the Regina junior chamber of commerce. He's production manager of CKCK here.

It's a landslide for KNX

KNX leads in nearly twice as many quarter-hours as all the other Los Angeles network stations combined!

KNX . . . 325 quarter-hour wins.
Station B . . 141 quarter-hour wins.
Station C . . 19 quarter-hour wins.
Station D . . 7 quarter-hour wins.

KNX is consistently tops in the Top Ten!

KNX has 8 of the Top Ten evening shows,
— 10 of the Top Ten daytime shows.
— 9 of the Top Ten Saturday and Sunday daytime shows!

KNX broadcasts the highest-rated local or regional...

MUSICAL SHOW
Hollywood Music Hall

NEWSCAST
The Frank Goss News

NEWS ANALYSIS
Chet Huntley

SPORTSCAST
Tom Harmon Sports Review

MYSTERY SHOW
The Whistler

PARTICIPATING SHOW
Housewives' Protective League

KNX | **LOS ANGELES**
50,000 WATTS
COLUMBIA OWNED

By any measurement...wins, Top Ten or categories... KNX is the leader in Los Angeles.

Smart sponsors are backing the winner: KNX, the People's Choice for choice listening in Los Angeles!

Represented by RADIO SALES, Radio and Television Stations Representative... CBS

Source: Los Angeles Pulse—July-August, 1950; total week.

Tele Chatter

New York

Collier's to profile **Sid Caesar** Nov. 11 and current Look mag has five pages on NBC-TV's "Your Show of Shows." . . . Indie producer **Addison Smith** has acquired radio-teevee rights to True mag. Plan is to dramatize weekly a male-slanted yarn. William Morris agency is handling . . . **Roye Dodge,** dance director for "Jack Carter Show," is packaging routines, costumes and music for kid terp schools.

N. Y. Daily News' WPIX has upped **Bob Busch** from associate director to full director and has named **Dick Lukin** an associate . . . CBS' "Sure As Fate" has bought video rights to **Bart Spicer's** novel, "Blues for the Prince," through Maxwell Aley Associates . . . **Edward J. Montagne,** film director who megged **Ed Gardner's** "The Man with My Face" last summer in Puerto Rico, joined the William Esty agency as a TV producer . . . Videodex, indie TV rating service formerly operating out of Chicago, has opened a N. Y. office . . . Canadian Fur Corp., for its initial entry into video, has signed to bankroll a feature film Tuesdays on WATV and for spots in the **Ted Steele** afternoon show on WPIX . . . **Phil Hamburger,** TV critic for the New Yorker mag, elected to the board of the Peabody Radio and TV Awards . . . Ritz Furs signed for a participation spot on WOR-TV's "Luncheon at Sardi's" . . . **Jack Barry** to be cited by the Women's International Exposition Nov. 6 for his "Life Begins at 80" show . . . **Ira H. Knaster,** who completes a six-month assignment Oct. 31 as TV specialist for the Community Chests' pub relations department, scouting the field for new connections . . . **Evelyn Knight** guesting on CBS-TV's "This Is Show Business" Sunday (29) . . . **Dick Brown,** Jubilee Records vocalist, set to guest on **Roberta Quinlan's** "Mohawk Showroom" via NBC Nov. 1 . . . WPIX now televising professional wrestling Saturday nights from the Bayonne Naval Base, N. J. . . . "For You, Milady," reviewed in VARIETY last week, is aired by WTOP-TV, Washington, not WOIC, as erratumed.

Hollywood

Pinky Lee vacationing after cancellation of his show for RCA-Victor distrib **Leo J. Meyberg** following the 39th beaming. Meyberg couldn't pick up the tab for the extra $1,000 added to the usual $2,000 budget for the layout . . . **Betsy Mills** inked by KTLA for a permanent spot on the **Ina Ray Hutton** show . . . Arthur Murray Dance Studios starts a 60-minute weekly layout on KECA-TV today (25) . . . **Ray Anthony** lensing a series of video trailers for the March of Dimes campaign . . . **Richard DeMille** ankled his spot as a KTLA director . . . San Francisco Opera Co., which holds her contract, nixed KTLA's bid to televise **Kirsten Flagstad's** concert at Beverly Hills High School Auditorium . . . **Ralph Tuchman** joined the Walter McCreery agency as Coast radio-video rep. . . . "Adventures in Food," featuring **Grace Lawson,** is the new opening program on KECA-TV, which has added 45 minutes daily to its schedule . . . Wynn Oil Co. will pick up the tab for a solid 52 weeks on "Telenews Weekly Newsreel," Mondays on KECA-TV.

Lyman Goldsmith will be the home expert in Magna Engineering Co.'s 15-minute home workshop show which bows Nov. 2 on KTTV. . . . **Earle C. Anthony** upped KFI-TV's station rates by 50% with no advance notice. New rate is $750 for one hour of class "A" time, bringing the indie in line with other local outlets. Present advertisers are protected for six months . . . **Hal Roach's** series of **Stu Irwin-June Collyer** telepix bowed on KECA-TV . . . **Mark Fredericks** off on an eastern selling trip . . . **P. K. Palmer** and **Ham Fisher** formed a production company to handle radio, television and film rights to Fisher's "Joe Palooka" comic strip. Film deal with Monogram remains in effect. . . . Snader Telescriptions inked **Mitzi Green** to do five three-minute briefies . . . Revue Productions turned out four more half-hour television films with **Sherman Harris** producing. **Axel Gruenberg** directed two and **Richard Irving** megged the other pair . . . Series of half-hour telepix originally made by Grant-Realm for Lucky Strike and now handled by Ziv, will be bankrolled on KECA-TV by Durkee Famous Foods . . . **Paul Phillips** ankled Jerry Fairbanks Productions to become sales manager of Ray Patin Productions.

Chicago

Bill Balaban, WBKB remote director and son of **John Balaban,** Balaban & Katz prexy, inducted into the Armed Forces. **Phil Ruskin** takes over remote chores . . . "Sit or Miss," featuring **George Sotos** and **Kay Westfall,** winds up its sustaining ride on ABC-TV after next Sunday's (29) show . . . Admiral prez **Ross D. Siragusa** reports that sales and earnings for the last quarter were the highest in company's history . . . ABC-TV program director **Sandy Stronach** here last week for a squint at Chi ABC tele operations . . . **Jerry Sperling** joins the WBKB sports staff. He spent the past season covering the Cleveland Indians games with **Jimmy Dudley** over WERE, Cleveland . . . Besides his Chi TV and AM chores, singer **Bill Snary** is doing a Tuesday night half-hour show on WTMJ-TV, Milwaukee . . . **Forrest Lewis** has replaced **Ray Suber** as "Mr. Mack" on ABC-TV's "Sandy Strong" . . . **Jules Herbuveaux,** Chi NBC-TV topper, attended NBC's White Sulphur Springs confab.

John Pavis moves up from camera crew to sales promotion post at WBKB . . . Film star **Pat Morison** set to guest on ABC-TV's "Don McNeill's TV Club" next week (1) . . . **Gene Foteet,** formerly with WOW-TV, Omaha, has joined NBC-TV's engineering staff here . . . Puppeteer **Helen Cirkle** this week launched a five-minute strip on WBKB. **Arv Miller** will illustrate the show . . . Tele packager **Don Cole** skedded to wed **Jeannine Shurtleff** in St. Louis Nov. 26 . . . Patricia Steven Modeling Agency, through Arthur Meyerhoff, picks up WENR-TV's Saturday night feature films this week.

Careful on Cupid

Hollywood, Oct. 24.

Televiewers who disagree with the lovelorn lore to be dished out on "Hearts and Flowers Advice, Inc.," over KECA-TV starting Monday (30), had better forget about making any personal beefs to the purveyor of pointers on passion politesse.

He's Baron Leone—one of the top wrestling attractions locally.

Chi Newspapers Seeing Sharp Threat in Video Daytime Programming

Chicago, Oct. 24.

The entry of Chicago's major department stores into video, which is gaining speed here this fall, is giving rise to much optimism as to the economic future of local daytime programming. At the same time, it's causing no little concern in the business offices of Chi's four daily newspapers.

The stores along State street, considered the world's greatest concentration of retail outlets, have through the years been the dailies' main source of advertising coin. Radio has never been a serious contender for the retailers' ad dollar, but in a relatively short span of time tele has emerged as a strong competitor.

What particularly alarms the space peddlers is the trend toward using video as a direct in-the-home selling method. Department stores use of radio had been chiefly institutional advertising, and as such was generally supplementary to black-and-white ads. But the thinking now is that anything as expensive and effective as teevee can't be considered merely supplementary to newspaper usage, but an out-and-out competitor.

Situation poses some problems for newspaper-owned tele outlets such as WGN-TV, which is part of the Chi Tribune empire.

The new season finds four major State street stores spending heavy coin in video, compared to tentative trial runs of a year ago. Newest entry is Carson, Pirie, Scott, which will launch a half-hour daily strip on WNBQ next Monday (30). Backbone of WBKB's daytime commercial log is the hour-long, cross-the-board remote from Goldblatts and the daily 30 minute "Tele Shopper" bankrolled by the Fair Store. The Fair also sponsors a weekly half-hour, teenage show on WGN-TV.

Pix Total 25% Of Coast Tele Time

Hollywood, Oct. 24.

Recent increases by KTLA and KLAC-TV in film programming have pushed the overall total of motion picture usage on local television stations to more than 25% of the total programming time.

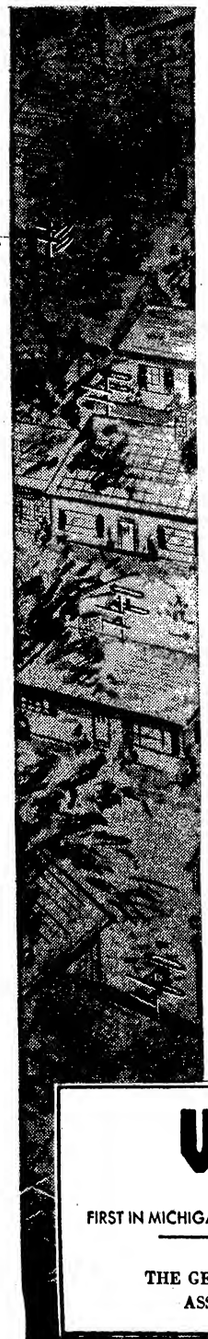
KTLA, which has just added a full daytime pic schedule on Saturday, now is beaming 24 hours and 45 minutes of film weekly. Station is on the air 50½ hours. KLAC-TV, which until three weeks ago was beaming pix only during 11 of its 105 hours on the air each week, now is screening films for a total of 25½ hours. Among the other stations, KTTV uses pix 20½ hours out of 78; KECA-TV, 18 out of 62½; and KNBH KTSL and KFI-TV trail with 14, 13 and nine hours respectively out of schedules of 37, 35 and 78 hours weekly.

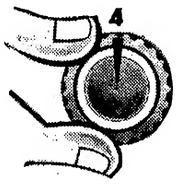
NBC 'Spectacular'

Continued from page 27

ment." Weaver put considerable stress on the need to "exercise an attitude of humility and a sense of mission in dealing with television," asserting that NBC's blueprint calls for the development of TV "as a medium of real mass interest far outdistancing any other known medium."

What Weaver and NBC have in mind, however was left to conjecture, the web's TV boss leaving the affiliates in the dark in failing to get down to "public service" specifics.





330,000 TV SETS *Now in* DETROIT

And the most-tuned-to of the 3 stations in the multi-billion dollar Detroit market is WWJ-TV, Michigan's first television station . . . now in its fourth year of undisputed leadership in pioneering, programming, public service and pulling power

WWJ-TV not only gives your product story the effectiveness of visual selling; it also lends to your product community acceptance which no other TV station in this market can approach.

To sell Detroit, you need WWJ-TV It is the dominant television voice in a market that is the outstanding sales opportunity in the nation!

WWJ-TV

NBC Television Network

FIRST IN MICHIGAN • *Owned and Operated by* THE DETROIT NEWS

National Representatives:
THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

THE THREE SUNS

"MORTY" "ARTIE" & "AL" RCA VICTOR Records

Currently

CAPITOL
NEW YORK

Direction: MUSIC CORP. OF AMERICA

TRADE MARKS

THAT REGISTER IN DETROIT

We're proud of the successful company we keep on WJBK

SULPHA 8	COLGATE DENTAL CREAM
B. C. REMEDY	PALMOLIVE SOAP
BLONDEX	FEENAMINT
BORDEN'S INSTANT COFFEE	HILL'S CASCARA QUININE
DR. CALDWELL	KOLYNOS TOOTHPASTE
CARTER'S LIVER PILLS	METRO GOLDWYN MAYER

Follow these leaders and boost your sales!

WJBK-TV, a CBS and Du Mont affiliate

WJBK-AM & TV-DETROIT

NATIONAL SALES HEADQUARTERS 488 MADISON AVENUE
NEW YORK 22, ELDORADO 5-2455
Represented Nationally by THE KATZ AGENCY, INC

Toni Arden

"Don't miss Toni Arden."
WALTER WINCHELL

Thanks to Columbia Pictures for a pioneering step forward

Thanks to Harry Cohn, president, Nate Spingold, vice-president

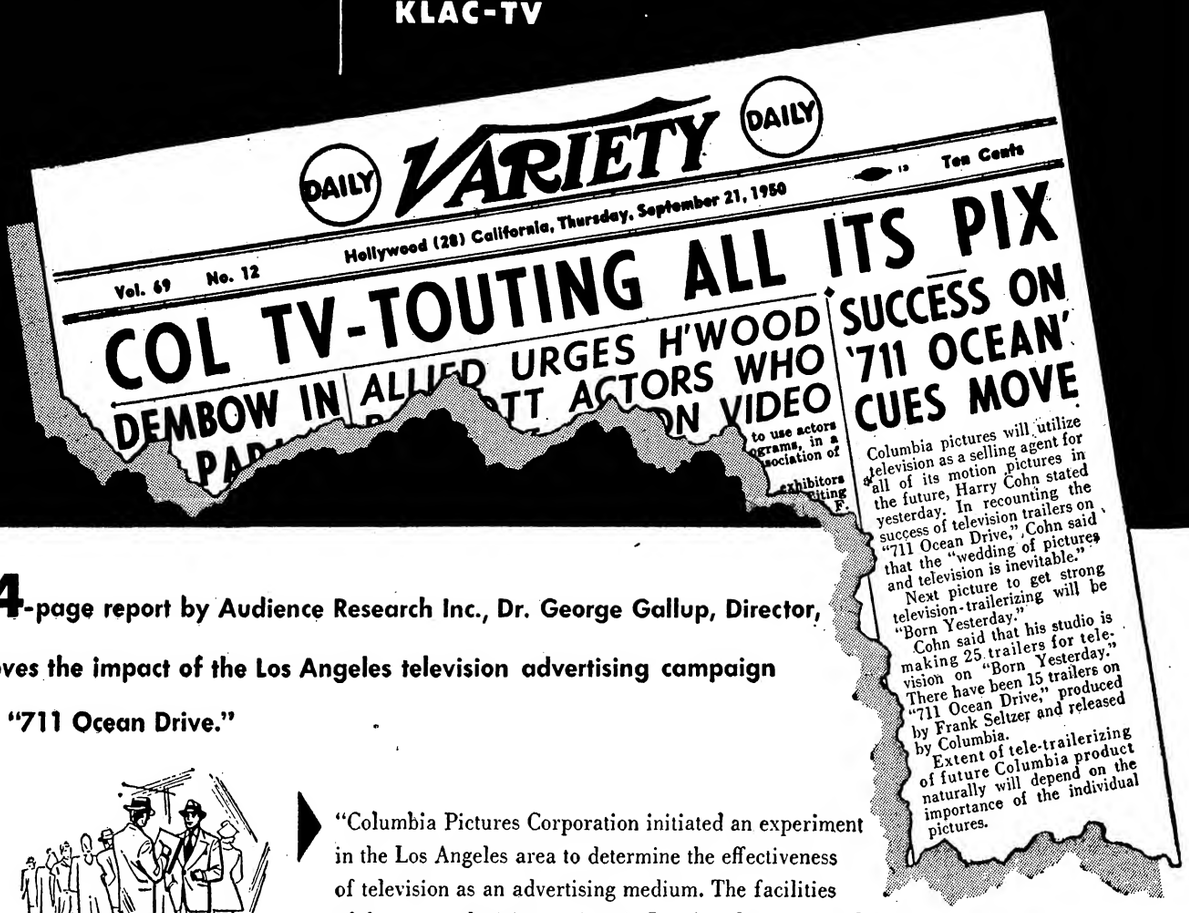
for finding the medium and the answer on how to prove

"MOVIES ARE BETTER THAN EVER"

by using television, the greatest selling medium ever known

All 7 Los Angeles Television Stations

KTSL **KTLA** **KFI-TV**
KNBH **KECA-TV** **KTTV**
KLAC-TV


DAILY VARIETY DAILY

Vol. 69 No. 12 Hollywood (28) California, Thursday, September 21, 1950 Ten Cents

COL TV-TOUTING ALL ITS PIX

DEMBOW IN | ALLIED URGES H'WOOD ... TT ACTORS WHO ... ON VIDEO

to use actors ... grams, in a ... sociation of ... exhibitors ... iting ... F.

SUCCESS ON '711 OCEAN' CUES MOVE

Columbia pictures will utilize television as a selling agent for all of its motion pictures in the future, Harry Cohn stated yesterday. In recounting the success of television trailers on "711 Ocean Drive," Cohn said that the "wedding of pictures and television is inevitable."

Next picture to get strong television-trailerizing will be "Born Yesterday."

Cohn said that his studio is making 25 trailers for television on "Born Yesterday." There have been 15 trailers on "711 Ocean Drive," produced by Frank Seltzer and released by Columbia.

Extent of tele-trailerizing of future Columbia product naturally will depend on the importance of the individual pictures.

14-page report by Audience Research Inc., Dr. George Gallup, Director, *proves* the impact of the Los Angeles television advertising campaign for "711 Ocean Drive."

"Columbia Pictures Corporation initiated an experiment in the Los Angeles area to determine the effectiveness of television as an advertising medium. The facilities of the seven television stations in Los Angeles were used to advertise the picture 711 OCEAN DRIVE one week before its opening and during its opening week."

Q: "What in particular prompted you to come to see 711 OCEAN DRIVE?"

24% of those interviewed gave the credit exclusively to television.

Q: "Do you recall where you heard or read about 711 OCEAN DRIVE?"

44% of those from homes with television sets volunteered they had heard about 711 OCEAN DRIVE on television. 76% when asked said they had heard about the picture on television.

"Again it is shown that the 711 OCEAN DRIVE audiences contained *more infrequent* movie-goers than did audiences during the three weeks preceding its engagement."

"TELEVISION ADDED 25% TO ATTENDANCE"

the best buy in Los Angeles is **TELEVISION!**

CHICAGO THEATRE OF THE AIR
With Nancy Carr, Thomas L. Thomas, Grace Hoffman, Marion Claire, Everett Clarke, John Barclay, Col. Robert R. McCormick
Producer: Marion Claire
Director-writer: Jack LaFandre
60 Mins. Sat., 9 p.m. (CST)
Sustaining
MUTUAL, from Chicago

Mutual's top musical hour starts its 11th season with the same top treatment that has made it a Saturday evening listening favorite for the average American family for the past decade. Their is no stinting on production, which is a personal project of Col. Robert R. McCormick, editor and publisher of the Chicago Tribune, and this year seems more ambitious than those in the past. Besides the familar operas and operettas, the schedule calls for four lesser known works.

When and if television comes to the Mutual web this program idea of using duo sets of actors and singers for the same role should be a natural. With the actors, who have been permanent cast members for several years, singing dubbing should be an easy matter.

Opener, "Vagabond King" by Rudolph Friml has been lyrically adapted, with cuts not detracting from the musical values, by Jack LaFandre. Score of the old favorites have been untouched and enchanced by Henry Weber's musical direction and the chorus under the supervision of Bob Trendler.

Nancy Carr as the Lady Katherine, Thomas L. Thomas as the poet Francis Villion, and Grace Hoffman, as the hapless miss, who loves the vagabond, sparked the tale of the love story of the noble lady and the king of Paris bistros, who unite to save France. "Sons of Toil and Danger" got a rousing rendition from Thomas L. Thomas and the chorus. In the speaking roles, Marion Claire, Everett Clarke, and John Barclay carried off the honors.

Col. McCormick usual midway talks on historical subjects have been switched to the forepart of the musical stanza with the initial speech on the evolution of the airplane. *Zabe.*

Washington — Barnee Breeskin and the Barnee-Lowe Shoreham hotel orchestra has recorded four 15-minute programs for the U. S. Savings Bonds division of the Treasury Dept.

NEW ADVENTURES OF NERO WOLFE
With Sydney Greenstreet, Wally Maher, Jean Bates, Howard McNear, Bill Johnstone, Jay Novello, Jerb Vigran, Larry Dobkin; Don Stanley, announcer
Director: J. Donald Wilson
Producers: Wilson, Virgil Reimer
30 Mins.; Fri., 8:30 p.m.
Sustaining
NBC, from Hollywood

This show, packaged by Fadiman Associates, is a conventionally competent mystery session. With film actor Sydney Greenstreet playing that shrewd, sedentary sleuth, Nero Wolfe, this series, at least, has a polished actor and distinctive personality in the central role. The scripting, however, is cut from a pattern that's already been torn to a tatter on the airlanes. Mystery addicts will be neither surprised nor disappointed.

Yarn on the opening stanza (20) twisted through a labyrinth of complications without generating much excitement. Although Wolfe is reputed to do all his deducing from an armchair, he's conveniently equipped with an aide, Wally Maher, who makes all the firsthand observations. On the preem, Wolfe cracked open the solution of a murder perpetrated by some confidence men on a dupe who bought a map of a buried treasure. The dupe, of course, had a beautiful daughter who persuaded the reluctant Wolfe to take the case. Everything else was just as pat. *Herm.*

Radio Follow-Up

Slapsie Maxie Rosenbloom and Ivan Annenberg, circulation director of the N. Y. Daily News, were a strange brace of guests, in that sequence, on the Barry Gray show (WMCA, N. Y.) Sunday post-midnight. The fighter's pug stories are great stuff and would make a great book if his unique raconteuring style could be captured on paper; anybody knowing or hearing him will concede that's no mean task. In addition he has an innate sense of excellent humor. Annenberg, as one of the "big five" comprising the News' management group, got onto some great newspaperman stuff, and skillfully handled himself when Gray, unwittingly, got into newspaper politics, guild problems, etc. Incidentally, Gray is gaining constant stature, calling his program a disk jockey show would be a misnomer. As a commentator, unfortunately, some of the uninhibited stuff is wasted because of the late hours — but then again the interviewees might not be as relaxed under more orthodox circumstances. Some of Gray's stuff is that good that the station—assuming that it keeps a tape-recording of the shows — could do a periodic composite editing of the better excerpts as a good earlier-evening stunt.

Boston Braves

Continued from page 25

TV and WBZ-TV splitting the assignment.

The Braves, who carry a heavy sked of night games, received poor support from Hub fans last season and as a result only 14 arc-light games will be telecast. Under the past few seasons' setup, Britt handled the announcing chores of both Hub major league teams, alternating with several other sportscasters on AM and TV, but at present there is no indication as to who will be his teammate. However, Les Smith, WNAC's sportscaster, seems a likely candidate.

Although the Atlantic Refining Co. and the Narragansett Brewing Co. have in the past co-sponsored Hub ball games, and have signed to bankroll next seasons' Red Sox games over WHDH, it is not known whether they are in on the Braves deal.

Greensboro, N. C.—B. George Barber, Jr., formerly commercial manager of WFTC, Kinston, has joined the sales staff of WCOG, Rockingham. He was general manager of the Mullin and Marion Broadcasting Co. prior to this.

CELEBRITY TIME
With Herman Halpern, Glen Walrath, Morey Small, Mildred Hewitt, others
30 Mins.; Sun.-thru-Sat., 12:30 a.m.
400 CASINO
WPTR, Albany

Origination from the new 400 Casino has been spotlighting the best talent heard on a local origination of its kind. Names like Don Cornell, Eddie Fisher, Marion Morgan, The Honey Dreamers and Eileen Barton have supplemented holdovers like Morey Small and Mildred Hewitt, as well as artists from individual shows. Broadcasts ear not always smooth—particularly on the first and second evenings of new bills—but the talent invariably leaves its impact. Herman Halpern, owner of the club, and Glen Walrath, announcer on WPTR, are emcees.

Cornell, who remained a week, turned in splendid air performances, via his trademark, "It Isn't Fair," and other pops and standards. Fisher clicked with "Thinking of You," et al. Miss Morgan, at first handicapped by laryngitis, registered beautifully with slow-tempo ballads. The Honey Dreamers smartly alternated rhythms, ballads and novelties, the quintet combining lift with polished harmony. Miss Barton came through solidly with "Bake a Cake" and current tunes.

Small, youthful tenor with a dramatic flair has been the core of the regulars since the opening. He sings a wide range of numbers well. Miss Hewitt, who aired on the Barbary Coast Club program, is a capable balladist with a style reminiscent of another era. Hank Bizner, pianist-organist, and Jerry Vinett's orchestra make their contributions. Halpern's voice is often on the rough side, but he projects a flavorsome personality. Walrath has emceed several half-hours nicely. He might ease up on the pressed delivery of spot announcements. Show may be rather late for dialing habits of Capital District residents, except on Saturday and Sunday (11:30 starting time for latter.) *Jaco.*

CBS Bally

Continued from page 25

dow or interior display around the Godfrey poster. Also included is a description of the new "My Friend Irma" comic strip, with suggestions on how retailers and sponsors can tie in with it in their local markets. Another feature is a group of stills showing CBS stars dressed in Santa Claus costumes. Brochure suggests the stores run contests among their customers for the correct identification of the photos.

Hausman revealed yesterday (Tues.) that similar plans are in work to provide a definite, positive trade promotion program for CBS network television shows.

CHARITY BEGINS AT HOME
With Father John J. McCarthy, Others; Charles Mountain, announcer
Producer: Herbert LaTogh
30 Mins.; Sun., 2 p.m.
THE CATHOLIC HOUR
NBC, from Albany

Switch of The Catholic Hour from its 20-year-held Sunday 6 p.m. spot to early afternoon brought, for a five-week series, a program on courtship and marriage which is divided between a set address by Father John J. McCarthy and an informal roundtable encompassing studio audience and panelists. Format, unusual for the Hour, makes interesting, provocative listening for young people. Its appeal to older folks, except educators, social workers, editorialists and perhaps clergymen, may not be too great.

Broadcasts could have significance for serious-minded non-Catholics in 19-24 bracket. Most of the views expressed, while Catholic, are ones which would find wide support outside members of that faith.

Father McCarthy, director of Cardinal Stritch Retreat House in Chicago arch-diocese, uses an approach, in his address, which is direct, practical and human. Regular panelists include: Dr. Ralph Bergan, psychiatrist, attached to a family guidance unit of the Chicago see, and Father Leo Egan, director of its Cana and Pre-Cana conferences.

Announcer Charles Mountain takes a mike among engaged young men and women for questions by them—not identified as to name. Queries are pointed and moot. Answers are responsive, although there appears a disinclination to press divergent opinions by panelist into over-open, sharp disagreement. *Jaco.*

Dale Evans' Vidpix

Hollywood, Oct. 24.

First screen cowgal to switch to video is Dale Evans, who will star in a series of half-hour videooaters tagged "Queen of the West."

First of the hard-riding series gets off this week with Walter Colmes directing for Union Television Corp.

MERRILL E. JOELS

says ***thank you***
for a HAPPY ANNIVERSARY
To all the following who made possible another exciting year in Network Radio and Television, Movies, Records and commercial transcriptions. My sincerest gratitude to you all.

WENDELL ADAMS
MARTIN ANDREWS
FRANCIS BARTON, JR.
CHARLIE BASCH
DON BECKER
BARRY BERNARD
WILLIAM R. BROWN, JR.
FIELDER COOK
WYLLIS COOPER
HAL CRANTON
CARLO DeANGELO
JOHN DIETZ
EDWARD DOWNES
TED ESHBAUGH
HARRY S. GOODMAN
CHARLES HARRELL
MARK HAWLEY
CAL HOWARD
HARRY JUNKIN
CLYDE KITTEL

HECKY KRASNOW
RAYMOND LEICHT
RICHARD LEWIS
MARX LOEB
KEN MacGREGOR
TOM MADIGAN
WILLIAM MARSHALL
ALAN NEUMAN
ROBERT NOVAK
FRANK PAPP
FRANK J. PAYNE
HOWARD PHILLIPS
DOUGLAS RODGERS
FRANCES SCOTT
FLETCHER SMITH
JACK TYLER
TOM VIETOR
BILL WARWICK
GEORGE WEIST

and SPECIAL THANKS to:

PAT ALLEN
PAT BARTELS
MARTIN BEGLEY
RITA CAHILL
MORT CORWIN
MARION DOUGHERTY
DORIS GRAVERT
HELEN HEDEMAN
JOHN KANDEL

WILLIAM KAUFMAN
AL OCHS
JOSEPH QUINN
SELMA RICH
JERRY ROBINSON
HARRY RUDDER
ELEANOR TARSHIS
CLAIRE TRAYNOR
ERLENE WALLACE

and BASCH RADIO PRODUCTIONS for 75 weeks on BONAFIDE MILLS "VERSATILE VARIETIES," COLUMBIA RECORDS for Narrating "FRANK BUCK'S 'TIGER' ALBUM," CARAVAN and ADAM RECORDS for many kiddie disc narrations.

SAYS BILLY **ECKSTINE**

"I recommend Maurice Grupp's teachings of breath control as the finest a person could ever study. I studied from him and him only in 1941 and his aid has been tremendous."

MAURICE GRUPP
717 7th Ave., New York City Circle 5-6796

COMEDY WRITER
Top Quality Humor
Fresh, funny, original material, especially prepared for the performing personality. Will confer in confidence. Willing work with others.
JULES M. LIEBERTHAL
25 Cliff Street, New York City
Office—BA 7-4532 Res.—CY 2-7891

CHARLES DINGLE

Plays "Dr. Haggett"
in
THE LATE CHRISTOPHER BEAN

Pulitzer Prize Playhouse Presentation
Starring HELEN HAYES
Friday, October 27, 9-10 P.M., ABC-TV, Channel 7
Wm. Morris Agency

Toni Arden

"Lovely Juliet . . . with a Pagliacci quality."

CHARLES MORRISON,
Mocambo, Hollywood

Exploding?

NO - JUST CELEBRATING THE 25th ANNIVERSARY OF THE GRAND OLE OPRY!

MAYBE it's a slight exaggeration to imply an interplanetary stir. But certainly no single radio program on earth ever attained such world wide fame as WSM's Grand Ole Opry which celebrates its 25th year on the air this month.

Just Look At The Record. During Its First 25 Years:

The Grand Ole Opry has drawn nearly 5,000,000 persons to Nashville, Tennesseee, to see the show.

Each week, the four hour long Grand Ole Opry plays to a live audience of 5,000 persons who come from all over America to see the show.

Grand Ole Opry stars have sold 150,000,000 records.

Grand Ole Opry stars have appeared or are scheduled to appear in at least 31 motion pictures.

Uncounted millions have seen Grand Ole Opry acts in all 48 states, Canada, The Canal Zone, Alaska and Europe.

And that's only the beginning. Just wait until the 50th Anniversary of the Grand Ole Opry and you'll really see some astronomical statistics.

You might ponder the sales power of a station whose 25 year record in other fields is as impressive as that of the Grand Ole Opry, and whose 50,000 watts carries a punch to equal its programming. Irving Waugh or any Petry Man can fill in the picture for you.

Tele Follow-up Comment

Continued from page 28

comic, making most of them pay off.

But the important thing was that Allen finally displayed his comedy penchant, promising even better results in future shows. Whether it was his quick-witted ad lib when an over-anxious stagehand almost snafued a commercial or his crack when Miss Hoffa's unveiling was almost snarled, it was the old Allen at work.

Dave Garroway, on his NBC-TV Sunday night segment, "Garroway at Large," tried a noteworthy experiment. Entire show consisted of songs from the Frank Loesser scores of the forthcoming "Guys and Dolls," which opens in New York Nov. 16. Program was produced entirely independently of the legit musical, with all productions staged in a manner entirely different from those in the show.

Staging and performances were imaginative and intelligent, and as a result, socked across the score in even a more solid manner than the score receives in the show itself. In the legiter, now in its pre-Broadway run in Philadelphia, much of the score's impact is lessened by the fine quality of the book and by the expediencies of casting. The Garroway presentation, on the other hand, was devoted exclusively to presenting the music with the incidentals built around it.

Pitching in on the score in fine fashion were Connie Russell, Bette Chapel, Jack Haskell, Cliff Norton and couple of other singers. Miss Russell did a fine job with show's key ballad, "I've Never Been in Love Before," while Haskell's rendition of "My Time of Day" brought out all the song's dramatic potential. Miss Chapel delivered the spirited "If I Were a Bell" in happy style. Group combined nicely for opening number, "Bushel and a Peck" and for the finale, "Guys and Dolls."

Staging, of course, differed from that of the legiter, in the musical, for example, "Bushel and a Peck" is performed in a night club, with a chorus line and solo vocalist dressed in farm costume singing to a scarecrow. Here it was done by a group atop a horse-drawn wagon, but also stressing the rural motif. Sets were standout in all cases and designed to get the maximum out of the song. Dancing, orchestrations, costuming and lensing were all good.

CBS-TV's "This Is Show Business" offered a routine stanza Sunday (22). Landre and Verna, ballroom dancers, pleased with a graceful turn featuring some effective lifts and spins. Comic Dave Barry, discoursing on how he still has Brooklyn on his mind despite his stay in Hollywood, was slowed by some hackneyed material, although portions of his stint clicked. Metropolitan Opera baritone Robert Merrill wound the airer with an appealing reading of the toreador aria from "Carmen."

Program obviously has relegated the guests' problem to the status of merely providing an intro. While the entertainers' performances now hold the spotlight, the panelites' gab is underplayed. Sunday's entry left viewer feeling that panel members George S. Kaufman, Abe Burrows and Veronica Lake should have been given more opportunity to expand.

"Be Happy Go Lucky" commercial was socked over in a collegiate setting.

Presentation of Robert Sherwood's "Petrified Forest" on NBC-TV's "Lucky Strike Theatre" Monday night (23) ran into the same old trouble—the inability to condense a prize-winning play or picture into an hour-long video show. Despite a fine thesping job turned in by Robert Montgomery, who doubled into the lead role concurrently with his producer's chores, and the rest of the cast, the script had too little chance to establish character, mood or motivation. As a result, much of the action seemed out of joint and many of Sherwood's most profound lines lacked impact.

Montgomery essayed the role played originally in both the legit production and film by the late Leslie Howard — that of Allan Squire, the "lost" intellectual who met his fate at the little roadside barbeque joint in the middle of the Arizona desert. He turned in a fine performance. Joan Lorring scored as Gabby, the girl who fell in love with him, and Herbert Rudley, brought in as a last-minute replacement for John McQuade in the role of Duke Mantee, the gang-killer, was excellent. Supporting cast, including Glenn Denning, Ralph Riggs, Morton Stevens, Slim Thompson and Kitty Kelly, backed the leads capably.

Productionwise, the show ran more smoothly than probably any Montgomery production yet this season. Gunfights and the little fracas inside the cafe between the ex-football player and the killer looked realistic, although the sound effects left something to be desired. Norman Felton's direction and Syrjala's sets were good and the show was backgrounded by a moody score composed and conducted by Raymond Scott. Brian Aherne filled in for Montgomery in the role of program host.

KSTP

Continued from page 24

tion of the university's policy on commercials.

With the KSTP broadcast free of commercials, the technicians' union refrained from picketing the game and other radio station employees didn't have to run a picket line.

KSTP technicians went out on strike about six months ago when their demand for pay boosts was refused. Since then developments arising out of the strike have resulted in the station being shut off from televising Minneapolis American Assn. baseball games and St. Paul Armory wrestling matches and the broadcasts of the Minnesota football games directly. There's also a move in Congress to cancel its television permit on the grounds that it has refused to bargain collectively with the union, which now charges that its members are being locked out by the station.

The DuMont Plan

Washington, Oct. 24.

DuMont's allocation plan for a nationwide television system, incorporating the entire UHF band, would provide the leading cities in the U. S. with more video than AM stations. According to testimony given the FCC last week by Dr. Thomas T. Goldsmith, Jr., Du Mont research director, the plan would assign at least four TV stations in each of the 178 major markets. Of these areas, Goldsmith showed, only 105 have four or more AM outlets.

Among the first 178 cities, a DuMont exhibit revealed, there are 39 with only three AM stations, 24 cities with only two outlets, nine with one AM station each, and one city with no AM stations. All of them could have at least four TV outlets, under the DuMont allocation proposal.

UHF Stations

Continued from page 26

assigned five VHF instead of three VHF and two UHF while Fresno would get four UHF in place of two VHF and two UHF.

TBA's plan, submitted by John Preston, chief allocations engineer for ABC, would provide 82 channels (70 in UHF plus 12 VHF). It would make possible at least four stations in each of the first 140 cities in the nation. Allocation of the entire UHF band at one stroke, rather than piecemeal, TBA feels, would permit receiver makers to include all channels in the first UHF sets to be produced, and eliminate the need for set owners to put in adapters later.

So far, there appears to be unanimous agreement that UHF will provide a satisfactory television service, although the signal will not go as far as VHF. F. J. Bingley, engineer for Philco, testified that the service is best for small communities such as Bridgeport, where experiments were conducted using 12 kw power. But for larger areas, he said, considerably higher power would be required.

Reception from UHF receivers is as good as or better than that from VHF, Albert F. Murray, Washington consulting engineer, testifying for Philco, told the Commission. Tests with production model sets equipped with UHF converters, he said, presented no difficult problems in servicing the equipment or to the user who tries out UHF for the first time. Bridgeport residents, he added, will get better reception from the NBC experimental UHF station there than from any New York station and they will not have to install as expensive antennas to bring in programs.

Detroit—There now are 330,539 television sets in the Detroit area, an increase of 24,000 sets in a month, it was reported by WXYZ-TV which conducts a monthly poll of video distribs.

McNEILL SETS $2,500 TOP FOR GUEST TALENT

Chicago, Oct. 24.

After shelling out $5,000 apiece to Ann Sheridan and Margaret O'Brien for their appearances on his Philco TV show on ABC, Don McNeill has clamped a $2,500 lid on guest talent fees. Show is packaged by McNeill and has been exceeding its budget several times since it started last month.

In another move designed to smooth out some production bugs in the hour-long show which have caused considerable stir in the McNeill and ABC offices, Ralph Bergsten, formerly with the Reliance Advertising Co., has been hired by McNeill to take overall charge of the program. Bergsten's role will be chiefly administrative. He has no previous tele experience.

Educational B'casters Set Convention Agenda

Lexington, Ky., Oct. 24.

National Assn. of Educational Broadcasters will hold its annual meeting here starting Sunday (29) with FCC Commissioner Frieda Hennock participating.

Among reports skedded are: Plans for the NAEB network, by Seymour Siegel, WNYC, N. Y.; what program directors see for educational radio, by Harry P. Skornia, Indiana U.; survey of education radio audience, by Burton Paulu, U. of Minnesota; cooperation with commercial TV stations, by Kenneth G. Bartlett, Syracuse U.; problems in starting a TV station, Richard B. Hull, Iowa State College; and a symposium on educational radio's future.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
In "THE MILKMAN"
(Universal-International)
Management: WILLIAM MORRIS AGENCY

WRITER

Seeks position as dramatic writer or script doctor in New York agency, TV or radio. Credits: Summer theatre production, TV and radio scripts and commercials. Box V-2467, Variety, 154 W. 46th St., New York 19.

BILL McELHINEY
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BEASLEY SMITH—WSM since 1925
Musical Director and Composer

"APPOINTMENT with MUSIC"—NBC, Thursday
"THE MR. SMITH SHOW"—NBC, Sunday

Thanks to the Able Arrangements of BILL and YOUNG

YOUNG HARPER
WSM Staff Arranger for the Past Five Years

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• FOR HIRE •

TRIPLE-THREAT TELEVISION WRITER:
MUSICALS . . . COMEDY . . . DRAMATIC

AUTHOR of "THE PULITZER PRIZE PLAY"
"NUTS TO YOU" etc. Sketches-Lyrics-Music.
SPECIALIST in COMEDY with emphasis on the "C" (See)
Can build a floundering show into a GREAT Show!!
Salary . . . $1,000 Weekly
Box V-2292, Variety, 154 West 46th St., New York 19, N. Y.

Toni Arden
". . . is tops. She gets into your heart without any pain."
JOE PASTERNAK

Teevy's got glamour...Dammer!

What looks! Whatta line! Teevy's a better draw than free licker! Ties up traffic every time she shows!

Teevy is so terrific that many of her admirers overlook the sordid fact that she is supposed to do more than please people. Unless the gal starts moving merchandise over the counter for cash—she'll lose her job!

WPIX is proving that TV sells... the hard way—at retail. Low cost programs are making sales for everything from stockings to second hand Chevrolets, at low cost. We know—because many of the orders come direct to us, by mail and phone.

WPIX in its two years of operation has built and held regular audiences with news, sports, movies, public service and information features as well as entertainment... has proven low cost programs which acquaint prospects with the advantages of advertised items, and vice versa—and are making sales at lower cost than other media.

This station commands the world's richest metropolitan market with the highest set coverage—more than 1,500,000 TV receivers among four million families. And WPIX is the best place for the national advertiser to learn how to use TV economically and profitably.

Ask any WPIX representative to show you the record of sales results... WPIX, the New York News station, 220 East 42nd St., New York City... MU 2-1234.

WPIX – metropolitan showcase

From the Production Centres

IN NEW YORK CITY . . .

Si Steinhauser, Pittsburgh Press radio ed, in town . . . **Ernie Hartman**, ex-program manager of WSTC, Stamford, added to WNEW production staff . . . National Guard picking up the talent fee for the Guy Lombardo show on Mutual, starting Saturday (28), with web donating the time . . . ABC's **Bob Kintner** and **Ernest Lee Jahncke** making a swing of the web's regional affiliates meetings.

MBS flack **Dan Schwartz** enjoying his last week of civilian life before army induction Oct. 31 . . . CBS' **Allan Jackson** addresses Harvard Medical Assn. tomorrow (Thurs.) . . . **Richard Hayes** kicks off new "baritone of the week" feature on WINS' "Singing Battle Royal" Sunday (29) . . . **Dionne Quintuplets** made their air singing debut over WOR last week . . . **Cy Harrice** inked to narrate NBC's "Cavalcade of America" . . . **Ginger Rogers** to be first guest on new **Gloria Swanson** transcriber preeming Monday (30) at 2 p.m. on WOR.

A. Austin Peterson, partner in charge of Ted Bates agency's Coast office, relocates in Gotham Nov. 1 to supervise AM and TV . . . ABC's **Nancy Craig** emanates her stanza from Gloversville, N. Y., today (Wed.) in honor of National Glove Week . . . **Frederick A. Curran** resigning as assistant treasurer of WHLI. **Ida Pappas** joins the Hempstead outlet's public affairs department . . . Thesper **Wendell Holmes** has joined the **Ben Grauer-Norman Rose** drama company, "Theatre Venture," which opens with "Mrs. Warren's Profession" in Greenwich Village tonight (Wed.) . . . **Charles Roberts**, ex-ad-promotion manager for General Electric Supply, new WOR account exec . . . **Tony Wilson** assumed directorial chores on CBS' "Aunt Jenny," with **Dick Liebert** taking over the organist job from **Elsie Thompson**, now locating in Florida . . . **Leon J. Bronesky** now producing WEVD's "World Theatre of the Air," with **Leonard Plato** general manager . . . **Dorothy Gulman** has moved her clackery into new offices, her latest account being NBC's Sunday "Big Show" . . . **Arthur H. Eaton** wearing new veepee stripes at Erwin-Wasey . . . WOR's Ten Year Club partying tonight (Wed.) . . . **Lowell Thomas** addresses N. Y. Ad Club Nov. 2 . . . WCBS' **Bill Leonard** crusading for 7 p.m. curtain times for legiters . . . **John Callow** shifted his account exec-ing from WCBS to WOR . . . **Dr. Sergio Pugliese**, Italian playwright-radio director, in U. S. on a State Dept. grant, touring Yank radio and TV stations . . . "David Harum" additions include **John Griggs, Katherine Anderson, Joy Hathaway, Joe Curtin** and **John Larkin**.

IN HOLLYWOOD . . .

Tom Revere of Biow out from N. Y. to negotiate a radio deal for **Lionel Barrymore's** "Mayor of the Town" . . . NBC expanding its sales promotion and advertising department with the addition of **Wallace Hutchinson**, late of ABC, Frisco, and **James Damon**, up from San Diego where he worked for Ford. **Helen Murray Hall** had been running the department with two femme aides . . . **Jack Latham**, announcer, went on staff at NBC . . . **Al Durante**, publicity head for J. Walter Thompson, wound up his cross-country junket and headed back to N. Y. after a brief stopover . . . Biow's executive veep, **Ken Beirne**, in town for a few days. Ditto **Bill Berchtold**, with a ditto title at Foote, Cone & Belding . . . Plagued by illness for the past year, **Fred Jordan** resigned his executive post with Erwin, Wasey, and **Dave Williams** transfers from N. Y. to run the Coast operation for the agency . . . **Lloyd Sigmon** has been moved up as v.p. and assistant general manager to **Bob Reynolds** at KMPC. **Mark Haas** transfers from WJR, Detroit, to be veepee in charge of broadcasts, and **John Baird** becomes director of public affairs . . . **Frank Samuels** split up the sales department at ABC, with **Bob Laws** heading up the TV end and **Amos Baron** topping radio sales . . . NBC is dropping "$1,000 Reward" for lack of sponsor interest . . . **Harry Ackerman** recuping on the desert from the virus which laid him low for a week . . . **Hal Bock** may move into **Jennings Pierce's** old berth as western division station relations head of NBC. Pierce moved out to become a station manager up north. Bock, former manager of NBC's TV station, KNBH, is presently manager of artists relations.

IN CHICAGO . . .

Ralph Atlass came up with a public service gesture in donating time on WIND to the Community Fund Sunday (22) for the broadcast of the Philadelphia Eagles-Pittsburgh Steelers pro football game. WIND sportscaster **Bert Wilson** recorded a series of spots with prominent Chi sports personalities which were interspersed through the game, plugging the Fund drive . . . **Art Berg** has exited the WGN-TV sales staff to join the ABC radio network sales department . . . Announcer **Jim Campbell**, who ankled WBBM after four years for freelance work, is now gabbing on Mutual's "Man on the Farm" . . . **Bruce Barton**, BBD&O board chairman, in town to address banquet session of Standard Oil's management conference this week . . . Chirper **Kay Armen**, currently appearing on the Oriental theatre stage bill, making the Chi radio-TV guest circuit . . . **Lowell Thomas**, CBS newscaster, to address annual convention of the National Assn. of Radio News Directors here Nov. 16-18.

Chi NBC visitors last week included **Milton Greenbaum**, manager of WSAM, Saginaw, Mich.; **Frank Fogarty**, manager of WOW, Omaha, and **Gene Kelly**, manager of KCRA, Sacramento . . . **Ed Scott** gabbing a new cross-the-board disk series starting Oct. 30 on WBBM . . . **Roy McLaughlin**, WENR and WENR-TV manager, on vacation until Nov. 1 . . . **Nancy Decker** joins WBBM public relations staff . . . AFRA called a special meeting Tuesday (24) to hear progress report from **George Heller**, TVA exec secretary . . . NBC's Quiz Kids copped Good Neighbor award of the Fraternal Order of Eagles . . . **Buzz Blair**, ABC's central division AM program chief, in N. Y. on biz . . . **Bob Loeber**, formerly with General Outdoor Advertising Corp., is new member of ABC's promotion department . . . **Pierre Andre** launched a 25-minute weekly platter and chatter show on WGN Thursday (19).

Lou Costello (Sans Abbott) For ABC 'Little Theatre'

Lou Costello is being auditioned by ABC for a quarter-hour daytime strip, sans partner Bud Abbott. Comic would be host-emcee of the "Lou Costello Little Theatre," a series of dramas for kids with an anti-juvenile delinquency approach. Airer would originate in Hollywood.

Program topper Leonard Reeg is also auditioning jazz organist Ethel Smith for a network stanza which would project her as a personality as well as a musician and featuring interviews as well as organ tunes.

Time Rates

Continued from page 25

fected" by TV inroads. Video uptrend has helped them, it was said, through purchases by set manufacturers, nighttime network bankrollers using daytime spot and users of tele supporting TV shows with spot campaigns.

Good business outlook was pointed up by individual reports of large time sales to local drug chains, furniture stores, pharmaceuticals and auto dealers.

Two new members, WCUE, Akron, and KSTN, Stockton, Cal., were admitted, bringing AIMS membership to 38 major market areas. Organization voted unanimously to urge the U. S. delegation to the North American Regional Broadcasting Agreement confab to make every effort to reach a new pact without narrowing channels. AIMS favors breaking down the national clear channels before channels are narrowed.

McConnell

Continued from page 23

vention salvo to whip the affiliate membership into line, generating an endorsement of McConnell & Co. There was no doubt that McCullough was reflecting the sentiments of the station operators as they expressed, while subject to some "we'll-wait-and-see" reservations, their approval of "Operations McConnell-Folsom."

In prexy McConnell they found a "realistic" operator whose complete frankness captured the fancy of the broadcasters. McConnell challenged the assertions that, since his year's tenure as prexy, he's been bent on a mission of wreckage (alluding chiefly to the acquisition of "outside" administrative talent), pointing to the fact that 13 of the 17 current veepees come from within the organization, including conferring of two new ones, and demonstrated the web's wisdom of bringing in such personalities as Ed Madden, Victor Norton, John Herbert, et al.

If, as suggested by some, NBC has been remiss in its obligation to its affiliates, principally on the Washington public relations front in having some FCC curves tossed at the network, nonetheless there was no mistaking by convention departure time that the stations were all for a continued affiliation in backing the McConnell regime to the hilt.

Don Lee Buy

Continued from page 25

Yankee being responsible broadcasters, it is believed this is a mere formality. By the acquisition of KTSL, Columbia is forced to unload its 49% interest in KTTV. Its partner, L. A. Times, will buy back its stock.

Willet Brown, prexy of Don Lee, continues as executive manager of the Coast regional. O'Neil indicated that he would eventually inherit the board chairmanship, resigned by Lewis Allen Weiss. Had Hoffman's bid carried the day, Weiss would have remained in his top position, as a deal had been set for that eventuality.

That CBS threw in a considerably chunk of the increased bid, is the trade belief, because of the urgent need for its own TV station. Net had no other way to turn for an outright purchase, as Earle C. Anthony refused to entertain any offers for KFI-TV. That the CBS-Yankee-General crowd played coy and originally sent in only a token or feeler bid, becomes apparent. They probably figured that a bid of $10,525,000 for an estate with a book value of $10,000,000 of which $5,400,000 is in cash or quick assets, wouldn't hold up in view of later bids in probate court.

When reps of an Akron, O., bank, representing General Tire employees' retirement plan (and CBS) put in with the required 10% rise on the first call, Hoffman called for a recess and contacted his chief backer, Edwin Pauley. He was apparently told there was no more capital available and withdrew, leaving the field open to General-Yankee-CBS. There were no other bids.

Brown said that Don Lee's program policy would be continued under the new ownership, despite the use of considerable studio space by CBS for television production.

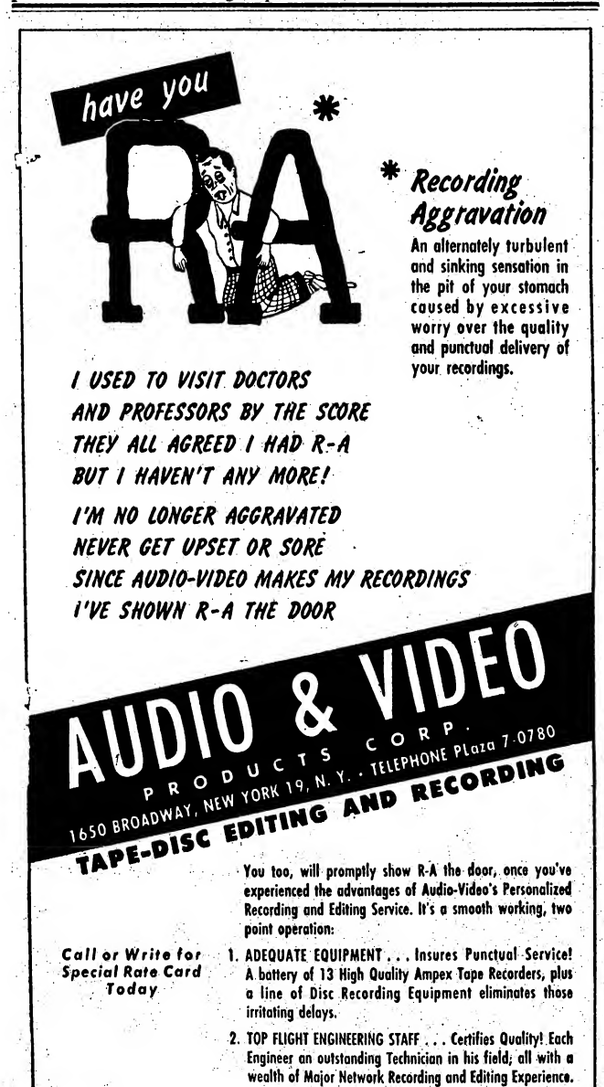
Two New FM-ers

Washington, Oct. 24.

Offsetting some recent cancellations of FM permits, FCC last week authorized two new community type FM stations. One was to the Lebanon Broadcasting Co., Lebanon, Ind., and the other to Twin Valley Broadcasters, Inc., Coldwater, Mich.

The agency also granted a new construction permit to replace an expired permit issued to KUGN-FM of Eugene, Ore.

Kansas City—Dean Fitzer, director of WDAF and of WDAF-TV, was made a member of the board of directors of the Kansas City Star, parent company, last Tuesday (17). Vacancy was occasioned by the death of Earl E. Robertson, who had been national ad manager of the Star.



You too, will promptly show R-A the door, once you've experienced the advantages of Audio-Video's Personalized Recording and Editing Service. It's a smooth working, two point operation:

Call or Write for Special Rate Card Today

1. ADEQUATE EQUIPMENT . . . Insures Punctual Service! A battery of 13 High Quality Ampex Tape Recorders, plus a line of Disc Recording Equipment eliminates those irritating delays.
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ATTENTION—SPONSORS
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OR LEASE

One of America's most beautiful LEGITIMATE THEATRES in downtown Los Angeles, Calif.

Class A steel and concrete construction—Built 1927

Cost $1,380,000.00

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Huge stage—Approximately 4000 Sq. Ft—40x100

Modern Lighting Equipment

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Ideally Suited for Dramatic Stock, Musical Spectacles—or

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Toni Arden
"No one in our time has given such emotion to a song . . . She is a female Al Jolson."
GEORGE JESSEL

Inside Stuff—Radio

A blast at cooperative advertising abuses, leveled last week by the Assn. of National Advertisers, may affect the growing amount of co-op business being pacted by local stations. The ANA committee wasn't hitting radio and tele directly as co-op methods are also used in other media.

ANA said that a "growing number of members who participate in cooperative advertising are encountering an increasing practice by retailers of charging back such advertising expenditures at higher rates than they actually pay, thus violating their agreements to share costs on a net basis." ANA said that some retailers are using "double billing" or not passing on frequency rebates. ANA urged members to scrutinize co-op deals more carefully and invited retailers, ad media and their associations to check into the problem.

Novel time signals have been transcribed for the Skitch Henderson show on WNBC, N. Y. NBC's overseas correspondents have been taped giving the hour in the foreign cities and asking Henderson for the time in N. Y., whereupon the disk jock gives the local time live.

Spots were made with Henry Cassidy and Paul Archinard in Paris; Merrill Mueller and Ed Newman, London; Ed Hocker, Berlin; Jack Begon, Rome; William J. Dunn and G. T. Folster, Tokyo; Sven Norberg, Stockholm; Joseph Israels, 2d, Vienna; and Dan Kurzman, Tel Aviv.

Series of three broadcasts telling women what to do in event of an atomic attack is being launched on Mutual Saturday (28), on the Helen Hall show. Gen. Lucius Clay will be the first guest, to be followed by representatives of the Red Cross and the Federation of Women's Clubs. Dorothy Kemble is producing the series.

Broadcasts will be carried in N. Y. on WOR's Barbara Welles program.

Street & Smith is using quickie weathercasts to plug the November issues of Charm, Mademoiselle and Living for Young Homemakers, via 36 stations in 11 cities. Campaign follows successful test last month. Novel angle is that ads in evening newspapers the day before each broadcast plug the spots.

Agency is Peck.

WHLI, Hempstead, L. I., has decided to continue its FM adjunct after polling listeners. Indie asked listeners whether frequency modulation service should be continued and got 2,000 letters asking that FM be continued after only a few announcements had been aired.

National Time Sales has been formed as a subsid of Pan American Broadcasting Co., to represent the U. S. stations previously serviced by Pan-Am. New organization will concentrate entirely on domestic stations, and will limit its representation to 20 outlets.

Documentary Lensers Vote to Join with NABET

Chicago, Oct. 24.

The Assn. of Documentary and Television Field Cameramen voted to affiliate with the National Assn. of Broadcast Engineers and Technicians, it was disclosed at the 17th annual NABET confab here last week.

John R. McDonnell was re-elected NABET prexy for a three-year term. Renamed as exec secretary was George Maher, Chicago. Edward Lynch was re-elected veepee.

Newly-elected national board members are Ed Stolzenberger, N. Y.; David B. Stewart, Detroit, and George W. Smith, Chicago.

Cleveland — During September, 27,526 TV sets were installed in the Greater Cleveland area, raising the total to 315,024. September's installations were an alltime high for any one month.

ED SULLIVAN'S 'TOAST' AS A TV INCUBATOR

With Sam Levenson teeing off on his new TV show, he marks the 23d personality who started on Ed Sullivan's "Toast of the Town" airer and moved into a TV spot of his own.

List of those who made their "first" appearance on "Toast" and then became solo stars on TV includes Bob Hope, Martin & Lewis, Faye Emerson, Paul Winchell, Jan Murray, Rosemary Clooney, Vaughn Monroe, Vincent Lopez, Peter Lind Hayes, Skitch Henderson, Bunin Puppets, Cora & Bill Baird, Hazel Scott, Ethel Waters, Johnny Johnston, Billy Vine, Al Bernie, Joey Adams, Jackie Gleason, Dick Haymes, Alan Dale and Buddy Rogers.

Frankie Laine, "Toast" alumnus, is now shopping for a 30-minute solo package, Monica Lewis and Frank Fontaine have graduated to pix contracts, and Joan Holloway, another "Toast" gal is featured with Chico Marx. Jerome Hines, Met basso, appeared on the Lincoln-Mercury show Sunday night (22). Monday morning, Metro called Jim Davidson, Hines' manager and set up a meeting. Anna Maria Alberghetti, another "first" is tied to an RKO flicker deal from "Toast."

Anchorage Special Airer Raises 5G for Iron Lung

Anchorage, Alaska, Oct. 24.

Anchorage stations last week won plaudits for a two-hour public service program which grew out of the Alaskan polio epidemic. At the request of the local Lions Club, the four outlets pooled their talent and facilities for "Operation Iron Lung."

Participating in the special airer were the Alaska Broadcasting System's key station, KFQD; KENI, KBYR and AFRS (Armed Forces Radio Station) of nearby Fort Richardson. Purpose of the show was to raise funds to pay for an iron lung the Lions had purchased. More than $5,000 was pledged by listeners before the program concluded.

Coast Actors Hit Vidfilm Jackpot, As Work Doubles in Nine Months

Hollywood, Oct. 24.

Employment opportunities for Hollywood thesps have more than doubled in the last nine months as a result of heightened video activity. Total of 5,660 speaking parts have been filled by Screen Actors Guild members in telefilms produced since Jan. 1, '50, and thesps are beginning to see prospects of a steady, living wage as a result of video production here.

Television jobs, each paying SAG scale or better, far outnumber the roles offered by any of the major film studios, a study of SAG records reveals. Metro, for example, hired only 1,887 actors for the first six months of the year. Payroll to thesps from video has already topped the $320,000 mark.

Leading the list of video producers using SAG members is Jack Chertok, who filled 1,696 roles in 250 video commercials and an average of 15 performers in each of the 52 "Lone Ranger" telepix he has canned this year. Latter figure is exclusive of the two cast leads.

Procter & Gamble "Fireside Theatre" series produced by Frank Wisbar and Crosby Enterprises offered 1,840 parts in 86 films, with thesps getting $55 for eight hours, plus overtime. First 26 of the Ziv Transcription "Cisco Kid" series used 200 thesps at scale, in addition to leads Duncan Renaldo and Leo Carrillo.

Fees ranging from $55 to $1,000 were paid by Jerry Fairbanks for some 400 speaking roles during the nine months in which he turned out commercial films, series and pilot reels. Hal Roach, who used about 1,000 thesps in 450 video blurbs, offered 61 parts in addition to the leads in the Stu Irwin-June Collyer series.

P. K. Palmer's first eight "Dick Tracy" pix meant work for 35 performers, while 160 parts were filled by SAG members for Gene Autry's Flying-A Pictures. Gene Lester has used 25 actors for his "Hollywood on the Line" series for CBS and Lou Snader and Telefilms have each duplicated that figure.

In addition, a number of local producers have hired SAG members for pilot films they have rolled thus far, indicating that the employment opportunities will continue to mushroom as full-scale production is reached on the Coast.

WPIX Repacts Sponsor For 35 Weeks of Rank Pix

Michaels Bros., N. Y. furniture retail chain, has picked up its option with the N. Y. Daily News' WPIX for another 35 weeks' sponsorship of "Movies at Mayfair House," late-evening show comprising feature film oldies.

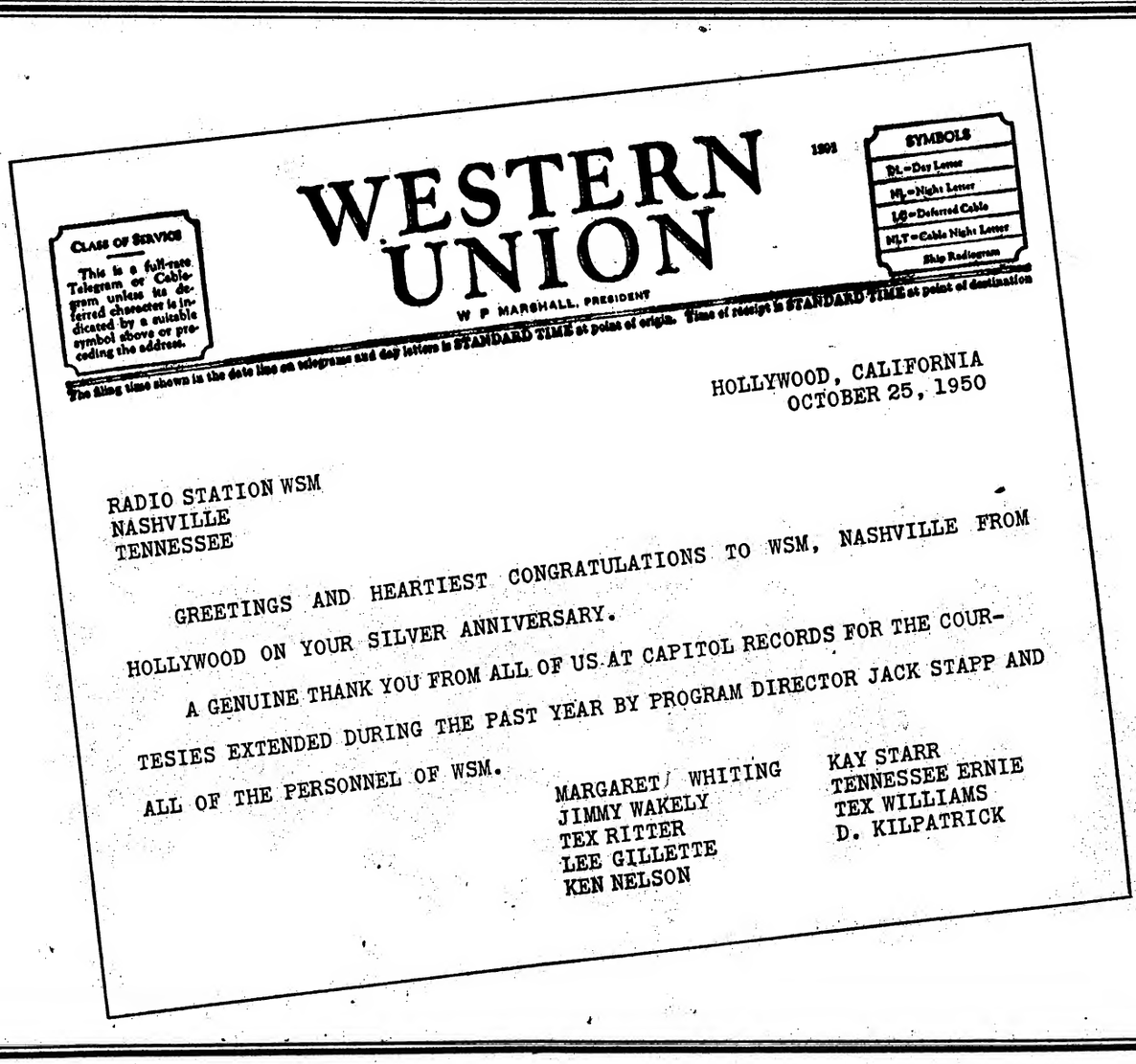
Under the renewal contract, which is effective Sunday (29), the furniture advertiser will present 35 J. Arthur Rank productions, some of them less than two years old. First will be "Nicholas Nickleby," starring Sir Cedric Hardwicke, with others to follow being "Tawny Pipit," "Woman in the Hall," "Waterloo Road," "The Weaker Sex" and "The Mark of Cain." Scheck agency placed the account.

Ray Scott to KMG Agcy.

Pittsburgh, Oct. 24.

Ray Scott, WCAE announcer and sportscaster who resigned his staff job at Hearst-owned station few weeks ago to freelance, has joined Kentchum, McLeod & Grove agency here as assistant radio and television director. In leaving WCAE, Scott held on to his commercial programs on that station and new connection will permit him to continue them.

Most of air shows coming out of KMG outfit will be announced by Scott, with his special emphasis going to sports.



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1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

HOLLYWOOD, CALIFORNIA
OCTOBER 25, 1950

RADIO STATION WSM
NASHVILLE
TENNESSEE

GREETINGS AND HEARTIEST CONGRATULATIONS TO WSM, NASHVILLE FROM HOLLYWOOD ON YOUR SILVER ANNIVERSARY.

A GENUINE THANK YOU FROM ALL OF US AT CAPITOL RECORDS FOR THE COURTESIES EXTENDED DURING THE PAST YEAR BY PROGRAM DIRECTOR JACK STAPP AND ALL OF THE PERSONNEL OF WSM.

MARGARET WHITING
JIMMY WAKELY
TEX RITTER
LEE GILLETTE
KEN NELSON
KAY STARR
TENNESSEE ERNIE
TEX WILLIAMS
D. KILPATRICK

Circling the Kilocycles

Dallas — Zack Bettis, pub relations director for WFAA-TV, has been named continuity director for WFAA-AM, replacing Louis Breault, who has been called to active duty in the Army.

Greensboro, N. C.—Technicians at WGBG here voted in favor of representation by the National Assn. of Broadcast Engineers and Technicians, the National Labor Relations Board office in Winston-Salem reported. Labor board said our employees were eligible to vote, and the ballot was three to one in favor of the union.

Cleveland — George Gothberg, freelance, has been named continuity director of WSRS, and Jack Morrissey, WAAB, has joined WSRS's announcing staff.

Denver — "The Biggest Heart," new series of locally-produced dramatic half-hour programs, has been purchased on KLZ, Denver, for Friday night release by Fred Ward, Denver Hudson distributor.

Scripts were written by Pete Smythe, Denver freelance.

Greensboro, N. C.—The Myrtle Beach Broadcasting System, which operates WMRA, at Myrtle Beach, has made arrangements to sell the station to Mrs. Elizabeth Evans of Dover, Del.

Although the station already has been reported sold, actually final arrangements haven't been completed, according to station manager John Munro.

Application for approval of sale will be filed soon with the FCC.

Cleveland — Bruce MacDonald, news editor, WJW, has been named assistant program director to Charles Hunter. Toni Spaulding, WHK disker, is now airing her late stanza from the Cabin Club, Tuesdays through Thursdays.

Boston—Scripter William Shea of WHDH will take over the reins of the station's newly-formed Sales Promotion department. Shea will also handle publicity for the station taking over the post vacated by Jackie Alden who resigned to accept an offer in New York.

Pittsburgh — Hi Howard and Dave Jones, Sun-Telegraph reporters, have been added to the KDKA news staff for duration of newspaper strike . . . Stan Norman has quit all of his programs on WPIT and KDKA and will move to Arizona, where his wife has been ailing . . . Bob Prince, WJAS newscaster, doing play-by-play accounts of Penn State football games for Atlantic Refining, although they're not being carried by any of the local stations . . . Dorothy Randall, fashion editor of Sun-Telegraph, is on the air commercially every day for duration of the newspaper strike, and Alice Hogg Senff, of same sheet, is airing society news once weekly over WCAE . . . Henry Jackson, handling radio for Julius Dubin agency, hospitalized as result of nervous breakdown . . . Oil discovered on property in Michigan willed to Kenny Kenfield, WPGH salesman, by his late father.

St. Louis — KMOX, local CBS outlet, chalked up a total of 441 anti-hoarding announcements between Aug. 14 and Oct. 20. Announcements were used during station breaks.

CAROLINA STATIONS IN 3-WAY 900G COMBINE

Greensboro, N. C., Oct. 24.

Application has been filed with the Federal Communications Commission for consolidating WIST, of Charlotte, WIS, in Columbia, S. C., and WSPA in Spartanburg, S. C., into a corporation to be known as the Broadcasting Co. of the South.

The new corporation, according to the plans, would have a capital and surplus of $900,000 and would include the new AM station planned for WIST, along with the company's application for a television station in Charlotte.

President of the new corporation will be B. Calhoun Hipp of Greenville, S. C. Ray A. Furr of Charlotte, managing director of WIST, will be a member of the board of directors.

'Crossroads' in Suit On Idea Plagiarism Claim

Cyril von Baumann filed suit last week in N. Y. federal court alleging that the Ted Malone "Crossroads" stanza on ABC is an "unlawful appropriation" of his radio script, "Crossroads to Adventure."

Plaintiff is asking $20,000, charging that in 1947 he submitted a script which the web agreed to produce. The idea of this, it's alleged, forms the basis for the Malone series.

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WDEL WILMINGTON DELAWARE

WGAL LANCASTER PENNSYLVANIA

WKBO HARRISBURG PENNSYLVANIA

WRAW READING PENNSYLVANIA

WORK YORK PENNSYLVANIA

WEST EASTON PENNSYLVANIA

and

WDEL-TV WILMINGTON DELAWARE

WGAL-TV LANCASTER PENNSYLVANIA

NBC AFFILIATE

STEINMAN STATIONS

Clair R. McCollough, General Manager

Represented by ROBERT MEEKER ASSOCIATES

Chicago San Francisco New York Los Angeles

Agency Feelers

Continued from page 25

impact of the Korean war and its effects on the economy will be more sharply delineated.

Meanwhile, the nets are still in an economy move. Sustainers previously fed to the rest of the network, while a commercial is being aired on a limited hookup, are being eliminated. Number of musicians in house orchs is being trimmed and personnel shifted to television are not being replaced.

Rehearsal time is being cut. Many shows have adopted "wild-tracking," taping a dramatic stanza after one reading. If a thesper fluffs, show proceeds anyway, with the snafued segment redone later and edited out.

Swing's Swing

Continued from page 25

fronts" and that many are "rushing to get their names off.")

"We don't say that no one listed in 'Red Channels' should be employed," Kirkpatrick declared, "but we do say that anyone with a continued record of association with Communist organizations, particularly anyone who has continued such activity after June 25 (when "Red Channels" was issued), should be eliminated from employment on the air."

Swing charged that "Channels" was "published for profit" and that its editors had set themselves up as a screening service without any public authorization. He declared that it was drawn up "without checking and without testing the evidence and without giving a hearing to" those listed.

The commentator said that differentiation should be made between those who can promulgate ideas on the air and performers. Of writers who might insert Communist ideas in scripts, he said, it would be "pretty hard to keep their advocacy of Communism secret if practised over the air."

"Let the danger of Communism be met," Swing said, "not by resorting to blacklists, not by unventilated and often inaccurate charges, but openly and with courageous faith in the due process of law."

Top Comics

Continued from page 23

general consensus was that Norman Blackburn socked over a three-night festive hoopla for maximum returns. Opening night (Wednesday) was "Night Club Night" and appearing were Phil Silvers, Tex Beneke band, Julie Wilson, Skitch Henderson Acromaniacs and a line flown down from the Copa, N. Y.

Thursday night's "Hoedown" night was featured by the Firehouse Five Plus 2, flown in from the Coast, Dunninger and Stan Fisher, along with a Charleston contest. Closing night variety show topped by Berle, however, was the showmanship clincher. Berle, working cuffo, socked over a two-hour routine (assisted by Mindy Carson, Galli Galli, Leonard Suess, Sid Gary and others) that had the broadcaster yelling for more.

'Hurry, Hurry'

Continued from page 23

and one evening period (the Friday night "Nero Wolf" show) on a rotational three-week schedule. Time and talent on this runs $11,500 a week for each sponsor.

3. "Sight and Sound." This offers three advertisers rotational participation on a half-hour television program and half-hour radio show. The web would package a half-hour comedy-variety show, with possibility of Phil Baker heading up the cast, and slotted 10:30 Sunday night. The client has his choice of simulcasting it or picking up the taped sound for re-broadcast on AM.

4. "This Is Television." This is the project, as detailed in VARIETY several weeks ago, which comprises the taped recordings of the highlights of six major television shows (Sid Caesar, Eddie Cantor, Fred Allen, Martin & Lewis, etc.), which will be sold to the respective television sponsors for the additional radio coverage. Integrated into it will be an emcee and an orchestra. It is planned for scheduling Friday night, 8 to 9, and the tab per sponsor will be $7,500, time and talent. (NBC played a sample show for the affiliates, who liked both the result and the idea.)

U. of Missouri

Continued from page 24

their own sportscasters and direct lines.

Sam Molen, sports director of KMBC-KFRM, protested the situation to Missouri coach, Don Faurot, recently in a letter. Molen pointed out that KMBC pays the university $100 for rights to the game for KMBC, and an additional $90 for KFRM (Concordia, Kans.). Additional expense of engineers, color man, travelling, etc., runs the cost to about $400 per game for broadcasts from Columbia, and more for games farther away, Molen said.

Competitive stations which are taking the game direct have no objections to spreading the broadcasts all around the state, but they believe some provision ought to be made to keep the matter equitable in the metropolitan centers. For one thing this means more revenue to the university, and from the commercial outlook makes the broadcasts more desirable, according to KMBC officials.

Fitchburg, Mass.—WEIM, Fitchburg, has appointed Al Maffie as commercial and promotion manager. Yankee-Mutual outlet will soon increase its power to 1,000 watts on 1,280 kc.

Inside Television

Forced by CBS to cancel the presentation of Henry James' "What Maisie Knew" on the "Ford Theatre" series last Friday night (20), the Kenyon & Eckhardt agency plans to attempt the show again in the near future. Spokesman for the agency declared this week that, while there is no desire to make a cause celebre of the affair, K&E is convinced that CBS was in the wrong and was unfair in forcing the cancellation three days before the scheduled air time. Agency was forced to substitute Patrick Hamilton's "Angel Street," rounding up as many of the original Broadway cast as possible in order to stage it on three days' notice.

CBS reportedly objected to the theme of divorce in "Maisie" and its depiction of the results of divorce on a small child. Agency, however, claimed it is a good adult show and pointed to the fact that "Angel Street," to which CBS offered no objections, is the story of a psychotic husband trying to drive his wife insane. K&E, incidentally, was faced with a similar last-minute switch in shows two years ago on the Ford series, when Metro objected to its scheduled presentation of "Edward, My Son." Film company had just completed a picture based on the legiter and feared that video would hurt its boxoffice.

Important subject of where television will get its writers and new ideas from will be discussed at a panel forum of the American Television Society tomorrow night (Thurs.) at the N. Y. Advertising Club. Scheduled to participate in the discussion, titled "Ideas, Writers, Programs for TV—From Where?", are authors' agent Annie Laurie Williams; CBS story editors Arthur Heineman and Janet Wood, and indie package producer Henry Souvaine.

Gov. Thomas E. Dewey, now campaigning for reelection in N. Y. state, is making the rounds of TV shows. He guested on Dorothy Doan's "Vanity Fair" show via CBS-TV Monday (23) and that evening teed off a new series of 15-minute shows via WABD (DuMont), which are to be aired each Monday and Thursday through the election. For his WABD shows, which are being bankrolled by the Independent Citizens' Committee for Dewey, the governor is using the sidewalk-interview technique, which he adopted in a recent telecast via NBC's WNBT, N. Y. Two remote mobile units pick up passersby on the street, who shoot questions to the governor which he answers from the studio.

Songwriter Henry Tobias, who's been bandleader-producer at Totem Lodge, N. Y., for the past 20 summers, is readying a dip into video. If any of the deals now in the works come through, Tobias will follow the recent network trend of signing up the directors of the borscht-belt inns.

Videoites who have come from the mountain resorts include Max Liebman, of "Your Show of Shows"; Charlie Friedman, who produces the Eddie Cantor and Fred Allen displays, and Ernie Glucksman, producer of the Martin & Lewis show.

NAM PACKAGES TV 'INDUSTRY ON PARADE'

National Assn. of Manufacturers has launched a video newsreel program, "Industry on Parade," for use by TV stations. Reels are being made available cuffo to 50 stations, on an exclusive basis, and may be used as a sustainer or commercial. Vidpix run 13 minutes, allowing time for local bankrollers, and two 40-second segments can be deleted if more commercial time is needed.

NBC-TV news department is lensing the subjects (such as U. S. arms production, new synthetic yarns, innovations in furniture manufacturing, etc.) on assignment from the NAM. G. W. (Johnny) Johnstone, NAM radio-TV director, has taken on A. Maxwell Hage, former Mutual news editor, to work on the project.

Atlanta—WAGA-TV, owned and operated by Fort Industries, has been granted a building permit for a two-story structure for telecasting to be located at 1018 West Peachtree St., N. W. The permit was for $244,284. Station is now housed in an old home near the tower.

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COBINA WRIGHT

FCC Buttressed for TV Fight

Continued from page 27

on these and a few more firms to force the big TV makers to jump into the color market.

It is in Congress, which usually provides a good sounding board for the manufacturers, where FCC has one of its most powerful friends in the color battle—Chairman Edwin C. Johnson (D., Col.) of the Senate Committee on Interstate and Foreign Commerce. The Senator, who has played a prominent role in pushing the FCC hearings into the color situation, gave out with a sample last week of what may be expected of him if other legislators venture to criticize the decision when Congress reconvenes Nov. 28.

'Sit-down Strike'

Charging the manufacturers with having organized "a sit-down strike" on the Commission's proposal to build in flexible adaptors in new sets (which would have permitted a postponement of the CBS standards), Johnson took the industry to task for using "political activity" and "propaganda" instead of working to perfect a color system "more to their liking."

Johnson pointed out that the agency's decision makes color broadcasting permissive rather than mandatory and allows the free play of competition to settle the issue. "Stripped of all the cooked-up hurricane of confusion," he said, "the Commission's orders merely insist upon 'a buyer's choice.'"

As for "the hue and cry" that by the end of the year 10,000,000 set owners will have to buy adapters or converters to receive the color broadcasts, the Senator noted that black and white will obviously continue as the prevailing system on most stations, and that the only effect on TV owners is to make it possible for them to have color television if they want it.

"What is so wrong about that?" he asked. "The Commission decision obviously is designed to give consideration to approximately 75% of the population of this country. It must be remembered that 60% of our people reside in areas where there is no television at all. Moreover, even in the area where there is now television, approximately two-thirds of the families still do not have sets."

CBS-TV Sellout

Continued from page 27

sponsor after the first show three weeks ago but CBS again could not get time on its affiliates. Web, as a result, is carrying the films on a sustaining basis.

Situation has reached the stage, in fact, where some stations in single-outlet areas are dropping certain CBS shows to pick up others. In Buffalo, for example, WBEN-TV recently dropped the "Godfrey & Friends" show in favor of "Toast of the Town,' since its schedule of programs fed by competing networks prohibited it from carrying both the CBS packages. Only answer to the problem is the lifting of the FCC freeze on new stations, which will permit more than one network to get into the single-station areas at the same time.

TV Grid Beefs

Continued from page 27

Refining Co. However, there has never been any provision for a split on either AM of TV coin and B. C. officials refused the Georgetown demands.

In explaining their side of the hassle, B. C. claimed they never would have televised any of their games if the Notre Dame games, which are seen locally on both home sets and the pic screen at the Pilgrim theatre, had not cut in so deeply in last year's gate receipts. Televising of this year's games was figured as a last resort to grab some of the lost revenue.

Pensacola, Fla.—WBSR will become an affiliate of CBS Nov. 5. This brings total number of CBS radio affiliates to 193.

Pitt's Radio Boom Still In High Gear Due to News Strike; Spots Sold Out

Pittsburgh, Oct. 24.

Boom in local radio as result of the general newspaper strike, which has left Pittsburgh without a regular daily since Oct. 1, is still continuing, although not quite to the extent of the past three weeks. As far as spot business is concerned, none of the Big Five—KDKA, WCAE, WJAS, KQV and WWSW—has an open one from early morning to late at night, but the demand for the longer segments, from five to 15 minutes, has fallen off a bit.

That's because the biggest time buyers, department stores, have become slightly better organized with their advertising throwaways, being distributed from house to house, and are no longer grabbing up everything available in radio. Theatres, too, have not been programming as heavily since the union-published eight-page daily, the Reporter, started coming out a week and a half ago, giving film houses at least some semblance of an advertising medium.

With department stores it's a somewhat different story, since the Reporter is taking no copy from them because the sheet couldn't possibly meet the demand. As it is, the paper is limited to two pages of ads out of eight and one account can buy only up to 15 inches.

Broadcasting gold rush, however, has only dropped a slight fraction and stations are continuing to mop up as they've never done locally before. In every case additional help has been recruited, chiefly from newspaper staffs, in order to meet the increasing public thirst for local news, and newscasts generally have doubled and in some cases trebled generally. Practically all of them are sponsored, too.

San Antonio — Frank Junnel, prominent in AM commercial circles in the southwest since 1947 has joined KEYL as commercial manager, replacing Sherrill Edwards, who resigned.

Commander to Tint Sets

Continued from page 26

ent black-and-white receivers are a "better investment today than ever before" because of the better programs now on the air. He emphasized that new sets can be bought "with confidence that they will continue to receive these programs for many years to come."

Sprague was given the time on CBS to answer statements made a week earlier by CBS prexy Frank Stanton regarding the imminence of color. According to Sprague, whose speech was rebroadcast later the same evening by CBS to give him the same treatment accorded Stanton the previous week, only a limited number of color programs are scheduled for broadcasting. "Most of these," he said, "apparently will be in fringe hours when the average person is at work or asleep, and will not include the popular evening programs." Attacking once more the incompatibility of the CBS system, Sprague declared: "Long before the present color system can win any real measure of public approval or establish a substantial audience, the combined talent of America's electronic engineers will have developed an all-electronic and compatible color system which will probably replace the present incompatible system."

Stanton issued a statement following Sprague's speech, attacking the RTMA exec's observations as "further proof of the bad faith of the RTMA in violating its sworn commitment before the FCC." According to Stanton, the manufacturers group pledged last May to "accept" any color decision handed down by the Commission. Now, Stanton said, RTMA "has created a $1,000,000 slush fund to attack the Commission's decision, and Sprague's broadcast is part of that attack."

CBS prez, whose follow-up statements were not broadcast, said RTMA's argument about the imminence of a compatible system has been "refuted by repeated failures to fulfill similar promises in the past." Stanton added: "We question whether the RTMA really wants compatibility. We suggest that what it really wants is to hold back color, and that it is preserving the issue of compatibility only to achieve that delay." Stanton averred that RTMA members have it within their power to "give compatibility to the public under the CBS system."

Chi Politicos

Continued from page 26

ties to be slotted the week before the balloting. In line with NBC's o.&o. chief James Gaines' memo to the effect that none of the web's stations shall accept political orders for less than five minutes, Chi key has turned down a big bundle of spot biz. WNBQ sales manager John McPartlin estimated the nixed spot business would have run to about $30,000, but there wouldn't have been room for it anyway had it been okayed for acceptance.

WBKB has sold some 30 spots to various candidates, but most of them have been slotted in the less choice time periods. Also peddled are four quarter-hour periods to Everett Dirksen, Republican senatorial hopeful Scheduled is a 45-minute remote Nov. 3 from the Democratic campaign headquarters in the Morrison hotel.

The virtual video shutoff has, of course, worked to the advantage of the Chi radio stations, who are cashing in on the pre-election splurges in connection with several hot national and local contests.

ALBANY—Kaiser-Frazer dealers are sponsoring the New York Giants professional football game broadcasts, originated by WMGM, N. Y., with Ted Husing at the mike, on WPTR, Albany. George Sutherland, new WPTR sales manager, and Bill Schnaudt arranged the sponsorship.

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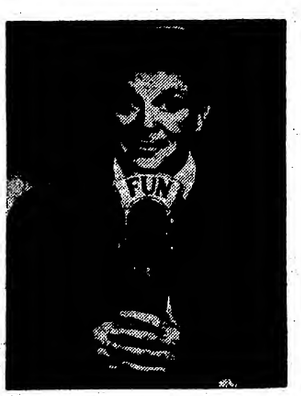

WSM — NBC Coast-to-Coast for Prince Albert Smoking Tobacco

Court Rules 'Off-the-Air' Recordings Are Illegal in Suit by Met, ABC, Col

In a precedent-setting decision with far-reaching importance to the music industry, New York supreme court Judge Henry Clay Greenberg ruled last week that commercial "off-the-air" recordings was illegal. Ruling was made in a suit brought by the Metropolitan Opera Assn., the ABC network and Columbia Records against Wagner-Nichols Recorder Corp., a company that had been selling dubs of radio programs to the general public on long-playing disks.

Extending beyond this specific suit, Judge Greenberg's decision opened the door for the major diskeries to prosecute vigorously other companies specializing in "bootleg" records. These platters, dubbed from disks made by the major labels, were also found by Greenberg to constitute "unlawful appropriation" of private rights.

The court's ruling against Wagner-Nichols was the first definite legal ukase to ban the sale of "off-the-air" disks. The action was initiated by the Met Opera as a result of W-N ads in the press which offered recordings made from opera company's performances over the ABC network. The bench granted an injunction to the plaintiffs, after excoriating the defendant for having "embarked on a hazardous enterprise which equity will not hesitate to strike down. Cast in its proper environment, we have here a business venture purposed to gather in the harvest, the seeds of which were planted and nurtured by others at great expense and with consummate skill."

One of defense arguments indicated that the sale of "off-the-air" platters was a widespread practice. Judge Greenberg denied defense contentions that the existence of other outfits engaging in the same business excused W-N. It's expected that the platter companies now will also crack down on the other dubbing companies.

Dinah to Take Merman Role In 'Madam' Album as Berlin Restricts 6 Tunes for RCA

To protect RCA on the "Call Me Madam" album, Irving Berlin is restricting six songs from the musical—"Mrs. Sally Adams," "Lichtenburg," "The Hostess with the Mostes' on the Hall," "Can You Use Any Money Today?" "I Like Ike" and "Washington Square Dance." He has so notified the recording companies, which are free otherwise to wax the other numbers, chiefly ballads. This is Berlin's recognition of RCA's $225,000 financial investment (100% backing) in the show, and is also in retaliation against Decca, which won't release Ethel Merman to RCA Victor for the album.

Dinah Shore, meantime, has been set by Victor to fill the Merman role in the waxed version. Except for this replacement, it will be an original cast album with Paul Lukas co-starring. Miss Shore is due in New York tomorrow (Thurs.) for her first Victor recording session since switching over from Columbia.

Decca, meantime, rushed Miss Merman through four platters and Dick Haymes ditto, but the Gordon Jenkins version of "Ocarina" and "Washington Square Dance" will be halted by Berlin because of his restriction of the latter number.

Berlin denies there are any political overtones to curbing the special songs, most of which have a D. C. bearing. However, he has gone on record that "Ike" is not to be construed as any political campaign song for General Eisenhower.

The copyright statute is such that once RCA waxes any number—assuming that company will get priority—it then becomes a general release, so long as the diskeries do the numbers in the orthodox manner and pay the statutory 2c royalty per side.

Berlin was discharged from the N. Y. hospital last Friday (20), following five days of rest and recouping some of the five pounds he lost during the "Madam" creative travail.

Kapp Visits Coast

Following Decca prexy Milton R. Rackmil's return to the New York homeoffice Monday (23) after a trip to Europe, Dave Kapp, diskery's recording veep, left for the Coast yesterday (Tues.) on his regular annual fall visit.

Gordon Jenkins, Decca musical director, heads Coastwards later this week.

VICTOR NAMES TONEY PUB RELATIONS HEAD

James M. Toney has been named director of public relations for RCA Victor, succeeding John K. West, who moved over from the record division to join the National Broadcasting Co. as vice-prexy in charge of its western division.

Toney, who steps into his new post Nov. 1, was promoted from his spot as advertising manager of the Victor home instruments department. Thomas J. Bernard will continue as assistant public relations director.

Mercury Sets Newman As Popular Conductor

Alfred Newman has signed with Mercury Records as a pop conductor for the firm. Newman will handle outstanding pops with a large orchestra and chorus, etc. He's also signed to do semi-classical works, first release of which will be out in a few weeks.

Newman has already recorded three LPs of semi-classics, but only one is slated for immediate release. Two of the numbers on the LP, "A Banjo and a Fiddle" and "Summertime," will be released simultaneously as a single disk on both 45 and 78 rpm.

No pop sessions for Newman have been set as yet, but deal calls for him to record regularly, with diskery giving him only top material. Newman will operate out of the Coast.

Jester Music's Switch

Jester Music Co. has changed its name to Jester Music & Record Co. following licensing of the firm to record.

Firm has already cut Bill Garry on vocals and Bill Olmsted, organ, on several of its songs. Label will be known as Jester Records.

Best British Sheet Sellers

(*Week ending Oct. 14*)
London, Oct. 18.

Silver Dollar	Pic.
Goodnight Irene	Leeds
Mona Lisa	New World
Have I Told You	Leeds
Sam's Song	Sterling
Blackbird	Box & Cox
Bewitched	Sterling
Daddy's Little Girl	Yale
Once in a While	Magna
Sentimental Me	Cinephonic
If I Loved You	Williamson
Ashes of Roses	Connelly

Second 12

Tzena Tzena Tzena	Leeds
Have Eyes for You	Feldman
Count Every Star	Imperia
My Foolish Heart	Sun
Quicksilver	Morris
Jimmy Brown Song	Southern
Dearie	Connelly
Your Heart, My Heart	Wright
Home Cookin'	Victoria
Candy & Cake	Dash
Bibbidi Bobbidi Boo	Disney
Me and My Shadow	F.D.&H.

Diskers Carry Big Costs Increase

Record companies are currently carrying the brunt of a general upsurge in costs. In recent weeks pressing of records has risen about ½c per platter, while the making of a set, comprised of a master, mother and stamper, has been hiked around $3.

There's also an increased scarcity in paper for sleeves and labels, with cardboard way out of line. The cost of paper has been steadily rising, while the tab on a pound of scrap cardboard has about doubled. One indie company recently noted the price on its labels had increased almost 25%.

Vaughan Signed to New 3-Year Pact by Columbia

Columbia Records last week signed singer Sarah Vaughan to a new three-year contract extending to January, 1954. Singer's present pact was due to expire this January.

Miss Vaughan joined Columbia in 1949, after disking for the now defunct Musicraft label. Chirp is set for her first session under the new pact late next month on the Coast with Paul Weston.

Carl LeBow, newly appointed sales manager for Apollo Records, N. Y., on a two-month tour of distrib outlets in 25 states.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin: "Johnnesburg"-"Fascination" (Victor). Martin's slice of "Johnnesburg" should rocket this side. It's a dramatic opus with a romantic theme that Martin bites into, but deep. He sells all the way. Bottom deck is similarly drawn on a rich sound canvas. **Henri Rene's** orch backs up.

Sy Oliver Orch-Ralph Young: "To Think You've Chosen Me"-"Just The Way You Are" (Decca). Ralph Young, new Decca artist, gets off to a strong start with this coupling. "Chosen Me," a tune that's coming up fast, is delivered with a warmly felt baritone and this cut should garner plenty of spins. Flipover is a snappy rhythm number which Young socks over with a neat assist from **Three Beaus and A Peep.** **Sy Oliver** frames both sides with his usual fine arrangements.

Alan Dale: "Rainbow Gal"-"Let's Do It Again" (Columbia). After a deceptively slow opening passage, "Rainbow Gal" turns up as a sparkling rhythm ballad. Dale could ride it into the hit lists with this bright slice. Reverse is another free-wheeling delivery of a solid bounce item. **Norman Leyden's** baton lends color.

Anne Shelton: "Music, By the Angels"-"I Don't Mind Being All Alone" (London). "Angels" is an unusual number with a powerful lyric that could propel it through the pop market. Miss Shelton's sensitive rendition rates jock attention. British songstress reveals her versatility with a firstrate selling job on "Alone." **Jack Pleis** orch backs up nicely.

Kay Starr: "Oh, Babe"-"Everybody's Somebody's Fool" (Capitol). "Oh, Babe," recently kicked off by Louis Prima, proves surefire fodder for Miss Starr, who stokes up lots of steam on this side. A natural for jocks and jukes, Flipover is a change-of-pace torch item that's tucked away definitely by Miss Starr. **Frank De Vol's** orch accomps.

Danny Kaye-Patti Andrews: "Orange Colored Sky"-"Ching-A-Ra-Sa-Sa" (Decca). This slice of "Orange Colored Sky" is not only too late to have much impact but it's far too raucous. Patti Andrews' vocal is Betty Huttonesque to an extreme while Danny Kaye plays his lines straight except for one nerve-shattering passage. "Sky" has enough musical integrity to get by without the grotesque noises and that's proved by **Doris Day's** tastefully quiet and wholly listenable rendition for Columbia. Kaye and the **Andrews Sisters** deliver brightly on a novelty marching number on the Decca reverse, but that title is a drawback. **Vic Schoen** orch backs up.

Vaughn Monroe: "A Marshmallow World"-"Snowy White Snow and Jingle Bells" (Victor). Monroe's vocal style is tailor-made for "Marshmallow World" and this light seasonal tune gets one of its better interpretations on this side. **Denny Vaughan's** slice of this item for Coral lacks the vocal punch. On the Victor bottom deck, Monroe nicely delivers an okay Christmas tune, the **Moon Maids** assisting.

Johnny Long Orch: "Lover Come Back to Me"-"Don't Whistle Till You See the Blue of Her Eyes" (King). Two snappy sides by Johnny Long's orch. "Lover" gets a surprising, unrecognizable but solid arrangement in a rhythm vein with a male chorus delivering a revised lyric. Reverse is a cute number that might catch on, **Jimmy Sadler** handling the vocal in good fashion.

Hugo Winterhalter Orch: "Cross My Heart, I Love You"-"My Bouquet" (Victor). Like other tunes published by the **Howie Richmond** firms, "Cross My Heart" is based on an old folk melody of Continental origin. Whether this item will catch on is more questionable than Richmond's previous releases even though it is musically more meritorious than, for instance, "Molasses, Molasses." Winterhalter's orch and chorus give it a lilting production, **Peter Hanley** vocalling. Bottom deck is a richly dressed ballad.

Album Reviews

Jane Powell: "Two Weeks With Love" (M-G-M). From the soundtrack of the Metro pic, "Two Weeks With Love," M-G-M has packaged a fine three-disk set of pop and standard tunes. Jane Powell's soprano pipes are excellently showcased in a variety of styles ranging from the ragtime "Oceana Roll" to the semi-operatic, "A Heart That's Free." She also delivers finely on "By the Light of the Silvery Moon," "My Hero," "Aba Daba Honeymoon" and "Row, Row, Row." **Georgie Stoll** batons the studio orch.

Platter Pointers

Columbia has released four additional long-play sets featuring the polished keyboard styles of **Errol Garner, Ralph Sutton, Walter Gross and Dardanelle.** Each of these sets have special assets, although Garner's and Sutton's are more interesting than the others. All five of these disks (including **Joe Bushkin's**) make an interesting contrast to the early jazz piano styles to be heard on the Brunswick LP reissues in the "Boogie Woogie Piano" and "Barrel House Piano" sets. The Columbia sets have more brilliantine, but the playing of **Romeo Nelson, Speckled Red** and **Montana Taylor,** among others, on Brunswick have a power and rhythmic inventiveness that surpasses . . . **Mindy Carson** for Victor and **Doris Day** for Columbia have fine versions of "If I Were a Bell," the standout number from the "Guys and Dolls" score . . . **Tex Ritter** has waxed a tearjerking side with his recitation of **Pfc. John J. McCormick's** last letter to his family before dying on the Korean front (Capitol) . . . **Don Cherry** vocals strongly on "Music, Maestro, Please," with **Tommy Dorsey's** orch backing on Decca . . . **Paul Neighbors** has a cute side in "I'm Gonna Hang Your Picture in the Post Office" (Capitol) . . . **Jan August** and **Roberta Quinlan** team for a good slice of Irving Berlin's "The Ocarina" (Mercury) . . . **Harry James** has a couple of solid sides in "Lullaby in Boogie" and "Circus Days" (Columbia) . . . **Hadda Brooks,** a standout stylist, socks across "The Touch of Your Lips" and "I See a Million People" for London . . . **Evelyn Knight** and **Guy Lombardo** come up with a fine cut of "I'm in the Middle of a Riddle" (Decca) . . . **Mary Mayo's** slice of "Just a Wearyin' for You" rates attention (Capitol) . . . **Janette Davis** and **Bill Lawrence** have a cute side in "Li'l Ol'-You" (Columbia) . . . "Did You Think of Me Just Then" is a promising tune, **Dick Brown** doing a fair vocal for Jubilee . . . **Andy Russell's** slice of "I Guess I'll Have to Dream the Rest" is strong (Capitol).

Standout folk, western, blues, rhythm, polka, religious, etc.: **The Orioles,** "Can't Seem to Laugh Anymore" (Jubilee) . . . **The Trumpeters,** "Motherless Child" (Score) . . . **Joe Thomas Orch,** "Sooey Sooey Baby" (King) . . . **The Blenders,** "I'm So Crazy for Love" (Decca) . . . **Mabel Scott,** "Willow Weep for Me" (King) . . . **Kenny Roberts,** "If You've Got the Money, I've Got the Time" (Coral) . . . **Pee Wee Erwin,** "Music-Southern Style" (King) . . . **Muggsy Spanier,** "Alabama Jubilee" (Mercury).

VARIETY 10 Best Sellers on Coin-Machines — Week of Oct. 21

1.	**GOODNIGHT IRENE (12) (Spencer)**	*Gordon Jenkins-Weavers*, Decca; *Frank Sinatra*, Columbia
2.	**ALL MY LOVE (7) (Mills)**	*Patti Page*, Mercury
3.	**MONA LISA (16) (Paramount)**	*King Cole Trio*, Capitol; *Victor Young*, Decca
4.	**CAN ANYONE EXPLAIN (8) (Valando)**	*Ames Bros.*, Coral
5.	**LA VIE EN ROSE (9) (Harms)**	*Tony Martin*, Victor
6.	**I'LL NEVER BE FREE (4) (Valando)**	*Kay Starr-Tenn. Ernie*, Capitol
7.	**SIMPLE MELODY (11) (Berlin)**	*Bing & Gary Crosby*, Decca
8.	**SAM'S SONG (14) (Weiss)**	*Bing & Gary Crosby*, Decca
9.	**MUSIC MAESTRO PLEASE (4) (Bourne)**	*Frankie Laine*, Mercury; *Tony Martin*, Victor
10.	**HARBOR LIGHTS (1) (Chappell)**	*Sammy Kaye*, Columbia

Second Group

TZENA, TZENA, TZENA (14) (Cromwell)	*Gordon Jenkins-Weavers*, Decca; *Mitch Miller*, Columbia
ORANGE COLORED SKY (Frank)	*King Cole-Stan Kenton*, Capitol
NEVERTHELESS (Chappell)	*Ralph Flanagan*, Victor; *Frankie Laine*, Mercury
THINKING OF YOU (Remick)	*Don Cherry*, Decca
BELOVED BE FAITHFUL (Pickwick)	*Russ Morgan*, Decca; *Vic Damone*, Mercury
PATRICIA (BVC)	*Perry Como*, Victor
I'M FOREVER BLOWING BUBBLES (Remick)	*Gord. Jenkins-Artie Shaw*, Decca
I'LL ALWAYS LOVE YOU (Famous)	*Dean Martin*, Capitol
DREAM A LITTLE DREAM (Words & Music)	*Frankie Laine*, Mercury
CINCINNATI DANCING PIG (Hickory)	*Red Foley*, Decca; *Vic Damone*, Mercury
OUR LADY OF FATIMA (Robbins)	*Kitty Kallen-R. Hayes*, Mercury; *Red Foley*, Decca
MOLASSES, MOLASSES (Cromwell)	*Len Carson-Whiz Kids Discovery*; *Roberta Quinlan*, Mercury
BONAPARTE'S RETREAT (10) (Acuff-R)	*Kay Starr*, Capitol
COUNT EVERY STAR (Paxton)	*Hugo Winterhalter*, Victor
THIRSTY FOR YOUR KISSES (Mutual)	*Ames Bros.*, Coral

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

ASCAP PAYOFF SPLITS WRITERS

How New Payoff Ups Biggies

Indication of how the new ASCAP writer distribution plan affects top songwriters was illustrated by the October writer payment last week, the first payment under the new plan. Under the old system, top quarterly payment for an AA writer was about $4,500. Under the new 60-20-20 plan, Irving Berlin, with the most performances in the Society, received around $14,000 for the quarter.

The $14,000 figure, incidentally, does not reflect the true proportion of his performances. Actually, on a straight performance basis, he would have received more. But under the point system, Berlin's rating is 1,500 points, the ceiling figure for the Society. Another example of a raise for a top writer is Cole Porter's jump to over $6,000 for the quarter. Other top cleffers, such as Richard Rodgers, Oscar Hammerstein, 2d, Otto Harbach, and the George Gershwin estate, also topped their previous $4,500 marks.

Nashville Area Becoming a Home Base for Scouting Pop Material

Nashville, Oct. 24.

Nashville, home base for virtually all the major folk platter artists, is turning into a small edition of New York's Tin Pan Alley. Not only have the major disk companies discovered that there's golden wax in these Tennessee hills, but the top pubberies are starting to prospect this area for likely pop tune material.

Searching for another smash tune, like "Chattanoogie Shoe Shine Boy," which was originally developed as a folk tune, professional managers and reps of the major N. Y. pubberies are making an increasing number of junkets to this town to look over the tremendous number of tunes that pass through here. Most of the tunes are authored by the folk singers and are generally unpublished. Any tune here that stirs the least excitement is given a thorough o.o. by reps of the N. Y. firms for possible pickup and development as a pop tune.

Having a rep on the spot paid off handsomely for Robbins Music recently when Billy White, manager of the Cincinnati office, sewed up a local hit, "Lady of Fatima," a tune which subsequently has broken through as a national click on regular pop labels. Many of the N. Y. firms are now making a practice of sending their reps here at least once-a-month for a looksee and to contact the local disk jockeys. Latter wield a powerful in-

(Continued on page 49)

Song Cavalcade in '51

Prentice-Hall's publication of the "VARIETY Song Cavalcade" has been deferred to the spring of 1951 because of the considerable additional material which Dr. Julius Mattfeld, CBS musicologist, who compiled it, has added. The volume will round out the mid-century by including the 1950 Cavalcade of Hits, plus an historical-biographical appendix. This portion, too, is being extensively revised and reedited by Abel Green, editor of VARIETY, who has written a special introduction.

The proposed $4 publication price will more likely be nearer $7, because of the added material. Those advance-orderers who have remitted $4 to VARIETY are having their checks held, for final billing, or they can have the remittances returned. Otherwise their orders are being kept, along with others which are to be billed upon publication.

AFM to Review Booker Licenses

Hollywood, Oct. 24.

Some band managers and bookers are concerned by the receipt of a letter this week from James C. Petrillo. The American Federation of Musicians president has notified all franchised bookers and managers throughout the country that they must return to AFM headquarters in N. Y. their licenses, along with applications for renewals of same. Larger booking agencies are not worried, seeing the AFM letter as a move to weed out disreputable outfits.

These round robin notices from Petrillo stipulate that all enfranchised bookers and managers can continue to handle union musicians up until renewal grants on their licenses are granted or refused. Petrillo has set a Jan. 1 deadline on his renewal actions.

This is the first instance since the AFM commenced licensing bookers many years ago, and managers three years ago, that such a matter as a renewal of license ever has been broached by the union. This factor, coupled with the hint that some franchises are not going to be renewed, is what has frightened some of the local talent reps.

Nat "King" Cole's trio returns from its European tour on Oct. 28 via the Queen Mary.

Beneke Exiting Victor Before Pact Expires

Following a series of clashes with RCA Victor this year, Tex Beneke is pulling out of the diskery. Beneke's pact with Victor winds up next February, but the company agreed to release him earlier should he wish it. It's expected Beneke will exit Victor in the next couple of days.

Beneke, who inherited the leadership of the late Glenn Miller band, was burned over Victor's buildup of the Ralph Flanagan orch as a Miller-styled organization. While playing in the Miller manner, Flanagan, however, has consistently refused to record numbers which had been associated with Miller. But Beneke felt that his band was getting a promotional brushoff by Victor in favor of Flanagan. Beneke's hookup with another diskery has not been set as yet although it's understood Columbia Records is angling for the bandleader.

Harris, Carle Illnesses Defer Victor Dates

Hollywood, Oct. 24.

RCA Victor's talent roster was sloughed by illness last week with several recording dates forced to cancel. Phil Harris was hospitalized briefly because of a gallstone attack and, although he was able to do his radio show, a recording session had to be deferred.

Frankie Carle also was out of commission last week. Bandmaster was slated to team with Tony Martin on Victor's coverage of "To Think You've Chosen Me," but an undisclosed illness of Carle's delayed the date.

NEW SETUP STIRS TIN PAN DEBATES

Major split among writer members of the American Society of Composers, Authors and Publishers is looming as a result of the first payment of performance coin under the new 60-20-20 writer distribution plan. Since checks for the October dividend, the first payment under the new plan, were mailed out last Tuesday (17), the plan has been the subject of protest meetings, hurried official ASCAP sessions and hot debates along Tin Pan Alley.

While many writers expressed satisfaction over the way the plan works, opposition to the plan was vociferous. Out of all the protests came the following developments:

1. Bene Russell, following an informal meeting last week, sent a telegram to U. S. attorney general J. Howard McGrath, requesting that he invite a group of writers to sit down and discuss what Russell called "a distressing economic and moral condition resulting from the plan." Russell would ask the Government to step in and restore the old system with modifications and adjustments.

2. It was reported that a number of writers were drafting and distributing a petition to the Government protesting the new plan.

3. A number of top writers are expected to meet on an informal level this week to discuss ways

(Continued on page 48)

M-G-M Sets 250G Eckstine Deal

M-G-M Records last week tied up Billy Eckstine, its top pop artist, to a five-year pact calling for a minimum guarantee of $250,000 to be paid out over a period of 10 years. Also included in the pact, under which Eckstine is a free agent at the end of the five years, is a motion picture deal for the singer with M-G-M Pictures, the diskery's sister company.

Signing of Eckstine wound up a couple of months of negotiating, during which the vocalist was approached by a number of other diskeries, among them RCA Victor. Final pact last week was consummated by Charles C. Moskowitz, veepee and treasurer of Loew's Inc., parent company of the diskery, and Milt Ebbins, Eckstine's manager.

Deal makes Eckstine, currently on a concert tour with pianist George Shearing, the diskery's highest-paid artist. He joined the diskery in 1947, and had his first big hit in "Caravan," which sold over a million copies. Since then, he's become the firm's top pop artist.

ARENA MGRS. ASSN. SETS MONROE ORCH

Arena Managers Assn., comprising owners of arenas, has signed the Vaughn Monroe orch for a series of dates. However, Monroe's contract with Camel cigs, which sponsors his radio show Saturday nights, as well as his Thursday night video displays, specifies that when crew is travelling on the night of radio broadcasts, show is to be done from a college auditorium or a veterans hospital.

AMA doesn't mind appearance at vet installations, but feels that work in college auds diminishes the number of payees. Consequently, AMA has passed up the orch on Saturday night broadcasts. Pact between AMA and Monroe was made prior to the start of maestro's video shows, but arena group feels that it can get some sizable boxoffice out of the Monroe appearances before the video effects are felt.

Some Major Publishers Eye Price Boosts to Meet Increased Costs

Under pressure of mounting production and selling costs, a few major publishing companies are individually eyeing the possibility of raising the price of sheet music. One pubbery is now exploring reaction to its proposal to hike the price 2c to jobbers with an overall 4c rise to consumers. Prices on pop numbers are currently 35c in the east, with department stores usually selling copies at slight markdowns. In the west, pop sheet music now sells at between 40 and 45c.

Move to raise sheet music prices has resulted in a wide divergence of opinion in pub circles. Pub execs favorably disposed towards a boost state it's the only way out of an economic squeeze play stemming from rapidly rising costs of raw materials in the present market. Proponents of a price boost point out that sheet music has been virtually the sole commodity during the past couple of decades to remain at the same tab.

Opponents of the price hike, on the other hand, contend that a hike to the consumers in sheet costs will kill off what remains of a dwindling market for pop music. An exec of one leading pubbery declared that a reduction in pop sheet prices might provide the needed shot-in-the-arm to the industry. He emphatically asserted that his firm would not raise prices even if other pubberies went down that road.

If, as necessary under the anti-trust laws, some of pubberies proceed to raise prices on their own hook while other firms retain the status quo, widespread confusion in the jobber-distrib setup is anticipated. It's expected, however, that the pressure of the market will reestablish sooner or later a uniform price level in each area of the country.

ASCAP Members Ballot On Vote-Counting Method

Ballots were sent last week to all American Society of Composers, Authors and Publishers members on a proposed bylaw which would change the method of counting votes on amendments. The ballots are due back at ASCAP by Nov. 8.

Under the old system of counting, an affirmative vote of two-thirds of the entire membership was needed to pass an amendment. Proposal would change this requirement to two-thirds of the votes cast. Another feature of the proposal, which was sponsored by writer Pinky Herman, requires that two-thirds of the membership must cast ballots in order to make the vote valid.

Pluggers Union Orders Jockey Contacts to Join

A constant increase in the number of disk jockey contactmen has spurred the Music Publishers Contact Employees to classify that type of employment as regular contacting work. In line with this new ruling the union is notifying all publishers currently employing non-union men in that field that they must have them join the union within 30 days from the date of notification. MPCE, which in the past has paid practically no attention to the disk jockey contacts, passed the new resolution at a council meet held in N. Y. last Wednesday (18).

In addition to unionizing the jockey contacts, MPCE is forwarding a letter to all publishers and members notifying them that no one member can be employed by more than one firm at one time on jockey contacting. This, however, doesn't apply to firms with subsids. The impetus for this ruling arose from the fact that a number of contactmen have been offering their services to two or three companies at one time on a reduced rate basis. The use of non-union disk jockey contacts, according to a union spokesman, is more prevalent out of town than in N. Y. The spokesman added that the union does know of some pubs who are employing non-union contactmen solely for disk jockey work.

The union, however, has much more to contend with than the publishers themselves, in the case jockey contact work, since large number of those active in that field are independent operators working as artists or record company representatives, rather than pubbery employees. The union only has jurisdiction over the publishers and has no say in what the diskeries or artists do. Another snag in unionizing the jockey contacts is that there are special agencies that solicit artists for disk jockey representation.

The list of contactmen servicing artists includes Dick Linke, repping Doris Day and Gordon MacRae; Nat Shapiro, repping Dinah Shore and Frank Sinatra; Artie Mogull, who besides repping Mogull Music also works for Rainbow Records, Alan Dale and Toni Arden; and Bernie Woods and Herb Hendler, who besides repping their own pubbery also handle contact work for Ralph Flanagan's orch, which they manage.

Reichman Band Held Over

Dallas, Oct. 24.

Joe Reichman band, which opened Oct. 6 at the Mural Room of the Baker hotel for four weeks, held over through Nov. 9.

Avers 'Peep Show' Song Fees Unpaid

Alleging that Mike Todd hasn't paid for weekly royalty fees to songwriters and publishers of "Violins From Nowhere" and "Stay With the Happy People," attorney Lee Eastman (Spring &) is serving notice on the producer of "Peep Show." Todd compiled his special song material from divers sources, rather than any special composer, but was to have paid $50 weekly royalties for the production usages of the songs. Admittedly, the Winter Garden (N. Y.) revue is an excellent showcase for "Violins" and "People."

Former song is by Sammy Fain and published by Bregman, Vocco & Conn; and "People" is by Bob Hilliard and Jule Styne, published by E. H. Morris.

GOLDSEN QUITS CAP TO OPERATE OWN CO.

Hollywood, Oct. 24.

Mickey Goldsen got release from his contract as head of Capitol Records' music publishing operation to operate his own Criterion Music. At Capitol he was paid $12,500 a year, and pact had nine months to go. He retains his stock interest in Capitol Songs, Inc.

Goldsen will concentrate on French import, "Autumn Leaves," and under condition of his exit gives Capitol 50% of profits from tune.

Connelly Due in U.S.

Reg Connelly, head of the British publishing firm of Campbell-Connelly, will visit New York on business in mid-December.

Connelly is expected to huddle with Herman Starr, Music Publishers Holding Corp. chief, over their recently completed deal which set up the firm of Harms-Connelly, Ltd., to handle British rights to MPHC tunes.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING OCT. 21

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	N.Y. Ted Steele—WMCA	Chi. Myron Barg—WMOR	L.A. Al Jarvis—KLAC	Boston Bob Perry—WLAW	Miami Hal Murray—WMIE	D.C. Jerry Strong—WINX	Phil Herb Dexter—WPEN	Omaha Gay Avery—KOWH	Cleve. Bud Wendell—WJMO	Ind. Robin Bright—WIRE	Gaffney Roger Clark—WFGN	Seattle Wally Nelskog—KRSC	Det. Bill Silbert—WXYZ	St. L. Frank Brown—KXLW	Durham Gene Whitaker—WSSB	K. C. Bob Kennedy—WHB	Richmond Harvey Hudson—WLEE	Baltimore Dick Coleman—WCBM	Sp'gfield Bob Murphy—WWSO	Port., Me. George Curtis—WGAN	Pitt. Al Nobel—KQV	Roch'ter Mort Nusbaum—WHAM	Lawrence Jim Roddy—WCCM	Memphis Maurice-Jackson—WHHM	S. F. Les Malloy—KYA	Port., Ore. Art Sidney—KGON	Atlanta Herb Harris—WQXI	Mil'wkee Paul Bartell—WFOX	L'ville Jim Bollinger—WINN	San Ant. Bud Vinson—WOAI	TOTAL POINTS
1	5	11	Patti Page	Mercury	All My Love	2	..	5	2	1	1	..	5	..	1	1	5	5	..	2	..	..	3	3	2	3	..	2	..	..	6	..	4	..	3	153
2	3	15	Bing-Gary Crosby	Decca	Simple Melody	..	..	..	..	8	3	..	3	..	2	..	..	..	..	4	4	1	7	..	..	2	..	..	1	4	5	4	..	6	5	106
3	1	17	Gordon Jenkins	Decca	Goodnight Irene	3	..	..	..	5	4	..	1	..	3	..	..	..	..	1	1	3	..	9	4	..	..	..	..	1	2	9	..	3	..	105
4	2	20	Nat "King" Cole	Capitol	Mona Lisa	..	..	..	..	4	2	..	4	..	9	..	..	..	9	3	6	4	5	..	9	6	..	..	..	2	4	5	..	..	2	91
5	4	11	Ames Bros.	Coral	Can Anyone Explain	..	..	3	..	6	5	..	2	..	5	..	7	..	..	..	..	7	..	..	..	..	..	5	..	7	1	7	9	9	4	77
6	21	11	Frankie Laine	Mercury	Dream a Little Dream	9	..	1	..	..	..	5	..	..	..	..	1	..	..	..	..	5	4	6	..	5	..	3	..	..	..	..	8	..	..	63
7	9	14	Bing-Gary Crosby	Decca	Sam's Song	..	..	..	7	3	..	..	7	..	10	..	..	..	..	..	..	2	6	..	..	..	5	..	..	5	7	..	..	..	8	50
8	26	3	Paul Weston	Capitol	Nevertheless	..	..	..	4	..	..	..	..	1	..	7	9	4	..	7	..	..	..	..	7	4	..	..	..	..	..	10	..	..	..	46
9	12	4	Stan Kenton-N. Cole	Capitol	Orange Colored Sky	..	..	7	8	..	9	3	..	..	..	3	8	..	..	..	..	..	..	8	..	..	..	9	..	..	..	2	..	..	42
10	18	6	Eddie Fisher	Victor	Thinking of You	1	..	..	..	..	..	..	..	..	..	..	..	..	4	..	3	..	..	..	..	..	4	..	..	..	..	6	..	..	37
11	11	13	Tony Martin	Victor	La Vie En Rose	..	3	..	..	2	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	3	..	..	..	..	35
12	6	5	Sammy Kaye	Columbia	Harbor Lights	..	..	10	6	..	..	..	8	..	7	..	..	..	3	..	..	..	..	..	..	..	..	..	5	9	..	..	7	..	..	33
13	16	9	K. Kallen-R. Hayes	Mercury	Our Lady of Fatima	..	..	..	..	..	..	4	..	..	6	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	1	..	..	32
14	..	4	Gordon Jenkins-A. Shaw	Decca	I'm Blowing Bubbles	..	8	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	3	..	..	30
15	15	7	Don Cherry	Decca	Thinking of You	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	1	..	..	..	..	..	..	..	29
16	13	9	Dean Martin	Capitol	I'll Always Love You	..	..	..	3	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	6	..	..	..	2	..	..	..	27
17A	29	6	Russ Morgan	Decca	Beloved Be Faithful	..	..	..	1	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	26
17B	7	16	Lorry Raine	London	Strangers	..	..	..	..	..	..	..	..	..	..	6	..	2	..	..	..	..	10	1	..	10	..	..	..	..	..	..	..	..	..	26
19A	33	3	L. Carson-Whiz Kids	Discovery	Molasses, Molasses	10	7	..	..	10	..	1	..	7	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	25
19B	9	18	Kay Starr	Capitol	Bonaparte's Retreat	..	..	..	..	7	..	7	..	..	8	..	..	..	10	..	5	..	..	..	..	..	..	..	..	..	8	..	..	..	7	25
21	30	3	Hugo Winterhalter	Victor	Mr. Touchdown U.S.A.	8	6	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	..	23
22	..	13	Frank Sinatra	Columbia	Goodnight Irene	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	1	21
23A	..	1	Perry Como-B. Hutton	Victor	A Bushel a Peck	5	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	19
23B	16	5	Martha Tilton	Capitol	I'll Always Love You	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
25A	..	3	Kay Starr-T. Ernie	Capitol	I'll Never Be Free	..	..	6	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	17
25B	..	3	Sarah Vaughan	Columbia	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	4	..	..	..	..	..	..	17
27A	8	6	Percy Faith	Columbia	All My Love	..	4	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
27B	..	10	Fran Warren	Victor	I Love the Guy	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	16
29	33	11	Jo Stafford	Capitol	No Other Love	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	15
30	..	15	Les Paul	Capitol	Nola	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	14
31	..	6	Dinah Shore	Columbia	I'll Always Love You	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	..	13
32A	25	17	Gordon Jenkins	Decca	Tzena, Tzena, Tzena	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	12
32B	..	1	Joe "Fingers" Carr	Capitol	Sam's Song	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	1	..	..	12
34A	..	1	Perry Como	Victor	Patricia	..	..	..	..	..	..	6	..	..	..	..	..	9	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	11
34B	52	2	Guy Lombardo	Decca	Petite Waltz	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	11
36A	37	10	Johnny Desmond	M-G-M	Just Say I Love Her	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36B	..	1	E.Fitzgerald-L.Armstrong	Decca	Dream a Little Dream	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	10
36C	..	1	Johnny Desmond	M-G-M	A Bushel a Peck	..	..	..	..	..	..	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36D	13	6	Don Cornell	Victor	I Need You So	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	10
36E	26	2	Guy Lombardo	Decca	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
41A	37	2	Phil Spitalny	Victor	Our Lady of Fatima	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41B	..	1	Erskine Hawkins	Coral	Tennessee Waltz	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41C	..	1	Ralph Flanagan	Victor	Harbor Lights	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41D	..	2	Ink Spots	Decca	Sometime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41E	..	1	Toni Arden	Columbia	It's Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9
41F	..	1	Sarah Vaughan	Columbia	I Love the Guy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
41G	..	1	Guy Lombardo	Decca	All My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41H	..	1	Ralph Flanagan	Victor	La Vie En Rose	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	9
49	..	5	Three Suns-L. Green	Victor	Petite Waltz	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	4	9	..	8
50	44	3	Anita Ellis	M-G-M	Thinking of You	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
51	..	1	Vaughn Monroe	Victor	Could Be	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
52	..	1	Vic Damone	Mercury	Marshmallow World	..	..	..	..	..	..	..	..	..	..	10	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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RCA VICTOR Records

Presents

The Star of MGM's **"THE TOAST OF NEW ORLEANS"**

MARIO LANZA *in*

TWO BIG ALBUMS

of the songs from the film

DM/WDM-1395

An Album of Great Operatic Arias on Three Red Seal Records

LA TRAVIATA
(The Drinking Song)

MADAME BUTTERFLY
(Love Duet)

L' AFRICANA
(O Paradiso)

CARMEN
(Flower Song)

MARTA
(M'Appari)

DM/WDM-1417

An Album of New Popular Songs on Two Red Seal Records

BOOM BIDDY BOOM

THE TOAST OF NEW ORLEANS

TINA LINA

THE BAYOU LULLABY

SOARING TO A HIT!

"BE MY LOVE"

THE FILM'S BIG TOP HIT

Paramount, Famous Assign Pluggers To Key Cities in Test Bally Drive

An exploitation campaign which may set a new pattern for song-plugging is currently being prepared by Paramount and Famous Music, publishing subsidiaries of Paramount Pictures. Plan, calling for concentrated and sustained disk jockey plugs of six records of the song, "Silver Bells," in key cities, is designed to test the selling power of these plugs.

Firms will send out eight men for the week beginning Nov. 6. Each will be assigned a key city, in which they must remain during the entire week. They will contact each disk jockey in the city, asking him to play the song as many times as possible per day over a six-day period. The campaign, incidentally, will deploy nearly all the firms' manpower.

Once the week is completed, Paramount and Famous execs will compare sheet and record sales in those areas with those of others not subjected to the concentrated plugs. Test will be used as a "barometer," and should it prove successful, the method will be used with other songs.

Ed Wolpin, general manager of the firms, who is directing the campaign, cautioned, however, that the method cannot be used with every song, but that this was picked because it is a seasonal seller and because he feels it has the potential of breaking for a quick bit. Tune, a Christmas item which appears in the Paramount Bob Hope starrer, "Lemon Drop Kid," was written by Jay Livingston and Ray Evans.

Cities involved are Kansas City, Ft. Worth, Dallas, Portland (O.), Pittsburgh, Nashville, Memphis, St. Louis Columbus (O.), Dayton, Minneapolis and St. Paul. Records which will be plugged are by Bing Crosby and Carol Richards on Decca; Hugo Winterhalter, Dick Contino and the Fontane Sisters on Victor; Doris Day on Columbia; Margaret Whiting and Jimmy Wakely on Capitol; Kitty Kallen and Richard Hayes on Mercury, and Shep Fields on M-G-M.

In addition to the actual plugs involved for the song, Wolpin sees other advantages in the campaign. He points out that these week-long visits will enable the contactmen to get to know the key disk jockeys on a personal, rather than formal, level and will facilitate future deejay contact work.

Latter point was one of the angles stressed by Edwin H. Morris Music in its free distribution to television stations of telepix synchronized to recordings of its tunes. While the number of these telepix distributed to indie video stations throughout the country was limited, they were demonstrated by the organization's key contactmen. Feeling was that the contacts made among station managers and music directors on the teevee stations by the firm were well worth the cost of the films.

MIKE SUKIN PRO MGR. FOR VALANDO FIRMS

In a move to expand his operations, Tommy Valando last week appointed Mike Sukin professional manager of his two firms, Laurel and Valando Music. Since formation of the firms, three years ago, Valando has handled all executive and professional duties himself. Sukin took over his new post Friday (20).

Sukin was associated with Irving Berlin, Inc., from 1937 to 1946, remaining with the firm after the split with Saul Bourne that changed the name to Irving Berlin Music Co. In the latter period he was assistant to professional manager Dave Dreyer. In 1946, he and Dreyer left Berlin to form Dreyer Music, and Sukin repped the firm on the Coast until last April, when the partnership was dissolved, with Dreyer retaining the company. Sukin since then has been in a couple of Coast publishing ventures.

Present Laurel professional setup has, aside from Valando and Sulkin, a couple of contactmen in New York, Benny Miller on the Coast, and no regular man in Chicago.

Petrillo Denies Forced AFM Political Contrib

Chicago, Oct. 24.

James C. Petrillo, prexy of the American Federation of Musicians, denied last week that he had tried to muscle bandleaders into making contributions to the American Federation of Labor's political arm, Labor's League for Political Education. He nonetheless criticized AFL's 105 other international unions for laxity in collecting funds.

Petrillo admitted he had ordered leaders of 40 orchs to his office here to explain that the maestroes had fallen $2,000 short of the $10,000 quota he had set for them. Name bandleaders charged last June that Petrillo had forced them to give as much as $200 each to the political fund.

"Anybody who made a crack like that is a liar," Petrillo said last week.

For Christmas
C-H-R-I-S-T-M-A-S
and
THE MERRY CHRISTMAS POLKA
For the Winter Season
FROSTY THE SNOWMAN
HILL & RANGE Songs, Inc., N. Y.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending Oct. 21

This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Cleveland, Grossman Music Co.	Seattle, Capitol Music	Rochester, Neisner Bros.	Pittsburgh, Volkwein Bros.	Minneapolis, Schmidt Music Co.	TOTAL POINTS
1	1	"All My Love" (Mills)	7	2	5	5	6	2	6	2	1	1	1	1	93
2	3	"Mona Lisa" (Paramount)	3	5	3	3	3	6	4	3	4	3	5	3	87
3	2	"Goodnight Irene" (Spencer)	1	1	1	..	1	1	5	1	9	6	4	..	80
4	4	"La Vie En Rose" (Harms)	4	3	2	4	2	4	2	4	8	8	6	6	79
5	5	"Can Anyone Explain" (Valando)	10	6	4	1	8	5	3	7	2	..	2	..	62
6	7	"Harbor Lights" (Chappell)	2	7	6	..	5	3	..	6	3	5	..	2	60
7	8	"Lady of Fatima" (Robbins)	6	4	7	..	..	10	1	10	..	2	..	10	38
8	6	"Simple Melody" (Berlin)	..	9	..	8	4	..	..	5	6	..	7	7	31
9	..	"Orange Colored Sky" (Frank)	5	8	..	..	..	7	..	..	..	7	..	4	24
10	10	"Sam's Song" (Weiss)	..	..	8	7	9	..	..	..	5	..	8	..	18
11	10	"Nevertheless" (Crawford)	8	..	10	2	..	..	..	..	..	10	..	..	14
12	..	"You Wonderful You" (Miller)	..	..	..	..	..	8	10	..	..	..	3	..	12
13	9	"Thinking of You" (Remick)	..	..	..	9	7	..	9	8	..	..	..	..	11
14	..	"Patricia" (BVC)	..	10	..	..	..	..	..	..	..	4	..	9	10
15		"Beloved Be Faithful" (Pickwick)	..	..	..	6	..	..	..	..	..	9	..	..	7

See 1st Break In Long Efforts For AFRA-Disk Deal

Initial break in the protracted effort of the American Federation of Radio Artists to obtain a union deal for non-musician recording talent will take place today (Wed.) when the major diskeries are finally slated to make a counter-offer to AFRA's original demands. AFRA execs have been burning at the alleged stalling by the diskeries in the sporadic negotiations that have been going on in New York for the past several months.

Yielding in principle to AFRA's demands for jurisdiction over narrators, vocalists and choral group members, reps of the major platter companies are reportedly asking for exemption of folk and western artists from any scales to be set up under a union pact. Diskery legalities, it's understood, are also proposing that AFRA's jurisdiction be limited to several key cities where the major artists hold their waxing sessions.

These two counter-proposals to AFRA's demands for blanket jurisdiction is seen motivated by the companies' aim to hold costs to their present level in the subsidiary pop fields such as folk, blues and rhythm. Establishment of any AFRA minimums for soloists or choral singers would skyrocket costs to a level where profitable pressing would become hazardous. Currently, with production costs held down to a minimum, the major diskeries can break even, or better, with a sale of about 15,000 on the average folk disk. With major artists on the regular pop label, a sale of nearer 50,000 is needed just to cover the production nut.

Diskery reps are also slated to propose hourly wage scales that will be considerably less than the schedule put forward in AFRA's demands. Union originally drew up a complicated rate schedule which covered all types of non-musician performances and established minimum rates sliding from $10 hourly rehearsal fees to $75 per side for soloists.

Ken Raine and Frank Reel are handling the union's negotiations while Ken Raine, Columbia Records legalite, is heading the company bargaining group, which comprises Columbia, RCA Victor, Capitol and M-G-M. Decca has not yet been involved in the bargaining sessions.

Singer Billy Daniels Signs With Mercury

Mercury Records last week signed singer Billy Daniels to a one-year contract with one-year options. Nitery singer, years ago, recorded for Apollo Records, but hasn't had any recent recording activity.

Deal was set by Joe Carlton, eastern sales veepee and artist and repertoire chief for Mercury, and Chauncy Olman, attorney repping the singer.

AFM UPHOLDS PURGE OF MEMBER AS COMMIE

Launching a purge of Communists, American Federation of Musicians exec board last week upheld expulsion of a member from AFM Local 60, Pittsburgh, for alleged Communist party affiliation. Member expelled, Max Mandel, was named as a Communist by an FBI undercover agent, Matthew Cvetic.

Mandel admitted that he had been a Communist party member until late 1948 but contended that his resignation from that organization later rendered him not liable for expulsion under the AFM's 1940 bylaw outlawing Commies from the union. AFM prexy James C. Petrillo granted Mandel time to prove his claim of resignation from the party, but when he failed to do so, the AFM board rejected his appeal.

Mandel can appeal the international exec board's action at the union's annual convention next June.

NEW REVIVALS
'I Don't Mind Being All Alone'
'Exactly Like You'
Standards by
Jimmy McHugh

It's NEW, it's DIFFERENT—and it's a SMASH
CHRISTMAS IN KILLARNEY
Already Recorded by DENNIS DAY—Victor, and PERCY FAITH—Columbia. Watch for further recordings.
REMICK

Toni Arden
"An artist of heart as well as of the voice."
HARRISON CARROLL

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 21

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus.Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearson's)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman Clay)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	GORDON JENKINS (Decca) "Goodnight Irene"—27077	4	3	2	..	..	1	1	..	5	7	6	2	68
2	4	SAMMY KAYE (Columbia) "Harbor Lights"—38963	1	..	..	6	2	..	..	..	1	..	2	7	47
3	2	AMES BROS. (Coral) "Can Anyone Explain"—60253	7	..	6	8	..	..	..	3	2	5	..	..	35
4	3	PATTI PAGE (Mercury) "All My Love"—5455	8	..	..	1	..	..	..	..	4	1	..	..	30
5	5	NAT "KING" COLE (Capitol) "Mona Lisa"—1010	10	..	4	..	..	3	3	..	10	..	..	8	28
6A	6	BING-GARY CROSBY (Decca) "Simple Melody"—27112	6	..	..	..	..	7	2	..	6	..	7	..	27
6B	7	KAY STARR (Capitol) "Bonaparte's Retreat"—935	..	2	..	..	..	..	6	..	..	..	8	1	27
6C	12	KAY STARR-T. ERNIE (Capitol) "I'll Never Be Free"—1124	..	..	7	..	..	8	8	..	3	2	..	..	27
7	8	TONY MARTIN (Victor) "La Vie En Rose"—20-3819	..	..	1	..	..	9	5	..	7	..	..	..	22
8	13	STAN KENTON-N. COLE (Cap) "Orange Colored Sky"—1184	..	9	..	2	4	..	..	..	..	..	..	..	18
9A	9	DEAN MARTIN (Capitol) "I'll Always Love You"—1028	9	5	..	..	..	5	..	8	..	..	..	..	17
9B	11	DON CHERRY (Decca) "Thinking of You"—27128	..	..	..	4	..	..	..	..	..	..	1	..	17
10	..	DENNIS DAY (Victor) "All My Love"—20-3870	..	..	5	..	..	..	..	1	..	..	..	..	16
11	16	BING-GARY CROSBY (Decca) "Sam's Song"—27112	..	..	3	..	..	4	..	..	..	..	..	..	15
12	14	G. JENKINS-A. SHAW (Decca) "I'm Blowing Bubbles"—27186	3	..	..	..	8	..	..	..	..	..	..	..	11
13A	17	PHIL SPITALNY (Victor) "Our Lady of Fatima"—20-3920	..	1	..	..	..	..	..	..	..	..	..	..	10
13B	..	PERRY COMO (Victor) "Patricia"—20-3905	..	..	..	7	..	..	..	..	..	..	5	..	10
13C	..	SAMMY KAYE (Victor) "World Waiting Sunrise"—20-3181	..	..	..	..	1	..	..	..	..	..	..	..	10
13D	14	PAUL WESTON (Columbia) "Nevertheless"—38982	..	..	..	..	7	..	..	..	..	..	..	5	10
14A	17	RED FOLEY (Decca) "Our Lady of Fatima"—14526	..	..	..	..	..	..	7	6	..	..	..	..	9
14B	..	EDDIE FISHER (Victor) "Thinking of You"—203-901	..	..	..	..	..	..	..	..	..	10	..	3	9
14C	..	L. CARSON-WHIZ KIDS (Discov.) "Molasses, Molasses"—531	2	..	..	..	..	..	..	..	..	..	..	..	9
14D	..	FITZGERALD-ARMSTRONG (D) "Can Anyone Explain"—27209	..	..	..	..	..	2	..	..	..	..	..	..	9
14E		BING CROSBY (Decca) "Harbor Lights"—27119	..	..	..	..	..	..	..	2	..	..	..	..	9

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	8	165	Coral	1	35
Capitol	5	117	Mercury	1	30
Victor	6	77	Discovery	1	9
Columbia	2	57			

FIVE TOP ALBUMS

1	2	3	4	5
THREE LITTLE WORDS	SOUTH PACIFIC	SUMMER STOCK	ANNIE GET YOUR GUN	TEA FOR TWO
Hollywood Cast	Broadway Cast	Hollywood Cast	Hollywood Cast	Hollywood Cast
M-G-M	Columbia	M-G-M	M-G-M	Columbia
M-G-M53	MM850	M-G-M56	M-G-M	C215
E516	ML4180	E519	E509	CL6149

WELK BOOKED SOLIDLY THRU WINTER SEASON

Hollywood, Oct. 24.

Lawrence Welk orch tees a solid winter of engagements tonight (Tues.) with a one-shot appearance on "Cavalcade of Bands," New York teleshow. Band gets a flat $2,500 for the stint on the video web program, sideman scale for which is $100 apiece.

Next Tuesday (31), Welk opens a 12-day stand at the Meadowbrook, Cedar Grove, N. J., at $2,500 weekly against 60% of the covers. On Nov. 13, band starts a fortnight at the Statler hotel, Washington, at a flat $2,750 weekly and then one-nights its way to Buffalo for a Dec. 12-13 stand at $3,000 per week. On Christmas Day, Welk comes back to the Trianon ballroom, Chicago, for his 18th date there in six years, receiving $2,500 per week for six weeks.

During all this time, of course, band continues to play the Wednesday night Miller Brewery program on ABC at $2,500 weekly, out of which figure Welk pays all talent costs for the half-hour layout.

Tops of the Tops

Retail Disk Best Seller
"Goodnight Irene"

Retail Sheet Best Seller
"All My Love"

"Most Requested" Disk
"All My Love"

Seller on Coin Machines
"Goodnight Irene"

Best British Seller
"Silver Dollar"

BMI Shifts Dolberg To Station Relations Job

Glenn Dolberg, Coast rep for Broadcast Music, Inc., is being transferred to the organization's New York homeoffice to fill the newly-created post of director of station relations. Move becomes effective at the start of next year and was aimed to ease the chores of Roy Harlow, BMI vice-prexy in charge of station service.

Dolberg was formerly program director of the Don Lee network on the Coast and subsequently program director of KPO, NBC affiliate in San Francisco. He joined BMI in 1944.

Sues Leeds Co., Others In N.Y. on 'Comme Ci'

An infringement suit brought in N. Y. supreme court by Nathaniel E. Reed against Leeds Music Corp., Paris Music, Inc., and Ray Ventura was tossed out last week by Justice Benedict D. Dineen. Jurist pointed out that his court lacks jurisdiction over such cases.

Claiming he wrote "Someone Like You" prior to 1922, Reed charges that the defendants lifted his tune in their "Comme Ci, Comme Ca." The infringement, plaintiff alleges, was done "knowingly and with intent to defraud."

Reed's suit sought an injunction, an accounting of profits and damages. Presumably the action will be transferred to Federal court, which decides copyright disputes.

NEW OHIO DISTRIB

Ohio Record Distributor Co., new distribution firm covering northern Ohio, was set up last week in Cleveland.

Headed by Nate Kulkin, formerly with Ben Art Distributing, new firm will handle London, Savoy, Aladdin and Imperial labels.

DECCA data

presenting

FRED WARING

and His Pennsylvanians

Just Released!
His Two Always Popular Themes!

"SLEEP"

AND

"I HEAR MUSIC"

DECCA 27237 AND *9-27237

* Indicates 45 RPM version.

DECCA BEST SELLERS

DECCA 27112 and *9-27112 — PLAY A SIMPLE MELODY / SAM'S SONG — GARY CROSBY AND FRIEND
DECCA 27077 and *9-27077 — GOODNIGHT IRENE / TZENA TZENA TZENA — GORDON JENKINS AND THE WEAVERS
DECCA 27208 and *9-27208 — HARBOR LIGHTS / THE PETITE WALTZ — GUY LOMBARDO
DECCA 27128 and *9-27128 — THINKING OF YOU / HERE IN MY ARMS — DON CHERRY
DECCA 27219 and *9-27219 — HARBOR LIGHTS / BEYOND THE REEF — BING CROSBY
DECCA 27006 and *9-27006 — BELOVED, BE FAITHFUL / YOU DREAMER YOU — RUSS MORGAN
DECCA 14526 and *9-14526 — OUR LADY OF FATIMA / THE ROSARY — RED FOLEY
DECCA 27118 and *9-27118 — ALL MY LOVE / THE SWISS BELLRINGER — GUY LOMBARDO
DECCA 27202 and *9-27202 — A RAINY DAY REFRAIN / THE GLORY OF LOVE — ANDREWS SISTERS and GUY LOMBARDO
DECCA 27211 and *9-27211 — T. D.'S BOOGIE WOOGIE / OPUS TWO — TOMMY DORSEY

* Indicates 45 RPM version.

Single Records 75c each (plus tax)

DECCA RECORDS — America's Fastest Selling Records!

On The Upbeat

New York

Columbia a & r chief **Mitch Miller** on week's vacation in Florida . . . **Sid Mills**, Mills Music pro manager, in Chi on biz . . . **Happy Goday** in from Coast to o.o. New York end of his Goday Music operation . . . songwriter **Lou Alter** off on two-week disk jockey tour to Chi and back to plug **Gordon Jenkins-Bill Kenny** record of his tune, "Stranger in the City" . . . Deejay promoter **Kitty Carr** back at work with the **Jimmy Saunders** account after layoff of a few months . . . **Don McGrane** orch into Schroeder hotel, Milwaukee, Nov. 7 for two weeks . . . ASCAP prexy **Otto Harbach** and copyright attorneys **John Shulman** and **Sidney Wattenberg** in Washington for international copyright conferences.

General Artists Corp. added singers **Carlos Ramirez** and **Bob Parrish** to its talent fold . . . **Maurice Levine**, recently signed by Music Corp. of America, has exited as conductor for the legiter, "Lost in the Stars," currently on the road . . . **Peter Tana Trio**, which went into the Stage Coach Inn, South Hackensack, N. J., about eight weeks ago, held over at the spot indefinitely . . . **Vinny DeCampo**, former vocalist with **Harry James'** orch, has joined the "Kate Smith Show" on NBC-TV . . . **Joe Morris'** orch and **Laurie Tate**, who sings with the band, signed by Shaw Artists Corp.

Chicago

Doug Craig set to pen music for **Don McNeil** tele show . . . **Buddy Rich** with combo into Capitol Lounge here Nov. 4 for one month . . . **Henry Busse** inked for Royal Steak House, Jackson, Miss., Nov. 20 for a week . . . **Lorry Raine** waxing for London next week . . . **Jack Perrin**, Ivy Publishing Co. head, in from the Coast . . . **Don McGrane** set for Schroeder hotel, Milwaukee, Nov. 6 for two weeks. **Ken Harris** orch into hostelry Dec. 5 for three . . . **Louis Prima** signed for Chase hotel, St. Louis, Nov. 3 for two weeks . . . warbler **Art Morton** joined the Blackhawk's "Roaring '20s" company . . . **Ralph Flanagan** set for Circle theatre, Indianapolis, Dec. 8 for one week . . . **Russ Carlyle** band to Rice hotel, Houston, Nov. 3 for three weeks . . . **Al Levy**, Fran Allison's p.m., in from New York . . . singer **Bob Vincent** lacquered four sides for King Records last week . . . **Max Miller** quartet to Blue Note, Chi, Nov. 10 . . . **Ken Griffin** pegged for Princess theatre, Bloomington, Ind., Nov. 7; Indiana theatre, Bedford, Ind., Nov. 8; Rivoli theatre, Muncie, Ind., Nov. 9 . . . **Dick Jurgens** moves into Aragon Xmas eve for three-month roost . . . **Ted Weems** to Trocadero, Henderson, Ky., Dec. 8 for one week . . . **Natt Hale**, Columbia midwest exploitation topper, in advance of Sammy Kaye tour.

Hollywood

Jerry Gray band, which one-nighted at the Trianon, locally, last Saturday (21) repeats this Saturday (28) . . . **Ray Robbins** band set for a seven-week stint at the Hotel New Yorker, N. Y., starting Nov. 16 . . . **Charlie Barnet** forming a new band with a definite sweet beat . . . **Ike Carpenter** orch booked for a series of one-nighters for college dances, teeing with a U. of Oregon date at Eugene, Ore., Nov. 4 at a flat $1,500. Crew just wound a month-long stand at the Skyliner Club, Fort Worth, at $2,000 weekly.

Pittsburgh

Pat McCauley, former guitarist with **Bill Bickel's Starliters**, formed his own trio and opened Monday (23) at Carnival Lounge. . . . **Mel Torme** booked into Bill Green's for two weeks beginning Nov. 3 . . . **Billy Catizone** threesome, long at Hotel William Penn's Continental Bar, into Roosevelt hotel's new Sylvan Room . . . **Nick Covato's** zany band checked into Hotel West, Sioux City, Ia., for an indefinite stretch . . . **Maurice Spitalny** draws maestro chores when Penn theatre plays **Dick Haymes-Eileen Barton-3 Stooges** stage show week of Nov. 2 . . . **Dave Tamburi** filling in at piano for **Bobby Cardillo** with latter's band at Monte Carlo while Cardillo is honeymooning in Florida . . . **Ralph** and **Buddy Bonds**, twin-organists, wind up a 10-week stay at Bill Green's Cocktail Lounge Friday (27) . . . **Jimmy Morgan**, who gave up his own band because of impending army service, joined **Blue Barron** for couple of weeks before going into uniform.

Strike Hits Granz B.O.

Pittsburgh, Oct. 24.

Newspaper strike hurt one-night engagement last week of Norman Granz' "Jazz at Philharmonic" at Syria Mosque. Concert had a good pre-sale since event had been pretty well publicized before dailies went off the streets, but window sale was practically nil and take was practically all advance.

Playing 3,800-seat auditorium, Granz all-stars drew only around half a house and under $4,500, about half what Billy Eckstine-George Shearing appearance had done two nights earlier. Eckstine and Shearing, however, had plenty of space before the strike, and besides they were sponsored by a local organization, The Guardsmen, and gave the sale a personal push.

ASCAP Payoff

Continued from page 43

and means of modifying the plan to iron out "inequities."

4. Another group of writers asked for an investigation into the actual method of computation, averring that the discrepancies between the theoretical limits a writer could rise or fall and the actual raises or cuts in their checks were so great as to cause belief that there were errors in the computation.

Russell said he would ask for institution of a modification of the old system, based on 75% seniority and 25% current activity or performance. Certain other modifications, such as an impersonal promotion or reclassification system, would temper the plan. Russell also proposes creation of an "immortal classification, for such composers as Victor Herbert, George Gershwin, etc.

Under the new system, 12% of the funds payable is immediately withdrawn for classification adjustments and individual hardship cases. Of the remainder, 20% is distributed on the basis of current performances, 60% on the basis of a five-year average of performances, and 20% on the basis of seniority. Seniority is determined by multiplying the number of years the writer's catalog has been available by his five-year average. The five-year average is then classified into a point system under which there are certain checks which prevent the writer from rising or falling too rapidly. So even though a writer's five-year activity might call for a drop of 300 points, the farthest he can fall is 100 points.

The fact that this protection against sudden drops in some cases did not prevent sharp declines in income is what led many writers to believe the computation was snafued. One writer in the Society for 36 years dropped from $750 to $150 in this quarter. Point system is supposed to prevent this.

Another complaint against the plan is that the five-year performance average has too great an effect on seniority, i.e., that the five-year average not only determines 60% of income, but also affects the 20% of income derived from seniority. This places older and inactive writers in a sort of double jeopardy, it's said.

Along the latter lines, a common plaint was that widows and estates were suffering under the new plan. Pictures were painted by writers of widows losing their key source of income through a condition over which they have no control or understanding.

'Many Inequities'

Among the protesting writers, however, is a strong faction which seeks retention of the new plan but feels there are many inequities to be removed as demonstrated by this first distribution. Most of the members of this faction led the fight for the new plan, but are better in their feeling that the present inadequacies of the plan are a result of the fact that it was interpreted and set into operation "by the very people who opposed it," namely, the ASCAP board.

On the other side of the fence, there are many writers who feel the new plan is perfectly satisfactory, that performances are the only true basis for income. They feel that since the Society is a performing rights society, deriving its income from performances, the money collected should in all fairness be distributed on the basis of performance. They admit the plan has its imperfections, but they are strongly opposed to any return to the old system.

They point out that the young but active writers who have been getting little or nothing under the old plan now receive a consideration in proportion to their merits. They feel that now promotion is based on merit, not on "personal considerations." They declare that the new plan is an incentive for the younger writers to sit down and write. It's unfortunate that some people may suffer," they declare, "but we've got to let the chips fall as they may."

On the other hand, some of the very writers who have been advanced now are wondering just how the new plan will affect them in years to come. While new plan benefits them via their current activity, what security will it offer for the future, they ask. This latter point will undoubtedly be a basis of argument among those writers seeking to return to a modification of the old distribution method.

One other protest registered by many of the younger writers is directed against the alleged action taken just prior to computation of the October payments to raise the classifications of many inactive writers to protect them against any sharp decline in income. But to judge from the heated protests from the other quarter, the reclassifications didn't seem to mean too much.

Songs With Largest Radio Audience

Survey Week of Oct. 13-19, 1950

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Marshmallow World	Shapiro-B
All My Love	Mills
Beloved Be Faithful	Pickwick
Best Thing For You—*"Call Me Madam"	Berlin
Bonaparte's Retreat	Acuff-Rose
Can Anyone Explain	Valando
Can't We Talk it Over	Advanced
Do I Worry	Melody L
Dream A Little Dream Of Me	Words-Music
Friendly Star—†"Summer Stock"	Feist
Goodnight Irene	Spencer
Harbor Lights	Chappell
Here Comes the Fattest Man In Town	Life
High On the List—†"Mr. Music"	Burke-VH
I Cross My Fingers	United
I Love the Guy (I Love the Girl)	Shapiro-B
I'm Forever Blowing Bubbles	Remick
It Looks Like a Cold Cold Winter	Lombardo
Just Say I Love Her	ABC
La Vie En Rose	Harms
Let's Do It Again	Robbins
Longing	Knick'b'ck'r
Mona Lisa—†"Captain Carey, U. S. A."	Paramount
Nevertheless—†"Three Little Words"	Chappell
Play a Simple Melody	Berlin
Sam's Song	Weiss
Sometime	Witmark
Thinking Of You—†"Three Little Words"	Remick
Third Man Theme—†"Third Man"	Chappell
Tonight Be Tender To Me	Life
Tzena Tzena Tzena	Undeterm'ed

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Bushel and a Peck—*"Guys and Dolls"	Morris
A Rainy Day Refrain	Leeds
Daddy's Little Boy	Beacon
Don't Rock the Boat Dear—†"My Blue Heaven"	Morris
Frosty the Snow Man	Hill & Range
I Don't Care If the Sun Don't Shine	Famous
I See a Million People	Mellin
I'll Always Love You—†"My Friend Irma Goes West"	Famous
I'm In the Middle of a Riddle	Robbins
Keep Your Eyes on the Stars	Campbell
Life Is So Peculiar—†"Mr. Music"	Burke-VH
Music Maestro Please	Bourne
My Dream Christmas	Life
Nola	Fox
Ocarina—*"Call Me Madam"	Berlin
Our Very Own—†"Our Very Own"	Spitzer
Patricia	BVC
Petite Waltz	Duchess
Punky Punkin	Paxton
Rudolph the Red-Nosed Reindeer	St. Nicholas
Where Do I Go From You	Paxton
Why Fight the Feeling—†"Let's Dance"	Paramount
You Wonderful You—†"Summer Stock"	Miller
You've Got Me Crying Again	World

† *Filmusical.* * *Legit musical.*

Kaye's Dad's Kidney

Miami Beach, Oct. 24.

The Jesse Kayes (Lillian Shade) are still here, waiting on the M-G-M Records executive's father to be operated on tomorrow. Sam Kaye, around 60 is undergoing a kidney op.

Kaye, who heads M-G-M Records operations in Hollywood, stopped off here en route home following a New York homeoffice confab.

Choral Press of Evanston, Ill., joined SESAC, Inc. New publishing affiliate has an extensive choral catalog.

Climbing to the Top!

"I DON'T MIND BEING ALL ALONE"

(When I'm All Alone with You)

RECORDED BY

AMES BROTHERS-CORAL

100% RECORDED!

MILLS MUSIC, INC.

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America's #1 Saxophonist

CHARLIE VENTURA

and His Orchestra

Featuring

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LAUREL MUSIC CORP.

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ALL MATERIAL READY

"NORTH POLE TOWN"

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Records by RCA Victor

Available in 45 and 78 RPM

Prof. Copies and Orks

WIRE OR WRITE TO:

BURNETT, LTD.

Saranac Lake, New York

(SOLE SELLING AGENTS)

Toni Arden

At the Mocambo . . . "Rocked the house."

DAILY VARIETY

Inside Orchestras—Music

Ex-bandleader Larry Clinton, who in the past couple of years has been confining his activities to writing, both songs and stories, is slated for public attention through the latter medium. Clinton will have a fiction piece, "A Way With Women," published in the Dec. 2 issue of the Saturday Evening Post. He's also placed stories with other publications. In the field of songwriting, Clinton currently is riding with "Molasses, Molasses," which he's also recorded under the name of Lenny Carson on the Discovery label. Clinton spiked rumors that he was going to regroup his band by saying he intends to confine himself to writing—both kinds—and recording as a single.

Anent current claims for priority on "Write a Song" radio and TV formats, songsmith Pat Ballard recalls that his "Melody Treasure Hunt" on WOR in 1936 played a year, the first series based on showcasing tyro writers. Some 11 years later Ballard kidded the whole idea by presenting his "songwriting machine" on the same station for 26 weeks, proving that a song could be written in four minutes. But not a good song Ballard adds. Universal Pictures bought the original "Melody Treasure Hunt" idea from Ballard and co-owner Norman White while it was current on WOR and still own the film rights.

Apparently it's not enough that a lyricist has to supply the lyrics to a song—he also has to write rhymes with which to plug the song. That's the case with Jerry Kanner, one of the writers of Broadway Music's "Christmas In My Heart." General manager Dick Kuhn set Kanner to work writing a series of six Christmas-type doggerels, each ending with a plug for the song. Idea is to send out postcards to disk jockeys, starting with the first poem last week and sending out a new one every 10 days, wrapping up the campaign a couple of weeks before Christmas.

STEP TAKEN TO CHANGE MPCE CONSTITUTION

The initial step in revising the Music Publishers Contact Employees' constitution and bylaws was begun last Wednesday (18) at a N. Y. council meet when a motion to take such an action was brought up and seconded. It was announced at the meet that union's attorney, N. Y. State Senator Fred G. Moritt, would work on the revisions to be presented at the next council meet. About seven years have elapsed since the constitution was last changed.

Union will hold its first general meeting since the summer hiatus today (Wed.) when Moritt will be introduced to the entire body for the first time. Incidentally, MPCE has launched its annual raffle, with the drawing scheduled for Dec. 7. Three television sets will go to the winners and three to those who sell the most raffles.

RCA Expands Drive In 45 by 2 New Series

In a broadening of its 45 rpm promotion campaign, RCA Victor is marketing two new series of 45 album packages.

First package, originally released on three Victor Red Seal records, comprises "Heart of a Ballet," "Heart of the Symphony" and "Heart of the Piano Concerto." Second package series consists of three packages of three albums each, one featuring the music of Sigmund Romberg, the second Victor Herbert and the third Jerome Kern, Rudolf Friml and Franz Lehar. Series is performed by Al Goodman orch.

Now Making His Personal Appearance with GENE AUTRY at The Rodeo, Boston Garden, Mass.

St. Nicholas Music, Inc.
1619 Broadway New York 19

TOP LYRIC WRITER SEEKS TOP COMPOSER
Box V-131, Variety, 154 W. 46th St., New York 19, N. Y.

Col's 3d 'Hear It Now' Album Less Vivid Than Preceding Volumes

Columbia Records' third volume in the "I Can Hear It Now Series" maintains the high standards of objectivity previously set in this most notable project to groove the past 30 years on wax. But the sweep, drama and humor which lifted the first volume to the top of the bestseller lists has been diluted into an academic, even though accurate, rewrite of history in the latest album. Just as the second volume was less vivid than the first, so is the third set more pallid than the second.

Unlike the first two albums, which captured the period between 1930 to 1950 by the use of actual voices, this volume is mostly a reenacted survey of the 1920's. Because recordings from this decade were not available, actors were used to recreate the standout personalities on the American scene over that period. However good the impersonations of Woodrow Wilson, William Jennings Bryan, Clarence Darrow and others might be, they lack the impact of the real thing. As a result, this volume suffers from a studio atmosphere, with the events backgrounded by all the familiar network sound effects, artfully done but still artificially sounding.

Opening with the post-World War I controversy which raged over this country's entry into the League of Nations, this volume covers the period from Woodrow Wilson's death to the stock market crash of 1929, and then spills over into the early 1930's for the inauguration address of the late President Franklin D. Roosevelt. The final line of this volume, "We have nothing to fear but fear itself," is repeated in the first volume of this series.

This volume also reconstructs the notorious Scopes trial in which Bryan was pitted against Darrow in the debate over the theory of evolution. Also included is Sacco's immortalizing speech just before his electrocution, and short sequences of the leading sports events of the period. But the late Graham McNamee's narration of the "long count" in the second Dempsey-Tunney fight cannot compare with Arthur Godfrey's description of the Franklin Delano Roosevelt funeral march or the on-the-spot coverage of the Hindenburg dirigible disaster in the first volume.

Edward R. Murrow delivers another superlative commentary for this volume which he prepared in collaboration with Fred W. Friendly. J. G. Gude produced. *Herm.*

Duchin's Hosp Furlough

Eddy Duchin is expected to take another furlough from the Memorial hospital, N. Y., in about two weeks. Maestro has been taking occasional hospital respites from treatment of a prolonged infection.

Duchin, ailing for about eight weeks, was expected to resume work in September, but a series of hotel dates booked by Music Corp. of America had to be postponed indefinitely.

Top Songs on TV

(Alphabetically listed)
Week of Oct. 13-19

(Based on copyrighted Audience Coverage Index and Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.)

All My Love.....Mills
La Vie En Rose.....Harms
Mona Lisa.....Paramount
Patricia.....BVC
Tzena, Tzena...Undetermined

5 Top Standards

Charleston.....Harms
I Want My Mama.....Robbins
Margie.....Hills
My Blue Heaven.....Feist
Whiffenpoof Song.....Miller

Pop Upbeat For Indie Diskers

Independent record companies, operating primarily in specialized fields, are showing an increasing tendency to invade the pop market. Though none of the companies, most of which specialize in the blues and rhythm and hillbilly fields, are going into pop recording on a large scale, a number have been adding pop artists to their talent rosters.

Reasons for this partial switchover to pop tunes includes one company's statement that it felt it had reached the sales limit in specialized selling and the only possible additional revenue would have to come from pop sales. Another source noted that if an indie has a first with a hot pop number it can rake in more coin than would be possible in a limited field. The take, it was noted, can still be big even if the majors jump on the tune with name artists. Pointing this up was the comparatively tremendous business done by Bullet with its recording of "Near You," National with "If I Knew You Were Coming," Vitacoustics with "Peg o' My Heart," Abbey with "Piano Roll Blues" and Tower with "Bewitched."

Most recent evidence of the pop trend was King Records' signing last week of songstress Margaret Phelan, currently appearing at the Maisonette of the Hotel St. Regis, N. Y. Gal signed with the diskery for one year with a year's option. During the first year she'll record eight sides for King, using both pop and cafe material. Other pop artists recording for the waxery include Johnny Long's orch and Bettie Clooney, Rosemary Clooney's sister. According to Sid Nathan, King's prexy, company plans to take on other pop talent.

Jubilee Records recently signed its first pop artists, vocalists Sylvia Froos and Dick Brown. Latter sings on the "Stop the Music" airer, while former in plattering for the company made her first waxing in 17 years. Other companies not primarily catering to the pop market but which have some names in their pop fold include National with Eileen Barton, Danny Scholl and the Galli Sisters; Rainbow with Buddy Williams and Dick Todd; and Abbey with Lawrence "Piano Roll" Cook.

Nashville Area

Continued from page 43

fluence in selling folk platters in the south and western areas.

While the N. Y. pubberies are trying to move into this field, the established publishers of folk music are still grabbing off the largest portion of the gravy. Pubs like Hill & Range and Acuff-Rose, plus a flock of smaller firms, are still coralling the big sellers despite an occasional number like "Fatima" and "It's No Secret" (Leeds Music), which are snagged by pop pubs.

Established pubs in this area are much better attuned to the changing musical styles in the folk (hometowners justly frown upon the word, hillbilly, as a term of derision) platter field. While several years ago, folk music was as standardized as a minted coin, tastes have gradually developed to the point where a tune needs a novelty angle in order to sell. In this respect, folk music is following the pattern of straight pop music in the search for gimmicks. The slow evolution of folk music into the pop format over the past decade, under the influence of network radio, partially explains the easy interchangeability of tunes between the two fields.

Trial Is Ordered on Col Suit Vs. LP Price-Cutting

Immediate trial was ordered Monday (23) in Columbia Records' suit to stop price-cutting on LPs by 10 New York retailers in alleged violation of the state fair trades act. N. Y. Supreme Court Justice Samuel Hofstadter assigned the case to official referee Isidor Wasserman for trial within the next couple of weeks.

At the same time Justice Hofstadter reserved decision on a motion by Columbia for a temporary injunction to stop the price-cutting. Columbia charges the 10 retailers are acting in violation of the fair trades agreement of Sept. 8 setting minimum prices on LPs.

STOCKHOLDERS REELECT INCUMBENT BMI SLATE

Annual stockholders meeting of Broadcast Music, Inc., last week reelected for a one-year term the incumbent slate of officers. Also reelected for a year were the 14 members of the board of directors.

Reelected to their posts were: Carl Haverlin, president; Sydney M. Kaye, veepee and general counsel; Robert J. Burton, publisher relations veepee and assistant secretary; Jean Geiringer, foreign relations veepee; Ralph L. Harlow, station relations veepee; Charles A. Wall, finance veepee and treasurer; Merritt E. Tompkins, secretary; Alexander D. Nicol, comptroller, and Charles E. Lawrence, treasurer. Justin Miller continues as chairman of the board and Kaye as vice-chairman.

Night Club Reviews

Blue Angel, N. Y.

Barbara Cook, The Mad-Moiselles (3), Wally Cox, The Weavers (4), Herman Chittison 3, Stuart Ross, Harold Cooke; $4 minimum.

The Blue Angel's bonifaces, Herbert Jacoby and Max Gordon, have a season-follow-seasonal travail — fresh talent. They're inveterate Danielbooners for new things, making periodic excursions to the Coast and the Continent, which in the main keeps them more in the Cook's tourist league than in a plenitude of new faces. Their quests, however, average out pretty well, but just to make sure they maintain a talent-farming system that's reminiscent of the minor leagues in relation to the majors. In their case, it's Gordon's Greenwich Village bistro, the Vanguard, which for instance spawned two of the current layout's highlights—The Weavers (4) and Wally Cox.

Cox is a deadpan young comedian with a literate approach to his monologistic woes. He's of the milquetoast genre in personality, including the Harold lloyd goggles, and he makes much capital of self-deprecating his anemic mien.

The Weavers, apart from Decca record breaks because of their vocal accomp to Gordon Jenkins in his "Tzena" and "Irene" diskhits, hit a sincerity with their American folk-song style. They are three men and a girl, latter Ronnie Gilbert who merely vocals, whereas Pete Seeger and Fred Hellerman handle the banjo and guitar and the more adult Lee Hayes, said to be a former Arkansas preacher, handles the introductories authoritatively.

Deucing are the 3 Mad-Moiselles with a zany style of vocal-comedics, as their madcap billing would indicate. Thoroughly unhibited they lend zing to the class Blue Angel. Barbara Cook, opener, is a blonde cutie, in her early teens, who evidences potentials with a vocal style and a routine that still can't qualify as an "act," but will be heard from in time. The Herman Chittison Trio and Stuart Ross at the ivories are the expert musical interludes, per usual, and Harold Cooke does the intros without qualifying particularly as an emcee. This is a chore Jacoby was given to but with the added dinner business in the bar (front) room, of late, he is more the peripetatic host. The Blue Angel, as always, imparts tone and careful thought in every detail, which factors are no small assets in the aura surrounding the successful operation of this class room which attracts a rather discriminating audience generally. *Abel.*

Minnesota Ter., Mpls.

(HOTEL NICOLLET)

Minneapolis, Oct. 21.

Fran Warren (2), Jack Durant, Cecil Golly Orch with Mildred Stanley; $1-$1.50 cover; $2.50-$3.50 minimum.

A high voltage combination of song and comedy, this show brings back the RCA-Victor singer Fran Warren for her second appearance here, and introduces comedian Jack Durant. It's a happy combination and the pair receive a warm welcome.

Miss Warren, in her stunning gown projects plenty of glamor. With her fine-set of pipes, persuasiveness and the dramatic touches she invests her numbers, reveals hits maximum response at this hospice.

During her recital, punctuated by commendably brief verbal announcements for her selections and assisted by her own pianist, she socks over with feeling and warmth "I've Got My Love to Keep Me Warm," "Take Me in Your Arms," "I Love the Guy," "Over the Rainbow," "Look to the Rainbow," "So in Love With You" and a ditty with comedy overtones, "When Your Fellow Gets Too Big for His Britches," for solid applause.

Effective knockabout and other clowning, gags mostly concerning wifie and mother-in-law, occasional brief snatches of song and burlesque mimicry, interspersed with pratfalls, cartwheels and somersaults, land Jack Durant in the upper laugh brackets. The highlight of his funmaking is an uproarious scene between Sidney Greenstreet and Peter Lorre with the comedian alternately taking off both actors. Table occupants enjoyed stint immensely.

Cecil Golly's orchestra and its vocalist, Mildred Stanley, are in usual fine fettle. Room well filled for dinner show Friday (20). *Rees.*

Mocambo, H'wood

Hollywood, Oct. 17.

Herb Shriner Eddie Oliver Orch (7); Latin-Aires (5); cover: $1.50-$2.

Slick sophisticates who frequent this Sunset Strip swankery having lent a willing, if not avid ear, to the homey entertaining of baladeer Josh White, Charlie Morrison has come up with another offbeat booking with a homespun theme in Herb Shriner. His down-to-earth chuckle comment probably won't rack up any new attendance records at the Mocambo, but it should keep the spot on the black side of the ledger for another fortnight.

How many more of these country-style entertainers this spot can stand is highly problematical however.

Shriner is on easy, engaging comic with a shy manner and a slow drawl. His routine touches on the simple things of life back home in Indiana, like the thrill of watching the barber give haircuts or the beauty contest which no one won. It isn't uproariously funny, but Shriner manages to snag a steady flow of smiles and chuckles. Whenever there's a lag, Shriner regains attention with some okay harmonica stuff.

Routine, overlong on opening night, could stand some sharpening. Portions of it are topical, including discussions of the draft, taxes, etc., and it occasionally doesn't measure up to the delivery. But, shucks, a feller just does the best, he's able with what he's got to work with.

Eddie Oliver orch gets into the act briefly to provide backing for Shriner's harmonics and continues to dispense the dance beat with the also-holdover Latin-Aires taking care of the Latune division. *Kap.*

Latin Quarter, Boston

Boston, Oct. 22.

Ames Bros. (4), Artie Dann, Anthony, Allyn & Hodges, Arden-Fletcher Girls (8) with Martin Yorke, Dave Lesser Orch (9), Don Rico Quartet; $3 minimum.

The Ames Bros., "local boys who made good" return to the Latin Quarter after a six year hiatus but instead of four lads struggling for a break, they're top billed. Odd switch in the engagement is that their original booking six years ago was set by Lee Morris, now a songwriter and who's "Thirsty For Your Kisses" the group recently recorded, and are plugging here.

They open stint with bright arrangement of "Dry Bones" and follow with diversified program including a nifty baritone solo of "Mona Lisa," a couple of rhythmic tunes, "Chicka Boom" and "Tzena, Tzena, Tzena;" and a neat arrangement of "Because." Injection of a hokedup version of "Dearie" with two of the boys giving out with a softshoe routine serves as a neat change of pace, but top customer reaction is garnered by their current diskclicks, "Can Anyone Explain" and "Sentimental Me."

Artie Dann, who missed the opener due to New York TV appearance, arrived in time for second show and proceeded to rehearse on the floor. Stunt of guy explaining cues to bandleader Dave Lester drew plenty of yocks and as usual here, his self-deprecatory remarks and zany chatter register neatly.

Dancers Anthony, Allyn & Hodges, two boys and a gal who get tangled up in broken suspenders and missed tricks during dance routines, are neat openers. The Arden-Fletcher girls, fetchingly garbed, introduce three new production numbers aided by baritoning of Martin Yorke. Dave Lester orch supplies showbacking and splits dance chores with Don Rico quartet. Biz fair. *Elie.*

Orchid Room, London

London, Oct. 16.

Sonny King Kenny Kay & Orch; cover $3.

The Orchid Room, one of London's swankiest night spots, caters mainly to late trade. Its lush surroundings, subdued lighting and general air of exclusiveness makes it an ideal rendezvous for liberal spenders.

The current cabaret vogue is being maintained at the Orchid Room where Sonny King is now playing a return engagement, having had an earlier date there in May. The American singer proves his merit as an entertainer despite the placid and phlegmatic behavior of many of the customers. He displays a keen wit and a sharp sense of repartee, with nifty ad libs to cover a gag that lays an egg.

King's act comprises a dozen numbers or so. He endeavors to vary method of presentation and has several speciality numbers with the house orchestra; some for audience participation, and one or two oldies of nostalgic appeal, before winding the show with customer requests. He opens with "So Tall a Tree" and follows with a jive version of "Donkey Serenade." "Busy Lines," which he does for closing number, gets major returns.

Room was doing only fair business when show was caught on Friday (13), but this could be attributed to inclement weather. Kenny Kay orch, in addition to providing lively dance tunes, backgrounds King neatly. *Myro.*

Cafe Society Downtown

(NEW YORK)

Joe Bushkin Orch (8), Lea Matthews, Harvey Grant, Cliff Jackson; $2.50 minimum.

Joe Bushkin, jazz pianist who recently wound up a 16-week date at the uptown Park Sheraton hotel, N. Y., moves into this Greenwich Village spot with a string combo that's of more conv sational than musical interest. This fiddle section follows a current vogue set by such other top instrumentalists as Artie Shaw and Charlie Parker.

In this case, however, the fiddles do little to embellish Bushkin's superlative keyboarding which wisely stays well to the forefront of this unit. The string quartet utilized here can make beautiful sounds in the proper setting but it's far too fragile a device to stand up in this Greenwich Village spot. Against the piano, Morey Feld's drums and Sid Weiss' bass, the strings are lost. The addition of Peanuts Hucko's clarinet, however, would have been enough to yield the necessary variety of instrumentation.

Bushkin's pianistics and personality is developing him into a smart cafe item. Not only a talented stylist on the keys, he is also an adroit emcee with a sharp ad libbing sense. Bushkin's playing also has a distinctively witty quality which underlies his sparkling thematic variations. He also vocals neatly with an engaging blues style that more than offsets the narrow range of his pipes.

Current bill is rounded out with a couple of vocalists. Harvey Grant registers well with a well-trained tenor which he exercises on a flock of romantic ballads. Grant has a promising voice but has to overcome a tendency towards schmaltzy sentimentalism in his delivery. Lea Matthews also has an excellent voice but the Sarah Vaughan mannerisms prevent this gal vocalist from emerging in her own right.

Cliff Jackson, as usual, provides the piano interludes between shows. *Herm.*

Olympic Bowl, Seattle

(OLYMPIC HOTEL)

Seattle, Oct. 19.

Dorothy Shay, Aaron Gonzalez Orch (10); cover, $2.

Dorothy Shay, always a big favorite here, is packing them in and gets plenty applause for her familiar tunes and some new ones. She opens handily with "Won't Someone Marry Mary Ann" and "Will You Treat Me in the Style" and goes on to wrap up superlative renditions of "Finishing School" and "Agnes Clung" for socko returns.

After old reliable "I've Been to Hollywood" accompanist Russ Black joins in to duet on "Just a Little Girl From Little Rock" and "Diamonds Are a Girl's Best Friend" for change in pace.

Called back Miss Shay, in response to requests, does "Feudin'," "Sears and Roebuck" and "Mountain Gal."

Hotel is spotting Miss Shay in two rooms—the Georgian Room for the dinner show; Bowl for the supper show, thus getting a big turnover. Aaron Gonzalez's orch backs neatly. *Reed.*

Bill Green's Pitt

Pittsburgh, Oct. 20.

"Smart Affairs of 1951" with Larry Steele, Marian Bruce, George Kirby, Fontaine Bros. (2), Butterbeans & Susie, Jimmy Smith, Flick Montgomery, Line (10), Jimmy Tyler's Orch (10); $1-$1.50 cover.

First time Bill Green's, which caters chiefly to the dance crowd, has ever gone in for a show of such dimension as this, and spot has picked a winner. Usually Green's sticks to name bands and infrequently to an act or so, but in Larry Steele's all-colored "Smart Affairs of 1951," big room has a boffo bigtime attraction that is strictly de luxe theatre stuff and if word can get around in face of newspaper strike, joint should be jumping for next couple of weeks.

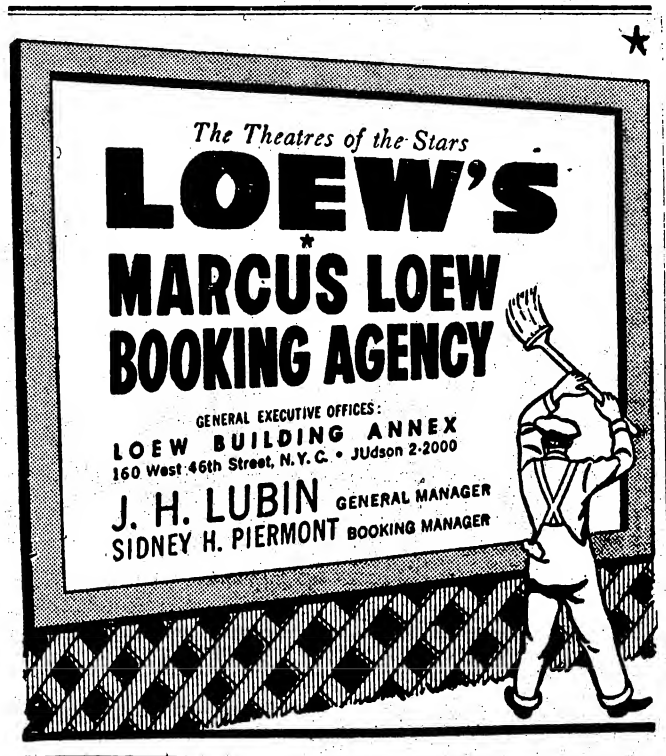
It's virtually the same show Steele had at Club Harlem in Atlantic City all summer and is loaded with talent. In the tradition of the colored carnivals, whole thing's run off at a fast clip, has taste in content and costuming and contains enough variety to please every type audience.

Steele himself stays pretty much in the background, merely handling the announcements, but cannily, and lending his voice occasionally to the production numbers. The acts all pack a wallop from Fontaine Bros., a couple of slick dancers whose hoofing has a touch of ballet, to Butterbeans and Susie, vet vaude team who still crock 'em with their standard comedy routine. The way they mine the laughs is a lesson for the upstarts. Marian Bruce is tall, svelte, plenty easy on the eyes and has a warm, sultry voice that puts a needle-point on every lyric, while George Kirby cleans up with his crack impressions which he delivers expertly and with a good sense of timing. Does more than a dozen well-known characters at least and they're all solidly conceived. For novelty, there's Jimmy Smith, tapping out tunes on a xylophone with his feet and getting off strong with his "Rhaphody in Blue."

Jimmy Tyler, whose band backs the show and also plays for dancing, has his own spot early in the show and makes the sax do everything but say uncle. It's a scorch-

(Continued on page 52)

DICK
COURT and
GENIE
SAUNDERS
"Courtship in Song"
OPENING
NORTHWEST
IDAHO FALLS
Thanks to JOE DANIELS
Placed by EDDIE SMITH OFFICES



ROY DOUGLAS
and VICKIE
"DOUBLE-TALK"
Just Concluded
PALACE, N. Y.
Oct. 27—WABD
"Hold That Camera"
Mgr.: Matty Rosen TV: Rose Adair

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
HELD OVER
BILTMORE HOTEL
Los Angeles

JIMMIE HUSSON
"MR. EVERYBODY"
Currently
CHEZ AMI
BUFFALO, N. Y.
Opening, Oct. 30th
ELMWOOD HOTEL
WINDSOR, ONTARIO

Toni Arden
"Don't miss Miss Toni Arden at the Mocambo."
HOLLYWOOD REPORTER

Arena Managers Pitching for Charity Shows But Wants No Promoter Tieups

The Arena Managers Assn., organization of arena owners, are attempting to stage benefit promotions on its own. First AMA venture into this field will be the indoor circus to be held May 5 at the Rhode Island Auditorium, Providence, with Frank Wirth in charge. It will be under local Police Dept. auspices.

Step was taken because the AMA felt that it had been losing out on rentals because of outside promoter tieups. It had been customary for promoters to line up a sponsor, usually the fire, police dept. of the town, or a local Shrine organization. Since the event was held for the benefit of the police of fire dept. welfare funds, or the Shrine charity projects, the arenas had been asked to take reduced rental.

By handling its own promotions in conjunction with local auspices, AMA feels that the arena owner can get a better return on such affairs.

The results of the Providence promotion will be studied by other arenas affiliated with AMA, and it's likely that if the Providence event is successful, they'll go along with similar promotions.

ICE SHOWS GET HOT WITH PORTABLE RINKS

Denver, Oct. 24.

Ice shows, which have been limited in Denver to annual visits during the past five years of "Holiday on Ice" with its portable rink, will be stumbling over each other in the future. U. of Denver's new Arena is equipped with extensive rink and will have competition from city of Denver this spring when new Stockyards' stadium, also ice-capable, is available. First ice show on a permanent rink was offered last spring, when U. of Denver inaugurated Arena ice with "Ice Cycles." "Holiday on Ice of 1951" got the jump on other shows this fall by moving in portable rink at city auditorium and putting on 1951 edition under the local management of Arthur M. Oberfelder. "Ice Cycles of 1951" opens at the Arena Nov. 7 for six days under sponsorship of the Denver Falcons, new ice hockey team.

Meanwhile, "Holiday on Ice" is facing the music. Its stanza for Oberfelder was lowest gross in its five years of local appearances, and it faces steady competition, from here on out, from shows on permanent ice.

Margaret Phelan has been set for the Oval Room of the Copley Plaza hotel, Boston, Nov. 29.

Philly Agent Seeks Coin AGVA Is Holding for Him

Philadelphia, Oct. 24.

Agent Jolly Joyce has petitioned Artists Representatives Assn. to press for payment of moneys allegedly due him from the American Guild of Variety Artists, over a breach of contract by Herb Kenny, a member of the Ink Spots unit.

Joyce contends he held a contract with Kenny, separately from the singer's connection with the Ink Spots. Kenny, according to Joyce, hadn't paid any commissions and he agreed to release him on a settlement for $700.

This sum, Joyce alleged, was to be paid him at the rate of $50 a week, with the AGVA acting as the collection agency. Five weeks have elapsed, Joyce declared, and no coin has been received from the AGVA.

N.Y. Nitery Ops Wary Of Competish From New Cafes Opening in B'way Sector

New York nitery operators, who had the field to themselves for the past few months, are concerned as to whether the competition due within the next month will affect their business.

Several new rooms are in the offing. The Broadway sector will have the Havana-Madrid, operated by Tony Collucci and Lewis Lewis, slated to reopen within the next two weeks. Liquor license was granted last week, and it's resumption may give the nearby China Doll some competition. Latter has had the majority of the Broadway rhumba trade since the Havana-Madrid shuttered.

La Martinique, to be operated by Dario, will open with Noonan & Marshall, male team that's been getting interest on the Coast. They're managed by Abner J. Greshler, who formerly handled Martin & Lewis. Opening date is tentatively scheduled for Nov. 3.

The Paradise, located on former site of Bop City, reopening tonight (Wed.), will go after the trade usually drawn by the Latin Quarter and Diamond Horseshoe. Return to a regulation floorshow, dine and dance policy makes it a formidable contender for Broadway patronage.

On the east side, several cafes have been seeking French talent imports. The L'Aiglon will install Jean Bartel, former Miss America, starting Nov. 2. Miss Bartel recently returned from an extended Continental tour.

Old Knick Reopening

Old Knick Music Hall, N. Y., is slated to reopen for the season Friday (27). Policy of oldtime mellers and silent pix, with operator Paul Killiam as commentator, will continue.

Initial bill will include Jerry Bergen, Arthur Barnett, Harry Fleer, Denise Griffin and Fred Ardath.

Loew 1-Niters Narrow Down To 10 Houses

With the opening of one-night vaude at the Boulevard theatre, Bronx, Nov. 7, the Loew circuit will have 10 nabe vauders in operation around N. Y. It's the smallest number for the circuit in some years. Last year chain had 24 one and two nighters.

The decline is attributed to television which is felt to be cutting into theatre attendance especially in nabe houses. Attendance is heavy when a top picture is played, but otherwise, business is off.

Last Thursday (19) circuit opened the Commodore theatre, N. Y., to a terrific turnout. Performers at other theatres in town turned out for the preem, which hypoed business.

Other Loew houses playing one or two night vaude are the Prospect, Brooklyn; Poli, Waterbury, Conn.; Melba, Delancey, and Orpheum, N. Y.; Gates, Brooklyn, Triboro, Woodside, L. I., and the National, Bronx.

Other theatres may be added later.

Morrison, Mocambo Op, To Parlay Charleston With Community Sing

Charlie Morrison, owner-operator of the Mocambo, Hollywood, flew back to the Coast yesterday (Tues.) in time to inaugurate a supplementary "community sing" stunt to his regular Monday night Charleston contests. The Monday idea, with the Firehouse Band plus 2 as the relief combo for Phil Ohman's orchestra, took Morrison well into the black this past year. "It made every Monday night New Year's," he says. Morrison adds that the hokum community sings—barbershop quartets, duets and solos—with the same type of film names who take part will revitalize his bistro.

While east he lined up Carl Brisson, Kay Thompson, Billy Eckstine and probably Edith Piaf (next fall) for his nitery.

Vaude's Uncertain Status Seen Cause Of Chains Holdout on New AGVA Pact

Current slump of vaudeville throughout the country is causing difficulties in the negotiation of new contract between the circuit houses and the American Guild of Variety Artists.

Union has pressed demands for elimination of the 5% booking fee, a 30-show week and pay hikes for performers.

Circuits are combatting these demands on the ground that it's difficult to maintain present vaude playing time as many operations aren't profitable. With increased demands, circuits will be forced to close theatres that fail to show a profit.

Meetings have been held sporadically during the past few weeks and, so far, there's been no agreement. Union is also negotiating a contract with Radio City Music Hall, N. Y. Few difficulties are anticipated in this situation. If completed, it will be the first AGVA pact ever signed for that house.

AGVA is also negotiating an agreement on a club date scale with the Entertainment Managers Assn., which is expected to be signed by the end of the week. Pact will call for scales based on distances from New York. Union, for the past few weeks, has been collecting club date data from various branches throughout the country. When contract is completed with EMA, union may attempt to apply a similar wage scale throughout the country.

Davis Pacting Negro Show for Miami Cafe

Danny Davis, operator of Kitty Davis' Airliner, Miami Beach, is currently in New York, lining up a Negro show to bow at that spot Dec. 15. It's a new policy for the club, which previously had a Yiddish performer format as well as name shows.

Davis, while here, will make a trip to Pittsburgh to buy a load of plate glass. It's a side venture for him and business is lush since the hurricane hit that area.

Toronto Niteries Still Snafued by Tootlers' Year Round Pay Edict

Toronto, Oct. 22.

Nitery operations continue at a new low here since the Musicians Protective Assn. of Cannada made a demand for year-round employment for tootlers. Union, affiliated with the American Federation of Musicians, at the beginning of the season insisted upon 52-week employment guarantees which most cafe operators felt were impractical.

Only spot to make a deal with the union was the Prince George, which affected a compromise in which a higher rate would be paid to musicians if spot failed to operate a full year. Musicians there are being paid at the rate of $95 weekly, scale for the full-year guarantee, and an additional $10 per man is deposited with the union, to be held in escrow. Should the cafe remain open the entire year, the additional sum will be refunded. This scale is for five-hour work days. For tootlers on three-hour shifts scale is $50 weekly on the year-round job, and $65 for lesser number of weeks.

Other Toronto spots failed to arrive at an agreement. The Sheraton hotel outlet in that city, the King Edward, has no shows, while thet Club Norman is operating with a non-union band.

The Prince George operators are currently in New York to scan talent lists. They are looking for cocktail lounge talent as well as acts. They hope to make a deal with Lena Horne, who played to SRO business there last season.

June Hutton, sister of bandleader Ina Ray Hutton has been signed for the Copacabana, N. Y., Nov. 16. She's also set for a date at the Chez Paree, Chicago, starting Oct. 27.

MIAMI CAFES STILL CAGEY ON TALENT BUYS

Florida nitery bookings have started to pick up, although bulk of the headliner talent is still to be pacted. Acts set this week include Joey Adams, Tony Canzoneri and Mark Plant for the Five O'Clock Club, Miami Beach, Nov. 2. Adams, who's doing the radio show, "Rate Your Mate," on CBS, will tape several programs in advance so that he can play date.

Another pact is in the works for the Vagabonds and Rose Marie for the Clover Club, Miami, Dec. 27.

Miami operators expect a boom winter season because of the lush earnings in industry. However, they are still shying away from signing top names on the premise that there'll be a lot of natural trade in the area.

Copa City, expected to be the top spot in Miami Beach, has signed only Billy Daniels so far. He'll be on the second show. Opening display is still to be set.

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Toni Arden

"...Sprinkled with Stardust."
GEORGE FISHER

Night Club Reviews

Continued from page 50

Bill Green's, Pitt

ing turn, especially for the jazz crowd. "Smart Affairs" carries a line of 10 girls, every one of them lookers, and they know what it's all about, too. They're led most of the time by a young Flick Montgomery who has a lot of flash, and the three or four production numbers are diversified, going from the low-down to class. In latter department, there's a corking bit called "Frustration," which involves the chorus, the Fontaines, Miss Bruce and Steele and it's one of the high spots. Revue uses a great deal of original music and all of it show-wise.

"Smart Affairs" runs about an hour and 20 minutes and there isn't a soft spot anywhere en route. *Cohen.*

Vine Gardens, Chi

Chicago, Oct. 18.

Vaja del Oro, Eddie White, Dolly Kay, Mel Cole Band (4); minimum $2.50, cover 50c.

Latest offering at this nabe spot is up to par, but very little else can be said for it. Although show is comparatively short it bogs down midway, with only the opening and closing turns prompting heavy mitting. Nitery, however, has a good bet in headliner Dolly Kay, who continues a sturdy lure after several decades of performing. Singer socks across her venerable torch tunes with a gusto that shows little regard for age, exhaustion, or contemporary styling. Her opener, the slower "I Wanna Be Loved" is the least appealing of the lot, but thrush gets going when she uncorks "Some of These Days" and "Alexander's Ragtime Band," for a beg-off.

Comic Eddie White is hampered by a lack of material—not only fresh material, but any material that might land him a yock or two. What may be said in all justice is that the squeaky-voiced comic has a natural delivery and a nice style, which makes it even more lamentable. Comic does a couple of vocals, "Never Trust a Woman" and "Jitterbug Blues," which caught some attention. Latin terper Vaja del Oro is a surprise from the customary opener. Dancer uses castanets, flashing some excellent, albeit unauthentic, terping, as well as an eye-catching torso. Backing is handled capably by the Mel Cole band, which also plays for the dance sets. *Mel.*

Terrace Room, Pitt

(WILLIAM PENN HOTEL)

Pittsburgh, Oct. 18.

"Statler Little Show," with Evalyn Tyner Trio, Russ Emery, Jody Miller, Raymond Chase, Elaine Dunn & Don Powell, Joe Sudy's Orch, Betty Holt; $1-$1.50 cover.

"Statler Little Show" is a misnomer for Terrace Room layout. Billing suggests the new trend to package revues in niteries, but this is nothing of the kind. It's just another floor show, a bit more populous perhaps than Hotel William Penn's class spot has had in the past, but that's about all. Nothing outstanding either; the acts are all right although not out of the ordinary.

At least in retailing something billed as "Statler Little Show" there could be some semblance of continuity, with everybody getting together in a number or so, or certainly in the finale. But bill runs off like anything other floor layout and turns have no relation to each other. That "Little Show" tag should be dropped; either that or there should be some justification for it.

Best thing in the show is the Evalyn Tyner Trio. Miss Tyner opens with her drummer and bassist in a single number, then she takes over the m.c. chores, bringing back her boys for the finale. They clean up with some smart low-down arrangements, especially Miss Tyner, who clicks solidly with her striking pianistics. Gal has a lot of power at the keyboard and she smacks out some sizzling sessions to warm up an ordinarily fairly cold room.

Jody Miller is a singing looker who has improved since her last time around and sells some special material nicely. Elaine Dunn and Don Powell open with a pleasant dance number, then each one does a nice specialty solo. She's a cutester and he's a stylish hoofer on the Georgie Tapps style. They sell well but should at least finish off together if they're supposed to be a team. As it is Miss Dunn does her stuff, goes off, then Powell comes in, does his and exits and that's the end of them.

Russ Emery follows with a nice song session in which he reveals an okay set of pipes and an engaging personality. Raymond Chase blends concert in a wizardry with Victor Borgeish type of wry, polite comedy that needs a little sharper focus. As it is, Chase's comedy is better suited to the small, class spots instead of a big room like this. Layout runs about an hour.

Joe Sudy's orch is a smart dance outfit that can play a show, too, and violinist-maestro shakes a showy baton. *Cohen.*

Normandie, Montreal

(MOUNT ROYAL HOTEL)

Montreal, Oct. 18.

Gisele, Alan & Blanche Lund, Max Chamitov Orch, Hal White Trio; $1, $1.50 cover.

Most radical entertainment change since the Sheraton Corp. took over the Mount Royal Hotel occurred recently when management decided to disband their showplace, the Normandie Roof, and move the revues downstairs to the main floor into a redecorated dining room.

To the oldsters who used the former Roof as a showcase for out-of-town guests, et al., the switch has been doubtful but if talent in current layout can be maintained the new room should build to okay results.

Initial offering is sparked by songstress Gisele who is making her first Montreal nitery appearance after establishing a solid radio rep in Canada. From her opener of "Cockeyed Optimist", Gisele is socko all the way exhibiting a good voice and song catalog that draws salvos throughout 30 minute stint. A brunet with expressive eyes and a trim personality, she alternates between a hand-mike for a sock tablehop of "Foolish Things" to the piano for "Le Fiacre." On night caught, Gisele wore a simple red gown that accentuated striking figure and mixed her song selection expertly to please the tastes of any audience.

Alan and Blanche Lund, holding over, handle a set of four dances with grace and finese. Duo continue to improve with each showing and are at present sharpening new routines for a New York opening later in the month.

The Max Chamitov orch gives Gisele excellent backgrounding and divides customer dansapation chores with the Hal White Trio. George Powell does bi-lingual intros neatly. *Newt.*

Empress Hall, London

London, Oct. 1.

Ronnie Waldman's Quizzical Follies with Bob & Michael Linden, Greta Unger, Empress Chorus (6), Grisha Farfel's Rumba Band; minimum $3.50.

Launching of new room at the Empress Club was sparked by one of the most diverting cabaret entertainments. Show is an adaptation of Ronnie Waldman's radio and TV "Puzzle Corner," and it turns out to be a gift night for scores of customers. Prizes range from air tickets to Paris, cases of champagne, and many other gifts.

Waldman, a firstclass showman, had everyone joining in the fun to make "Quizzical Follies" a sock 60 minutes of fun. There are general questions as well as sticklers, snatches of songs to be identified, composers to be named and so on. Highspot is the climax in which lighted candles are placed on every table, which are extinguished as the occupants fail to answer queries. The winners of the game receive plane tickets to Paris. In all this, intelligent use is made of the supporting acts, whose performances fall within the quiz setups.

A notable example is Bob & Michael Linden, garbed in old-fashioned femme attire and representing the Dolly Sisters in song and dance. This had the customers rolling—and was accompanied by a prize for identification. Greta Unger, whose dancing was a whirl of movement, was also part of the game, as were the youthful dancing girls, who exuded more charm than talent.

The "gift night" spirit was carried further and a case of champagne was offered for the winning title for the new room. Five people shared the prize for their suggestion of "Crystal Room" *Myro.*

Terrace Grill, K. C.

(HOTEL MUEHLEBACH)

Kansas City, Oct. 19.

Billy Rayes, Carroll Sisters (2), Ray Pearl Orch with Dorey Laine; $1-$1.50 minimum.

Recently the Hotel Muehlebach management turned to a policy of floor shows for the Terrace Grill, its fancy dinner room, and is importing a pair of acts in addition to the orch for twice nightly shows and fortnightly change of talent. Current policy is the first in a year or so, and apparently is building as fall season gets into full swing.

Present bill features Billy Rayes and his standard juggling, imitations and chatter with the Carroll Sisters to provide a bit of variety. Rita and Betty Carroll lead off the proceedings with adagio acrobatic turn, finishing with a challenge bit built around "I Can Do It Better Than You." Ray Pearl, handling the m.c. assignment, then calls on Dorey Laine, young thrush from his crew who warbles "Dearie" and "Music, Music, Music," to nice round of applause, and then works with the maestro on a game of musical questions on current bandleaders.

Rayes takes over from there, holding forth nearly a half-hour, virtually running the gamut of his big bag of tricks and quips. His turn involves a sort of juggling on the side while he gets off a round of comedy chatter on a variety of subjects and good for a solid quota of laughs. Midway he brings in his established bit, "I Don't Do Impersonations," wherein he mimics Boyer, Colman, Laughton and Chevalier for another round of laughs. Winds with a stint wherein he juggles as he terps a softshoe number.

Show runs 40 minutes and holds interest all the way. Pearl orch handles the music assignment in firstrate fashion. *Quin.*

Zimmerman's, N. Y.

Gene Arcade, Beverly Becker, Abbie Lee, Nancy & Michael, Bela Zsiga, Gene Kardos Orch (4), Gypsy Roszika Orch (5); no minimum or cover.

A Broadway institution catering to the family trade, Zimmerman's Hungaria resumed a floor show policy last week after a summer with orchestral music only. Fresh talent adds an extra fillip to the spot's Magyar atmosphere. However, even without the new performer slate, the cafe has a fine magnet in its modest prices and cuisine.

Four acts plus Bela Zsiga's solo on the czymbalom comprises the entertainment A modest budget appears to prevail and one of the turns is accorded billing. Layout is informally unveiled on the Hungaria's raised dance floor with bandleader Gene Kardos handling emcee chores.

Hour-long session rolls with tapster Beverly Becker displaying some conventional hoofing routines. Her work is far from outstanding but satisfied the capacity audience Friday night (20). Ballroom team of Nancy & Michael execute standard lifts and spins in terping a waltz and tango. Best bit in their Irish dance.

Hungarian atmosphere is supplied by Bela Zsiga's manipulation of the czymbalom, a stringed instrument resembling a piano, as well as Gypsy Rosziga's small unit. Kardos, who's been a fixture here for some 13 years, also adds to the overall Magyar spirit. Baritone Gene Arcade and songstress Abbie Lee are reviewed under New Acts. *Gilb.*

TV's Grid Dent

Continued from page 1

show business. As such, he averred, "it's the attraction that counts." Not only in football but in all branches of show biz, he maintained, the basic question in the minds of potential ticket-buyers is still "how good a show is it," and not "Is it being televised?"

Video was also being blamed for some poor baseball gates this year, he pointed out. Yet, he said, almost 25,000 people were turned away on the final day in the National League, when Brooklyn and Philadelphia were battling it out for the pennant, and the game was televised. By the same token, he said, the Army-Michigan game at Yankee Stadium, N. Y., two weeks ago played to a sell-out crowd, despite its being carried via video to all interconnected CBS stations.

Barber claimed that too many so-called sports experts are basing their study of video's effects on the attendance figures of the peak post-war years and not on the normal figures obtaining prior to the war. In addition, he said, people don't have so much money now to spend for their amusements. He predicted that the recent boost in income taxes will dent sports attendance even more next year. And, he said, that cannot be blamed on video. CBS exec noted that more money is being paid for video rights to sports events today than was ever dreamed of from radio. He warned, too, that if the colleges ever decide to oust TV, the networks will undoubtedly fill the time with a counter-attraction which could conceivably cut into attendance even more than the degree for which video is now being blamed.

On the subject of the money the colleges derive from sale of their video rights, Barber pointed out that the fees to be collected from sale of secondary rights—via film coverage of the game to be aired a day later—are just now beginning to be exploited. CBS, with three top colleges to cover this year, came up with conflicts in the schedule the first two weeks of the season and so filmed the games it couldn't cover, for transmission the following day. Films were so successful, Barber said, that it was decided to continue that form of coverage for the remainder of the season.

Barber predicted such film coverage would be a regular thing next fall, whether live video is permitted or not. Colleges, besides getting extra money for the film rights, Barber said, can promote the films to build more attendance for subsequent games each season.

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'Jolson Story' Finales

Continued from page 2

turning to the faith of his fathers, etc.—the two film biographicals he made for Columbia Pictures two decades later unquestionably were authentic Jolsoniana.

"Jolson Story" ranked sixth top money-grosser in domestic film productions, with an $8,000,000 take (U. S. and Canada), and more likely nearer $13,000,000 if the worldwide income (frozen and/or thawed currency) were included. A recent VARIETY tabulation listed D. W. Griffith's "Birth of a Nation" tops with an estimated $40,000,000; David O. Selznick's "Gone With the Wind," No. 2 with $26,000,000; Samuel Goldwyn's "Best Years Of Our Lives" third with $12,400,000; David O. Selznick's "Duel In the Sun" next with $8,700,000; Irving Berlin's "This Is the Army" (WB) fifth with $8,500,000, and then "Jolson."

Known as a mild hypochondriac, Jolson had a fetish for "taking good care of himself." A tribute to his personal abstemiousness was the robust manner in which, at 60-odd, he could sing as true and robustly as he did in both Col pix—with Larry Parks doing the skillful visual personation job.

Jolsoniana Rides The Air

The late Jack Kapp's vision in recording a wealth of Jolsoniana—all the old and the new Berlin, DeSylva, Brown & Henderson, Gershwin, and kindred songs—on a flock of Decca platters was just one manifestation of the high esteem show biz held for "the king." Just as the late president-founder of Decca Records insured Jolson for posterity, so did the disk jockeys all through Monday night, into the late Tuesday a.m., keep America awake with a cavalcade of Jolsoniana on Decca disks.

In His Prime for 40 Years

Jolson's vivid career, almost approaching a half-century, was in its prime for 40 years. He was certainly one of the alltime greats of show business.

His gregariousness, in and out of show business, achieved such a common bond that Jolson felt more intimate with his general public than perhaps any other single entertainer. This closeup on his public was evident especially in the driving force to "do something for our GIs." Through the 1918 Liberty Bond days, into the more rugged World War II and Korean war periods, Jolson was one of the most potent entertainment forces in all theatres of war. His selflessness was undeniable, and his patriotism to the land which gave him these rich opportunities transcended the average. Born in St. Petersburg, Russia, May 26, 1886, he came to Washington, D. C., with his cantor-father at so early an age that many "official" records have him born in the capital. Asa Yoelson, the son of Cantor Yoelson, ran away as a child, sang with a Catholic boys' school choir, and as Al Jolson went on to the heights. First in minstrelsy, with Lew Dockstadter's troupe, through vaudeville and musical comedy, he achieved the Broadway pinnacle at the Winter Garden.

His revues were notable for Jolson dismissing his company, after 11 p.m., and then doing a marathon songalog of 10 or 12 songs—a one-man show in himself — with a reassuring "you ain't heard nothin' yet!," as he continued endlessly and tirelessly to regale the customers past midnight. (Jolson in later years recalled that he carried the lyrics of 20 or 30 songs in his mind always, for any "request" occasion during his Winter Garden days. "But such has become the habit of radio, reading from a script, that do you know I gotta have the words of 'Mammy' or 'April Showers' in front of me now!").

His tirelessness was manifested during the 1929 run of Florenz Ziegfeld's illfated "Show Girl," starring Clayton, Jackson & Durante and his then wife, Ruby Keeler. It was the only time Jolson did an almost-nightly benefit for Ziggy, as he would accidentally-on-purpose stroll down the aisle of the Ziegfeld theatre, N. Y., and sing George Gershwin's "Liza" to Ruby Keeler's tapstering onstage—but nothing could help that show.

Jolson was one of the three show biz greats who never played the Palace—Sir Harry Lauder and George M. Cohan were the others. Jolson qualified at the Palace vicariously only through deference to Dave Apollon, singing a chorus from the audience as a personal tribute to the latter's request.

Ruby Keeler His 3d Wife

The Ruby Keeler romance—his third wife—was a Broadway legend, born of the Prohibition days

(Continued on page 62)

Wiley's Chi Cafe Date

Chicago, Oct. 24.

Songstress Lee Wiley, making one of her rare appearances, has been booked into the Blue Note, Chicago, for two weeks beginning Dec. 7. She will share billing with the Bobby Hackett quartet.

Miss Wiley is planning to precede this date with a tour of eastern niteries if she can get an okay from Metro, which has her under contract to do the soundtrack for the Helen Morgan role in the film production of "Show Boat." She's expected to complete the recording by the end of October.

Vaude, Cafe Dates

Chicago

Paul Sanders has set **Divena** units in Town Casino, Buffalo and Otto's, Troy, N. Y., for Oct. 30. He's shifting headquarters to New York . . . Colisimo's being turned into garage after 30 years of bistro operation . . . **Jimmy Nelson** does a repeat on the **Ed Sullivan** video show Nov. 12 . . . **Ken Griffin, Tucker & Gloria, Bobby Lee** and **Dainty Marie** set for the Palace, Rockford, Ill., Oct. 27 . . . **Gloria Savitt** into Helsings Oct. 30.

Hollywood

Frankie Laine set for a fortnight at the Flamingo, Las Vegas, at a flat $7,500 per session, starting Nov. 16 . . . **Rosalind Courtright** started a two-weeker Friday (20) at the Beverly Hills Country Club, Newport, Ky. . . . **Hazel Scott** bowed in Sunday (22) at Ciro's . . . **Edith Piaf** set for her Coast bow Jan. 9 at Mocambo for an indefinite stand . . .

Georgie Price checks in at El Rancho Vegas, Las Vegas, Dec. 6 for two weeks at $1,750 per frame . . . **Toni Harper's** Columbia record pact renewed for a second year . . . **Ink Spots,** who have recorded exclusively for Decca for 15 years, signed another three-year exclusive deal with the plattery . . . Harpist **Robert Maxwell** opens a fortnight stand at the Willard Hotel, Toledo, Oct. 30 and jumps to the Cotillion Room of the Hotel Pierre, N. Y. . . . **Maxie Rosenbloom** and **Maxie Baer** will share billing with **Anne Triola** at Desert Inn, Las Vegas, for a fortnight starting Oct. 31.

Alpert Management Corp. has been chartered to conduct a theatrical business and booking agency, with offices in New York. Capital stock is 200 shares, no par value. Jack J. Katz is a director and filing attorney.

Florida Hurricane Plays Havoc With Hotels, Niteries, Radio Stations

Miami Beach, Oct. 24.

The "small" hurricane that turned into one of the toughest blows in this area's history, didn't affect the entertainment facets of the twin-cities, outside of radio stations and some oceanfront hotel-bar lounges. By Saturday (21) night all were back in action, though some on a limited basis.

Premiere of the Copa City legit theatre idea was delayed a day, with Franchot Tone and the rest of the cast of "Second Man" agreeing to play through Monday night after the Tuesday performance was cancelled. Show has a good advance sale.

On the Beach, the under construction Monte Proser-Xavier Cugat nitery, Casa Cugat, was practically blown apart by the high winds. Chez Paree, Club 22, Park Avenue Club—all in the same sector—were shut down for several nights, due to loss of power, but were back in operation on Saturday night (21). Other clubs ran, but to offish biz. Along the swank hotel sector, same power problems applied.

Biggest damage was incurred by WKAT (MBS), WIOD (NBC) and WQAM (ABC) when their transmitters and towers were blown down. Towers toppled like tenpins, with WKAT's splitting in half, the others going when foundations were pounded. All had gone through previous storms, but the winds at 125 miles an hour along their exposed waterfront positions were too much for the girders this time. Emergency work had all stations on the air within a short time after the destruction. WGBS (CBS) and WMIE (Indie) were on the air throughout the gale.

Theatres, especially, were strongholds against the heaviest winds since the 1926 hurricane.

Jackson Widow Adds TV Dept. to Talent Agency

Rosalie Jackson, widow of vet agent Billy Jackson, has reactivated her husband's talent agency in the Palace theatre building, N. Y. In addition to handling vaude and nitery bookings she has added a television department.

She set Stormy Bergh, Pat Lytel and Andy Ratouscheff, trio of midgets, with Fred Allen on the "Colgate Comedy Hour" video show last Sunday night (22).

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 24.

Adirondack Community Concert Assn. has booked three concerts for the coming season, including Marina Svetlova, ballerina; Robert Calder and Dolores DaSilva, international dancers; Loewenguth String Ensemble with Marisa Regnles, pianist, and Murray & Loretta Dranoff, pianists.

Birthday greeting are in order to Otto Hayman, Don Wright, Jerry Hornsby and Dolly Gallagher, all Variety Clubites.

Virginia Bishop has taken up residence in the downtown colony to be near husband, Joe Bishop, musician, who is doing O.K.

Mabel Burns received an all-clear to resume work and left for N.Y.C.

"We The Patients" wish to thank George Roberts, of Boston Mass., for his gifting of many of the patients here.

Among those recently upped for daily meals are Jeanie Reed, Jeff Clark, Harry Nason, and Lawrence Garber.

Isabelle Rook, after long siege in a plaster cast, now sitting up and greeting visitors at the Raybrook (N. Y.) Sanatorium.

Write to those who are ill.

PINCUS' 'LAUGHS' UNIT

Bobby Pincus has taken over the cafe unit, "Fun For Your Money," and will go on tour with it. Label, however, has been changed to "Laughs For Your Money."

Aside from Pincus, cast will include Ginger Harmon and others. Jack Edwards of the Kenneth Later Agency is agenting.

PHILLY CAFE BURGLED

Philadelphia, Oct. 24.

The Embassy Club Philadelphia, was burgled of $2,500 Sunday (22) night. Thieves broke in through the kitchen and ransacked three floors.

Burglars apparently planned to take a small safe with them, but abandoned the idea.

The Harlequins, terp act, have signed with General Artists Corp.

WHA' HOPPEN?
IT IS HOPPENING NOW!

PUPI CAMPO

AND HIS ORCHESTRA

Currently CAPITOL, New York

Just Concluded 6 Months at
BILL MILLER'S RIVIERA
Signed for Return Engagement

Just Appeared on Television for
JACK CARTER — JAN MURRAY
Soon to Be on MILTON BERLE'S Program

THANKS:
SIDNEY PIERMONT
BILL MILLER
LARRY GENGO

SEECO RECORDS

Management: LEONARD GREEN AGENCY

PUBLICITY
BRAVEMAN-NORTON

Toni Arden

"... Even the birds at the Mocambo were thrilled."
PAUL V. COATES

New Acts

BUDDY CLAYTON
Impressions
10 Mins.; One
Colonial, Albany

Impressionists are numerous in vaudeville but Buddy Clayton, formerly of the Radio Rogues, makes a deeper audience impact than the average mimic. His impersonations reveal a gift for mimicry. Presenting them through the supposed medium of the Godfrey Talent Scout program, he achieves a smooth continuity. One, Digby O'Dell, the friendly undertaker of "Life of Riley," is quite new. A second, J. Carroll Naish as "Luigi" could be built. Another a three-voice arrangement in which Clayton sings a Como baritone, a Downey tenor and a Pinza bass, is different. His Jerry Lewis and Dean Martin, also moves from the beaten path. Laine, Eckstine, Saunders, Brennan and Kenny, tenor of the Ink Spots, are among his other items.

Clayton's appearance (dressed in a tuxedo) and poise indicate long experience. He displays a fine speaking voice and flexible pipes. Two spots veer to blueishness, although they generate laughs. Did neatly in trey spot here. *Jaco.*

GENE ARCADE
Songs
17 Mins.
Zimmerman's Hungaria, N. Y.

Gene Arcade is a baritone whose delivery is built more around a concerty style rather than on a trick tonal effects devised by the Tormes, Damones, et al. He hasn't enough originality and color to step out as a new crooning find, but his old-fashioned volume and operatic interpretations add up to good listening.

Warbler does some six numbers here and was forced to begoff from a predominantly middle-aged audience. Such tunes as "Oklahoma," "Some Enchanted Evening" and "Because," all of which he handles with gusto, are well suited to his voice. *Gilb.*

MILDRED JOANNE SMITH
Songs
12 Mins.
Village Vanguard, N. Y.

Mildred Joanne Smith, who has spent some time abroad in the Continental spots, and has a part in the film, "No Way Out," is making her local nitery bout at the Village Vanguard. This light-skinned Negro is a singer of considerable ability and projects with warmth and style. She's adept at both rhythm numbers and ballads and gets top mittings on both.

Miss Smith, however, needs a better tune selection, one in keeping with the type work she's attempting. Closest approach is the encore, "Confessing," which tops her other numbers. *Jose.*

BALLET SEVILLANO (10)
Dance
14 Mins.; Full
Palace, N. Y.

Ballet Sevillano, a troupe of Latin dancers comprising five mixed couples, have been around the nitery field for some time. They appeared for a run at Lou Walters' Latin Quarter, N. Y., as a production act, but this is their first theatre date.

The forte of this group is folk-dancing of which they exhibit only one number. The others were interpretations in which they use the "Carmen" ballet music, which while effective, doesn't have the charm and flavor of their native dances. They are well-dressed and present some nicely designed routines. Their finale is probably the best of their offerings. They do one costume change, and interim is taken up by an accordion player who does okay with Latin tunes. *Jose.*

ABBIE LEE
Songs
14 Mins.
Zimmerman's Hungaria, N. Y.

Buxom brunet Abbie Lee is an average songstress. Her repertoire during a 14 minute stint at this off-Broadway spot leans toward Latino tunes, novelties and an occasional ballad. She's fairly good on the Spanish numbers and novelties but her voice lacks sufficient character to carry a ballad with any appreciable effect.

Prime reason why Miss Lee scores better with south-of-the-border stuff and novelties is the fact that she embellishes them with eye-winking, hip-weaving and various lousal gyrations. Her ballads are done comparatively straight. Gal shows promise, however, and when she acquires more polish and a better styled delivery she should be capable of holding down more lucrative nitery or vaude bookings. *Gilb.*

CELIA ADLER
Skit
10 Mins.; Two
Palace, N. Y.

Celia Adler, of the noted Yiddish theatrical family, whose members have been prominent in all fields of theatrical endeavor, is obviously no stranger to show business, but hasn't previously been recorded in VARIETY's New Act files. Miss Adler, to give the Yiddish flavor to the Palace theatre's International bill, has selected for her vaude venture a solo skit, "Visiting Hours" in which she depicts a woman and child visiting an ailing husband.

Miss Adler attempts a broad portrayal in which many shades of emotions are displayed. She carries them off successfully as far as dramatic standards are concerned, but it doesn't add up to modern-day vaude fare. There are too many elements in her characterizations to hit vaude audiences, and the basic situation of a hospital scene isn't essentially funny.

There's little doubt about Miss Adler's talents. They're considerable, and it's only a case of hitting upon a suitable vehicle for variety theatres. *Jose.*

DANNY GARDELLA
Songs
10 Mins.; One
Colonial, Albany

Former outfielder of the N. Y. Giants and litigant in a $500,000 suit brought after Organized Baseball made him ineligible for five years by playing in the Mexican league, has turned to singing. Colonial date was Gardella's third in a theatre. He discussed the national game and star major leaguers with femcee Priscilla Douglas before vocalizing "It's Wonderful," "Desert Song" and "Sorrento." The chatter moved rather slowly—perhaps because the frank and gracious Miss Douglas knows little about baseball. She had questions written on a paper. Gardella was reasonably articulate.

Pipes are fairly melodious, although singer is awkward with arms and hands. Dark, stocky and presentable, Gardella was nicely received in the sixth slot. Should do best where interest in baseball runs high. *Jaco.*

MARC & SYLVIE
Acro
7 Mins., Three
Palace, N. Y.

Marc & Sylvie, French imports who have been playing some fair dates in this country, impress as being suitable for most visual situations. Although essentially an acrobatic team, they are sufficiently skilled in dance to give a smoothness to their efforts that's unusual for this type act.

Duo have a nice aura of comedy running throughout their act. Focal point is the male's top hat, with both trying to get possession. Attempts to nab it provides a logical lead into some good acro tricks as well as terps. The tricks are applause winners. They show some excellent lifts and spins, nicely integrated into an excellent routine. *Jose.*

ED McCURDY
Songs
10 Mins.
Village Vanguard, N. Y.

Balladeer Ed McCurdy, a newcomer to niteries, impresses as having a potential for such spots. He has an excellent feeling for folksongs and a repertoire that's infrequently heard. On show caught, McCurdy did mainly tunes from Newfoundland. The majority are colorful fisherman songs, reflecting their hardy spirit. He does own guitar accomps.

Like most ballad singers, McCurdy has a wealth of material, but on show caught failed to latch onto a number that could be a strong point of his stint. One big number would have shown him off to better advantage. *Jose.*

NAT MILLS & BOBBIE
Comedy
12 Mins.; Three
Palace, N. Y.

Nat Mills & Bobbie, making their first American appearance here, are essentially an English music-hall act who would do well in the provinces. It's good oldtimey fare. Some of the gab and comedic ideas are good, and with sharpening for U. S. audiences, they could play most houses.

Mills is an energetic worker. He makes a pathetic figure in an ill-fitting dress suit. His cockney accent garners laughs and his excitability and general willingness to please provided further comedy. Femme partner does some appropriately off-key singing, while Mills goes down to the pit to direct the orchestra. They crowd an unusual number of comedic devices into their turn. Sharper editing, however, seems to be their especial need since they impress as an essentially funny pair. *Jose.*

ZORRAN
Novelty
10 Mins.; One
Palace, N. Y.

Zorran, Hungarian import, has yet to acquire the finesse and smooth operation to make his turn solid. His act is essentially one of pickpocketing, such as done by Giovanni, and Fred Roner, among others. He's adept at this line of endeavor, but needs more hepness in handling audience volunteers.

Zorran is handicapped by unfamiliarity with English language, which may be the basic fault. A smoother flow of verbiage would impart more fluidity to his stint. With more concentration on talk, audience and volunteers would probably be more baffled by his method of extracting wallets, suspenders, belts, etc. from the stooges. *Jose.*

JIVEADEERS (4)
Dances
5 Mins.
Apollo, N. Y.

This Negro foursome, comprising two boys and two girls, were winners in the annual Harvest Moon Ball jitterbug division, and current Apollo performance is their first professional job. They do two numbers, a precision line routine and jitterbug turn.

Their precisioning is strictly on the amateur side. While routining is okay, they show a complete lack of ability to work in unison. Second turn, though, is an amazing jitterbugging bit, with some fantastic lifts and spins. Foursome, however, don't have any of the polish or finish to enable them to keep working professionally. *Chan.*

LANE ADAMS
Songs
20 Mins.
Normandie, Montreal

Lane Adams, making initial Montreal appearance in current Normandie layout, is a personable young guy who scores in neat fashion with a song session ideally suited to this big room. From a fast opener, Adams builds nicely with "September Song" switches to "Nothing Like a Dame" and then "Because." His begoff number to the tune of "Making Whoopee" with special lyrics about Montreal gets good reception, but some of his patter between songs could be trimmed to sharpen overall effect. *Newt.*

Tax Credits

Continued from page 2

ending July 31, 1944 and 1945. Net tax savings came to $13,800.

One of the larger theatre credits went to Birmingham Theatre Operating Co., Atlanta, which requested and was given about $106,000 for two wartime years. Net tax saving came to $32,000. Royal Theatres Co., Detroit, asked an additional credit of $506,000 over five years. It got $143,000, for a net tax saving of about $48,500.

Three newsreel companies with offices in New York—Michigan Newsreel Co., Mid-West Newsreel Theatres and Pacific Newsreel Theatres—all asked very large credits and received much smaller ones. Michigan asked an increase of $218,000 in credits, got over $54,000, winding up with a tax gain of $18,000. Mid-West asked $690,000 for a four-year period. It was awarded only $54,000, which nevertheless meant a tax reduction of $19,000. Pacific, which asked about $485,000, was awarded $47,500, which gave it a net tax reduction of $20,000.

Cleveland's big radio station, WGAR, requested an additional $833,600 in excess profits credit for a six-year period from 1940 through 1945. It got $386,200, which saved the corporation $181,600 in taxes. Station WFBM, Indianapolis, made a seven-year claim of an additional $580,000 in excess profits credits. It was awarded a very nice $368,000 extra for the period, which resulted in reducing the station's Federal taxes by $82,800.

The big Cowles Broadcasting Co., Des Moines, saved upwards of $50,000 in taxes by means of reductions over two years.

Station KXEL, Waterloo, Ia., put in for $309,000 of excess tax credits during three war years, was awarded $91,000, and net a saving of about $40,000.

VARIETY BILLS

WEEK OF OCTOBER 25

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Apollo (I) 27
Lucky Millinder Orc
Joe Morris Orc
L Tate
Jackie Mabley
Holmes & Jean
R & B Buckert
5 Amandis
Lee Richardson

Capitol (L) 26
Pupi Campo Orc
Billy Daniels
Luba Malina
Frank Fontaine
Canton Duo

Music Hall (I) 26
Janice Cioffi
George Tatar
Edmund Tompkins
Edward Graham
Betty Bruce
Gloria O'Malley
Guy Raymond
Roy Raymond
Norman Wyatt
Rockettes
Corps de Ballet
Glee Club
Sym Orc

Palace (R) 26
Carroll Sis
Sid Marion Co.
Julie Ballew
Ben Wrigley Co
Harold King
Juanita & Anita
(2 to fill)

Paramount (P) 25
Charlie Ventura Orc
Morey Amsterdam
Richard Hayes
Janis Paige
Dick & Dot Remy

RKO (I) 27
Martha Stewart & Blackburn Twins
Joan Hyldoft
Romayne & Brent Show

Strand (W) 27
Val Setz
Martells & Mignon
Gil Lamb
Ella Logan
Florian Zabach

ALEXANDRIA
Paramount (P) 27 only
Asylum of Horrors

CAMDEN
Stanley (W) 30 only
Dr. Rome's Chamber of Horrors

Chicago (P) 27
Lang Troupe
Minevitch Rascals
(2 to fill)

Oriental (I) 26
Kay Armen
Jan August
Ming & Ling
Nora Tommey Co
Sherman Hayes Orc

Regal (P) 27
Billy Eckstine
King Kolax Bd
Fox & White
Juvelys

COLUMBUS
Princess (P) 30 only
Asylum of Horrors

KANSAS CITY
Missouri (R) 25
Martez & Lucia
Fred & Fae
Al Gordon's Dogs
Ryan & McDonald
Yonely
Helen Kane
Lee Davis
Alphonse Berge

MONROE
Paramount (P) 28 only
Asylum of Horrors

PASSAIC
Central (WR) 28 only
Asylum of Horrors

PHILADELPHIA
Earle (W) 27 only
Asylum of Horrors
Allegheny (W) 29 only
Dr Romes Chamber of Horrors

Uptown (W) 30 only
Asylum of Horrors

Cross Keys (W) 31 only
Asylum of Horrors

Liberty (W) 1 only
Asylum of Horrors

Circle (W) 2 only
Asylum of Horrors

ROCKFORD
Palace (I) 23
Ken Griffin
Tucker & Gloria
Bobby Lee Co
Dainty Marie

SAN FRANCISCO
Paramount (P) 25
Dean Martin & Jerry Lewis
Dick Stabile
Connie Haines
Berry Bros.
Barr & Estes

TUPELO
Lyric (P) 31 only
Asylum of Horrors

WASHINGTON
Capitol (L) 26
Dick Haymes
3 Stooges
Eileen Barton
Perry Franks & Janyce

Howard (I) 27
Orioles
Roy Milton Bd
Pigmeat Markham Co
Arnold Dover
Joe Chisolm
Tracey McClary Orc
Kay Kortez & Eugene

SHEPHERDS BUSH
Empire (S) 23
Anton Karas
Freddie Bamberger Orc

WOOD GREEN
Empire (S) 23
Don Saunders
George Cameron
Norman Harper
Leslie Noyes
Buddy Crawford
G & E Grande
Phyllis Torrell
Roy & Ray
Ted Gilbert
Mary Harkness
Miriam Pearse

YORK
Empire (I) 23
Jack Story
M & M Norris
5 Skyliners
Vera Fitzpatrick
Ronald Collis
Elvirita & Otero

WALTHAMSTOW
Palace (I) 23
Semprini
Fayne & Evans
Danny O'Dare
Yeomans Dogs

BRITAIN

ASTON
Hippodrome (I) 23
Billy Whitaker
Mimi Law
B & M Clayton
C Fairweather
Phil Lester
Pat Hagen
Sonny Hughes
Elizabeth Parsons
Eric Marsh
Hi Diddle Diddle Debs
Terry's Juveniles

BIRMINGHAM
Hippodrome (M) 23
Big Bill Campbell Band
5 Mighty Mohawks
Sioux Dakotas
Joe Crosbie
Wally Brenan

BOURNEMOUTH
Hippodrome (I) 23
Gertie Gitana
G H Elliott
Ella Shields
Billy Danvers
Randolph Sutton

BRADFORD
Alhambra (M) 23
Norman Evans
Gray & Austin
F & P King
Senor Carlos
Bil & Bil
3 Cordells
Maple Leaf 4
John Tiller Girls

BRIXTON
Empress (I) 23
Gordon & Colville
Patricia & Colin
Anna Mac
Piccadilly Nudes

BRISTOL
Empire (I) 23
Woods & Jarrett
4 Tune Tellers
Pep Graham
Eddie Williams
Shorte Mounsey
Creole Steppers

CARDIFF
New (S) 23
Bartlett & Ross
Bruce Calder
Luis Flores
David Nairn
Barry Edwards
Loren Lorenz
Moray Bros & Dave
Billy Carroll
Douglas Harriss
Cliff Sherlock

CHELSEA
Palace (I) 23
Jon Pertwee
Arthur English
Dumarte & Denzer
Skating Dexters
Java Bros

EAST HAMPTON
Metropolitan (I) 23
Tony Dalton
Marie Zuthie
Bex & Bex
Paul Kafka Co

EDINBURGH
Empire (M) 23
Allan Jones
Johnson Clark
Ernest Arnley & Gloria
Tovarich Tp
Cookes Ponies
Hackford & Doyle
Linda & Lana
Eva & Lillan

FINSBURY PARK
Empire (M) 23
Annell & Brask
E & D Waters
Jimmy James Co
3 Garcias
Lester Fergeson
S & M Harrison
Barclay Sis
T & P Shamva

GLASGOW
Empire (M) 23
Hilda Heath
5 Smith Bros
Evy & Everto
Will Mahoney
Peter Cavanagh
Wilson Keppel & Betty
Tony Walsh
Betty Hobbs Girls

LEEDS
Empire (M) 23
Alan Dean
Roy Lester
Patterson & Jackson
Winifred Atwell
Botondo
Veronica Martell
Eve Eacott

LONDON
Palladium (M) 23
Frankie Howerd
Binnie Hale
Nat Jackley
Ben Yost Royal Guards

MANCHESTER
Hippodrome (S) 23
Harry Lester Co
Timar Bros
Cycling Astons

NEWCASTLE
Empire (M) 23
Nellie Lutcher
Jack Jackson
D & D Lupino
Marie Louise & Charles
George Williams
Larry Gordon & Babs
Lingalee
Georges & Linnette

NORWICH
Hippodrome (I) 23
Denny Willis
Billy Stutt
Jack Mayer
Bel Argay
Mary Lee
Peggy Stone
Eric Eden
Babette & Raoul
8 Girls

NOTTINGHAM
Empire (M) 23
Cheerful C Chester
Fred Ferrari
Arthur Haynes
Edwina Carol
Len Marten
Ken Morris
Bolliana Ivanko 4
Marriott & Wenman
3 Brahms

PORTSMOUTH
Royal (M) 23
Alan Clive
George Mitchell Glee Club
Bernard Miles
Jane
Morecambe & Wise
Waldron Lorraine
Del Monico Dancers

SHEFFIELD
Empire (M) 23
Stan Jay & Joan
Derek Roy
3 Roberts
Lee Lawrence
Hall Norman & Ladd
Charlie Clapham
Andre Ewins & Sandra
Mandos Sis

Cabaret Bills

NEW YORK CITY

Birdland
Al Hibbler
Sonny Stitt
Gene Ammons 6
Machito Orc

Blue Angel
Madmoiselles
Weavers
Wally Cox
Stuart Ross
Harold Cooke
Barbara Cook
Eadie & Rack
Chittison 3

Bon Soir
Jimmie Daniels
Mae Barnes
Ghostley & Wood
Norene Tate
Garland Wilson
Ellis Larkin 3

Bop City
Jazz Train
Harry Bellafonte
Irene Williams
Leslie Scott
Chocolateers
Ned Harvey Orc
Fletcher Henderson Orc

Cafe Society
Joe Bushkin Orc
Josh White
Lea Mathews
Cliff Jackson

China Doll
Guilli-Guilli
Edwards & Diane
Jane Scott
Noro Morales Orc

Copacabana
Joe E Lewis
Patti Page
M Durso Orc
Marlo & Floria
Betty Harris
Mickey Devine
Austin Mack
F. Alvares Orc

Diamond Horseshoe
Ross & LaPierre
Rudy Cardenas
W. C. Handy
Billy Banks
Gloria LeRoy
Noble Sissle Orc
Chic Morrison Orc
Rigoletto Bros
Jack Spoons
Frank Evans
Tommy King
Harry Meehan
Billy Banks
Harry Armstrong

Iceland
Mac Pepper
Ted Powell Orc
Phil Brito
Alfred & Lenore Line
Jack Palmer Orc

El Chico
Rosita Rios
Los Gitanos
Pilarin Tavira
Sarita Herrera
D'Alonso Orc

La Commedia
Maxine Sullivan

Leon & Eddie's
Eddie Davis
Marion Powers
Lyda & Yanni
Danny Sullivan
Lynn Jackson

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Jean Carroll
Wences
Galli Galli
Sarah Ann McCabe
Christiani Troupe
Mila Raymon
Vikings

Nirska
Les Zoris
Genia Mel
Wilson Morrell
Calvin Holt
Ralph Young
Art Waner Orc

Le Ruban Bleu
Shirl Conway
Michael Brown
George Hall
Deuces Wild
Norman Paris 3
Julius Monk

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Simone Dolphin
Jim Hawthorne
Christine Barrett
Downey & Fonville
Bazel Webster

Old Knick
Jerry Bergen
Arthur Barnett
Harry Fleer
Denise Griffin
Fred Adath

Old Roumanian
Sadie Banks
Jackie Winston
Buster Burnell
Alverda
Mary Mon Toy
Joe LaPorta Orc
D'Aquila Orc

Park Ave
Ray Bourbon
Ruth Webb
Scotty Graham
Charlie Stewart
Ram Ramirez

Hotel Ambassador
Jules Lande Orc

Hotel Biltmore
Sydney Ross
Harold Nagel Orc

Hotel Edison
Henry Jerome Orc

Hotel New Yorker
B Cummins Orc
Rookies
Jean Arlen
B. Pennington
Arthur Johnson

Hotel Pierre
Mimi Benzell
Stanley Melba orc

Hotel Park Sheraton
Irving Fields 3

Hotel Plaza
Elsa Lanchester
Nicholas Matthey
Mark Monte
Dick La Salle Orc
Maximilian Bergere

Hotel Roosevelt
Guy Lombardo Orc

Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Jimmy Dorsey Orc

Versailles
Edith Piaf
Emile Vaell Orc
Panchito Orc

Village Barn
Gerry Fitzgerald
Tex Fletcher
Freda Wing
4 Some
David Blight

Village Vanguard
Ed McCurdy
Mildred Smith
Charlotte Rae
Clarence Williams 3

Waldorf-Astoria
Kitty Kallen
Roger Price
Emil Coleman
Mischa Borr Orc

CHICAGO

Blackhawk
"Roaring Twenties"
Susan Scott
Joel Friend
Connie Baxter
David Vogel
Jesse Elliot
Ray Arnett
Bobo Lewis
Bobby Barry
Henry Brandon Orc

Chez Paree
Ritz Bros
Maxellos
Marilyn Ross
Richard France
Chez Adorables
Chico Orc
Cee Davidson Orc

Palmer House
Dick Contino
Ben Beri Continentals (6)
Abbott Dcrs
Eddie O'Neal Orc

Helsings
Georgie Gobel
Jayne Walton
Billy Chandler Orc

Hotel Bismarck
Franklin & Moore
Lee Morgan
Jerry Glidden Orc

H Edgewater Beach
Harry Hall
Gloria Van
Jacqueline James
D Large Chorus
Grenadiers
Meadowlarks
Wayne King Orc

Hotel Stevens
Joan Hyldoft
Arnold Shoda
Jerry Mapes
Jack Raffloer
Farrar & Carter
Douglas Duffy
Harper Flaherty
Bob Fitzgerald
Skating Birdcages
Mary A Fitzgerald
Phyllis Miles
Maxwells (2)
Frank Masters Orc

Vine Gardens
Dolly Kay
Eddie White
Vadja del Oro
Mel Cole Orc

Paramount, N. Y.

Morey Amsterdam, Janis Paige, Charlie Ventura Orch (15), *Richard Hayes, Dick & Dot Remy; "Dark City"* (*Par*), *reviewed in* VARIETY *Aug.* 9, '50.

The Paramount stageshow designers had to take an unusual step for this house to make the bill come out all right. With two singers on the bill and with no other way to spot them than simultaneously, the house staff had Morey Amsterdam do two spots in the show. It had the desired effect.

The situation came about after the click of Richard Hayes in the deuce. Hayes, an upcoming singer on the Mercury label, has the mechanical facets of projection down pat. He also has a good tune selection, plus a pleasant stage demeanor. The lacking item is a maturity in interpretation which he'll achieve in time. His efforts are generally appreciated.

Following Hayes, the Charlie Ventura band and Morey Amsterdam occupy the spotlight long enough to permit Janis Paige to fill her assignment. Miss Paige, from films, is a looker of ability. She's well equipped both visually and aurally. More important is the fact that she's come up with an act that's good theatre. Miss Paige's contribs along pop, novelty and classical lines hit the mark with ease. She impresses comedy-wise with a satire on western tunes and in "Granada" reveals she's had some solid vocal training. Her efforts get solid mittings.

Amsterdam does his initial stint before Miss Paige's entrance. After some throwaway lines he introduces the filmster. Amsterdam afterward, provides some good comedic fodder. His verbiage and humorous demeanor, along casual lines, garner desired results. Much of his material has been previously done on his "Broadway Open House" video show, but apparently, doesn't impair its values here. He's well appreciated.

Dick & Dot Remy get off some good comedy as opening turn. The amply-proportioned Miss Remy does acrobatics unusual for a girl of her size while partner supports with some straight acro work and patter. Act is well-received.

Ventura band has good musical patterns. Maestro shows some virtuoso sax licks. Instrumentation of five brass plus a tuba, a quintet of saxes and three rhythm is sufficient for a colorful grade of music. Work is of the calibre that might have taken a few more solo bits, but running time and number of acts didn't permit more activity. *Jose.*

Apollo, N. Y.

Gene Krupa Orch (17) *with Bobby Soots, Joe Tucker; Jiveadeers* (4), *Spider Bruce & Co.* (3), *Son & Sonny, Thelma Carpenter; "Women From Headquarters"* (*Rep*).

Current bill at Harlem's Appollo is on the whole an entertaining one, but has a couple of surprises. Chief of these is the fact that singer Thelma Carpenter, despite a solid performance, leaves her audience cold. Could be because of her choice of songs, only one of which approaches the jazz idiom to any great extent.

Miss Carpenter, in closing slot, opens with "Somebody Loves Me," and then moves into a dramatic "Trouble Man," from "Lost in the Stars." Latter is moving, but sophisticated, and consequently doesn't register. Chirp does better with "Do Nothing Till You Hear From Me," which is more to the audience's taste, and closes with a fine rendition of "Wonderful World," which, however, is also out of the customers idiom.

Gene Krupa's orch headlines, and aside from backing the show in fine fashion, is spotted throughout with instrumentals and vocals featuring Bobby Soots and Joe Tucker. Band delivers in the standard rhythm style, with Krupa spotlighted, and also has a couple of small units for Dixieland and for a semi-progressive style. Chief asset of the band is a good sense of staging, with Krupa right in the middle all the time.

Crew opens with "Leave Us Jump" and closes the bill with "Drum Boogie." Its best job, though, is on "Mambo Jambo," in which Krupa plays a couple of kettle drumps. Performance leaves little doubt that Krupa is still the top drummer of his generation. Tucker sings with the band in a full, warm voice, doing a good job on "Everything I Have Is Yours" and "I Cover the Waterfront." But the other vocalist, Soots, manages to swallow all of the words of "Bonaparte's Retreat" and otherwise waddles around stage attempting a shuffle.

Son & Sonny are an unusual dance team in that one is a tap dancer while the other's terping is essentially ballet-styled. Pair work nicely in precision, and each takes a turn in solo, one with a softshoe bit, the other with some balleting to "Rhapsody in Blue." Pair's sliding splits are solid.

Spider Bruce & Co., house regulars, deliver a skit in the doctor-patient-nurse vein, with Bruce the recalcitrant patient. Material is old, but Bruce keeps the house yocking with his clowning. Comic's facial expressions and body gestures give the old stuff a new finish that's solid. Turn is sometimes on the blue side, but goes over strongly just the same.

The Jiveadeers, dance team, are reviewed under New Acts. *Chan.*

Capitol, Wash

Washington, Oct. 21.

Rory Calhoun and Lita Baron, Sibyl Bowan, Eddy Manson, Bud & Cece Robinson; "The Furies" (*Par*).

There's plenty of appeal in the individual acts in current Capitol lineup, but general effect lacks balance and pace.

Payee spotlight centers on Hollywoodites Rory Calhoun and Lita Baron. Combo, still in its infancy as an act, has eye appeal and promise. Few couples have brightened up this big stage as do the eye-filling Calhouns. The petite blondness of Miss Baron is in pleasingly strikingly contrast with her husband's tall and dark handsomeness. In addition, Mrs. C., late of the Cugat troupe, and more recently heading own band, is a chantoosey with a style and talent of her own. This is Calhoun's first try at the footlights, and, despite some obvious stiffness, he comes off well. He has a dash and style of his own, and handles his singing chores, which are definitely secondary to his frau's, in a pleasant manner.

Sibyl Bowan is surefire as ever in her takeoffs. Everything she does has a Bea Lillie flavor, so perhaps her convincing imitation of Lady Peel is her best. However, payees at show caught went all out for the Bowan version of Mrs. FDR. The Marlene Dietrich and opera star routines are still part of the act, with Mary Martin added. Comedienne has a personality which projects through, without distracting from, the authenticity of her impressions. It's top drawer vaude, and clicks throughout, including the lightning paced on-stage costume changes.

Julliard grad Eddy Manson gets music and novelty from a standard harmonica. His numbers are a bit off the beaten track, and, for this reason, though a welcome change from the usual standbys, they do not get the rustle of approval that goes with pop tunes. Tees off with a fast moving tune, "Fiddle Faddle," then goes into the classics for "Roumanian Rhapsody." Payees warm up for the Manson disk hit, "I Found My Mama," a novelty consisting of instrument impressions of nursery rhyme lyrics. Comes back with "Powerhouse," most impressive of his routine, and walks off to hefty appreciation.

Bud and Cece Robinson do a hep job of curtain raising with some stylish terp numbers. *Lowe.*

Palomar, Seattle

Seattle, Oct. 19.

Spencer & Jenaye, Gloria Barrot, Jerry Coe, Will Mastin Trio with Sammy Davis Jr.; Ray Watkins House Orch (5); *"Black Rose"* (20*th*).

Sammy Davis, Jr., featured in the Will Mastin Trio, sparks current bill, socking over some expert tap routines and solid impressions for top response.

Spencer and Jenaye open with an okay dance turn, scoring with nice ballroom routine, flirtation dance and a rhumba.

Gloria Barrot, ventriloquist, handles dummy "Ronnie" nicely and puts over a song neatly, but is handicapped by hoary gags.

Jerry Coe's accordioning and dancing goes over well. He does okay on "St. Louis Blues" and "Hold That Tiger," hoofing while he pumps the squeeze box, for a big hand. Tambourine dance is followed by "Legmania" bit that includes Charleston, snake hips, etc. for more palm pounding.

Will Mastin Trio, headliners, start off with tap routines by Mastin and Sam Davis, Sr., with Sammy Davis Jr. on to sock over a tap routine. Young Davis then goes into series of impressions, including Jimmy Cagney, Lionel Barrymore and Edward G. Robinson, displaying top artistry. Mastin and Davis Sr. work in and around with taps and soft shoe and Davis Jr. winds for boff returns with impressions of Sinatra, Laine, Eckstine and King Cole doing "Night and Day." *Reed.*

Strand, N. Y.

Gil Lamb, Ella Logan, Martells & Mignon (4), *Val Setz, Florian Zabach; "Three Secrets"* (*WB*), *reviewed in* VARIETY, *Aug.* 30, '50.

Current bill is smartly balanced layout that plays off at a steady clip. Show's topliners, Gil Lamb and Ella Logan, deliver strongly in comedy and warbling while supporting acts, with Florian Zabach staying on for his regular fiddling-emcee chores, round out a varied 60-minute session.

Back with some new gags but retaining his basic routine, Lamb is a fave at this house. Comic shifts from straight patter to eccentric hoofing and zany singing back to harmonicizing in a standout display of versatility. Lamb edges on bad taste in some of his antics, particularly in his jitterbugging with Zabach and in the closing harmonica-playing bit, but generally wins his laughs on the undeniable merits of his performance. Miss Logan registers in sock fashion with a refreshing chirping turn. Her impact as an unusual stylist is heightened by the repertory of special material numbers she's selected for this stand. Initial three torch songs, delivered with a dramatic flair, build a strong atmosphere with Miss Logan hitting a peak with her finale rendition of "Give My Regards to Broadway." Although suffering from a slight cold when caught, she had to beg off.

Martells and Mignon, three men and a gal, work through an exciting acro-adagio routine in which the diminuative Mignon is tossed around the stage. This act scores with its variety of dangerous-looking stunts, winding up with an unusually difficult body-throwing trick that was repeated twice before being successfully completed.

In the opening turn, Val Setz flashed a neat, though conventional juggling routine. Setz spices his work with some good comedy patter which, in fact, is more effective than his bag of tricks. Zabach, who emcees with an ingratiating manner, also delivers nicely on a couple of fiddle solos, with backing from the house orch. *Herm.*

Oriental, Chi

Chicago, Oct. 20.

Nora Toomey & Co. (3), *Jan August, Kay Armen, Ming & Ling, Sherman Hayes Orch; "I'll Get By"* (20*th*).

Current Oriental layout is good family fare, with all four turns winning solid applause. Nora Toomey & Co. pace show in neat fashion with trapeze capers that evoke gasps. Three comely femmes mix in some good comedy with the acro work, especially via Miss Toomey who comes on midway as audience stooge. Pianist Jan Auguest rates lusty mitting as he reprises his disk hits, "Miserlou," "Las Cumbancheros" and "Tonight We Love," "Old Piano Roll Blues," to which he lends a hokey flavor, is backed with some neat glee club work by the house band, and is easily the choicest number in his repertoire.

Headliner Kay Armen is slotted in the semi-main spot. Buxom thrush opens with "Nevertheless," "I'm Afraid to Love You," and "Just Say I Love Him," all to okay plaudits. She returns for "St. Louis Blues," which scores heavily and which seems to be more in the singer's idiom. She rocks this across in sock fashion.

Ming and Ling rate yockolas with their comic hillbilly tunes. Pair open with "Red River Valley," pass to vocal of "Loch Lomond" in heavy brogue, and wind with impressions of current warblers. Chinese duo project assimilation routine hilariously, mixing Yiddish and other alien tongues into the cross-fire. Sherman Hayes orch does okay turn on "High Society" in a hybrid Dixieland style which is a patron pleaser. Also backs show in excellent fashion. *Mel.*

Chicago, Chi

Chicago, Oct. 20.

The Langs (6), *Martin & Florenz, Jay Lawrence, Borrah Minevitch's Harmonica Rascals* (6) *with Johnny Puleo, Louis Basil Orch; "Glass Menagerie"* (*WB*).

Current bill gathers plenty audience approval and runs smoothly for the 55 minutes of playing time.

Youthful Langs are a strong opening act. Teeterboarders do a succession of tricks, provoking gasps from the seat holders as the gals do turns and flips, landing on the shoulders of their male partners. Sock closer is a three-high somersault of blindfolded femme, landing in chair, 14 feet high, for hefty applause.

Martin and Florenz work their puppets in the open, starting a bit slow with a Carmen Miranda doll. However, real yocks come with a Jimmy Durante doll who crossfires with a Mae West figure, which lands solidly. Jay Lawrence is a fresh impersonator who has some nice bits in his stint. However, lad clutters them with some ordinary filmland takeoffs, although his Bogart as a baby-sitter hits sharply. Also does vocal impreshes of Nat "King" Cole and Frankie Laine, which get him off strongly.

Harmonica Rascals with Johnny Puleo is 15 minutes of unadulterated mayhem. Of course, it's the slick panto work of the pint-sized imp, Johnny Puleo, that rocks the house. It might be well if the group would play a tune straight for some contrast, although they race through a few bars at the end, unhampered by any antics. Louis Basil orch backs show in neat style. *Zabe.*

Piccadilly, London

London, Oct. 17.

"Cafe Continental" with Tino Rossi, Syd Burns, Jackie, Harry Locke, Bel Argay, Trio Alonso, Fred & Frederika, Claude Frederic, Ballet Montparnasse, and Sidney Jerome & Orchestra Pigalle.

"Cafe Continental," which was originally devised by Henry Caldwell in 1943 as an entertainment for the troops in the Middle East, has, for some three years been one of the top TV features. Its transition as a vaude show, with Tino Rossi as the name attraction, should give it something of a ready-made audience for its two weeks run here. In decor and presentation, Caldwell sticks to the pattern used on video. The stage is set to resemble a cafe. And during the interval the audience is invited to dance on the stage.

To some extent, the show suffers from repetition and two of the acts—not by any means the best in the bill—have double spots. Claude Frederic, who regularly emcees the TV show fills the same role here, and in a mixture of French and English introduces the acts. The first is Fred & Frederika, a pleasing enough dancing duo with concertinas, but not good enough to warrant a repeat spot. One of the outstanding contribs is Jackie's equillibrist act, which was highspotted by simultaneous playing of harmonica and uke while balancing on head atop a high stand.

The Trio Alonso does a Spanish dance with castanets, which is much more suited to the intimacy of a TV screen. This was the other act given a repeat spot. Harry Locke, impressionist, has some new material which clicks. Another interesting novelty is Bel Argay, from Paris, a lightning clay modeler, who moulds clay images of notables as well as those in audience.

In the second half, Syd Burns, a comedian with a Groucho Marx personality, has an act that's fast and funny.

Tino Rossi, comes on to a comparatively mild reception which builds as he goes along. Unlike the vocalists from Hollywood and Broadway, Rossi has a reserved air and obviously doesn't worry about showmanship. He offers a straightforward rendition of a number of popular tunes. His disks have always had a large sale in Britain and his fans therefore got what they wanted.

The star was, as to be expected, at his best when singing the French songs, and his one attempt at an English tune, "Roses of Picardy" did not come off too happily. He scored strongly, however, with universal faves like "Angelina" and "Tarantel." *Myro.*

Catholic Women

Continued from page 1

FCC, included 91 murders, seven stage holdups, three kidnappings, 10 thefts, four burglaries, two cases of arson, two jailbreaks, two suicides and too many cases of assault and battery to mention.

"This appetite for violence does not confine itself to television. It extends to the radio, films, comics and popular fiction. Television is still young, and I can not believe TV station owners wish to get off on the wrong foot. Cooperation with them should bring about happy results for all concerned. Do not discount the assistance and cooperation, too, of parents of other faiths, in this cause," Mrs. Bandi pointed out.

Benzell Signs With NCAC

Singer Mimi Benzell, currently at the Cotillion Room of the Hotel Pierre, N. Y., signed exclusive concert agreement With National Concert & Artists Corp. for 1951-52. Jack Bertell continues as here personal manager.

Palace, N. Y.

Marc & Sylvie, Zorran, Ben Yost's Guardsmen (5), *Nat Mills & Bobbie, Celia Adler, Ballet Sevillano* (11), *Alan Carney, Five Amandis, Don Albert House Orch; "He's a Cockeyed Wonder," reviewed in current issue of* VARIETY.

The current Palace regime has taken a leaf from the operations of that house during the Keith-Albee era in which they periodically provided bills comprising talent from foreign countries. In the old days, the bookers combed the talent marts of the world and came up with an All-British layout and an International circus booked as a complete unit for Oct. 22, 1932. There were even old-timers displays. All this provided terrific exploitation pegs and the theatre rose in prestige through these excursions.

The new Palace program is a valiant attempt in this direction. The International bill, current this week, attempts to impart a United Nations flavor. Of the eight turns, five are imports and the others have been around for some time. Alan Carney's Celtic monicker makes him Erin's rep; the Ben Yost Guardsmen (5) are billed strictly as an American group, while Celia Adler (New Acts) represents the Yiddish theatre.

Booking this type show is probably a somewhat difficult task for a talent buyer. RKO booker Dan Friendly, in this instance, not only had to look for the usual variety factors, but had to work within the limitations of the theme of the display. Comparatively speaking, he's done very well in this assignment, even though it's not one of the best Palace shows. The most difficult task was keeping within the usual budget. Yet he's come up with one of the most populous shows this house has seen since vaude's revival.

The bill has its moments. It's well-designed, and with greater strength in some of the individual spots, it would have been completely successful. The routining is as well as could have been done under the circumstances. Marc & Sylvie (New Acts) provide an excellent opener that gives promise of a fine show, but potential was let down somewhat with Zorran (New Acts). Pace was picked up again by the Ben Yost Guardsmen (5) who deliver the usual assortment of virile songs. Yost should be eternally grateful to composer Sigmund Romberg, whose operetta tunes are given wide range by the lads. Their resplendent costumes of skin-fitting leotards and colorful jackets, provide visual values as well. They get excellent returns.

Nat Mills & Bobbie, Celia Adler and the Ballet Sevillano (New Acts), close the first half of the show. British duo have some good comedy which would be more effective if sharper. Miss Adler gets respectful attention, and there are some fine dramatic moments in her offering. The Ballet Sevillano does okay in the terp dept., and Carney provides a strong next-to-closer. His soapbox orations are funny bits of business and win one of the top hands of the show.

Closers are the Five Amandis, an acro turn from Denmark. This teeterboard group do excellent acrobatics. There are a couple of appealing kids in this family group who provide a charm not usually found in turns of this type. *Jose.*

Palladium

Continued from page 1

agents before planing back to England Saturday (21).

Indication that the Palladium means business in announcing it may drop vaude is pointed up by its installation of "Out of This World," a variety revue which played Blackpool during the summer. This display will continue until Christmas when the annual holiday pantomimes start a run until March. Management feels that the revues can carry for good b.o.

Palladium will probably decide upon future policy of the house by February. If the percenters come through with a guarantee of a sufficient number of U. S. headliners, it's likely that the theatre will continue with vaudeville. Even with the musical revue format, there's a possibility that house would change its policy temporarily should an attraction such as Danny Kaye decide on a British vaude appearance. However, bulk of the displays will be along musical lines.

Effect of a Palladium change will also be felt in the provinces. Lately, many of the U. S. headliners have been taking on a few additional weeks in provincial theatres and bypass biz there.

Tent Shows Idea Spreading Fast; 3 Musical Circuses for Florida

St. Petersburg, Oct. 24.

Possibility of three musical circuses operating in Florida territory this season is indicative of the increasing use of tent theatres for warm-weather legit production. Inaugurated two summers ago in Lambertville, N. J., by St. John Terrell, the tent theatre device was picked up last summer by approximately a half-dozen strawhat producers. Current plans in Florida call for two such showcases to operate here and one in Miami.

Latter operation debuted last year under Terrell's supervision and will operate so again this year. Terrell, along with producer Lawrence Schwab, will also run a tent theatre operation here, situated near the west end of Treasure Island causeway. New showcase will be called the Treasure Island Music Circus and is scheduled for an early January opening. The Treasure Island operation will be financed at $40,000-$50,000.

Productions at both the Miami and St. Petersburg tents will be staged by Robert Jarvis, director for the Music Circus Corp. of America, which is headed by Terrell, producer Richard Aldrich and Julius Fleischmann, who's associated with Aldrich in various production ventures. Others associated in the new venture are Richard Myers, associated with Aldrich in their own firm, Richard Rodgers and Oscar Hammerstein 2d, theatrical attorney Howard Reinheimer, television producer Richard Berger and radio producer Jerry Devine.

Tent theatre to be used at the Treasure Island locale will be the original one employed by Terrell in Lambertville, then in Miami last winter, and last summer by Aldrich at Cape Cod. Season here will run about 15 weeks and will offer such musicals as "Carousel," "Annie Get Your Gun," "Show Boat," "No, No, Nanette," "Song of Norway," "Up in Central Park," "Anything Goes," "Bloomer Girl" and "The Wizard of Oz." A resident chorus and orchestra will be employed.

The Miami operation will offer the same shows as the Treasure Island spot and will also employ a resident chorus and orch. Principals for the productions offered will shuttle between the two locations. The Treasure Island tent will seat about 1,000 people and is expected to draw patronage from Tampa, about 20 miles away, and Clearwater, around 11 miles away. It's figured the population of the area is between 400,000 to 500,000. Charles C Carr, former local publisher, is local rep for the theatre.

A 1,300-seat tent theatre is also slated to open here under the operation of Pat Hurley, a New Hope, Pa., resident, and a former short-story writer and TV producer. Hurley expects to open his theatre, Carousel of Music, around mid-January. The Carousel will employ a company of about 40 and its productions will include "The Vagabond King," "Naughty Marietta" and "Anything Goes."

THEATRE '50 IN OK COIN SPOT AS SEASON PREEMS

Dallas, Oct. 24.

Margo Jones' Theatre '50 will enter its forthcoming season with resources of more than $30,000. Season ticket sale for the new season has already reached $20,280.40, which is $2,500 ahead of same date last season. A balance on hand from last year amounts to $10,327.53, or $3,000 more than was available at the same date last year.

A resident playwright, Sari Scott, will serve with the local group on a Rockefeller Foundation grant. Jesse Birnbaum, formerly of NBC press, N. Y., has been named new company manager. Other newcomers to the acting company include Karolyn Martin for leading femme roles and Raymond Van Sickle for character parts.

The season's complete schedule will be: "Lady Windermere's Fan," Nov. 6; "A Play for Mary," by William McCleery, Nov. 27; "The Merchant of Venice," Dec. 18; "The Willow Tree," by A. B. Shiffren, Jan. 8; "An Innocent in Time," by Edward Vaulfield, Jan. 29; "One Bright Day," by Sigmund Miller, Feb. 19; "School for Scandal," March 12.

Havoc Set for Housman Play, Pic Stint in London

Hollywood, Oct. 24.

June Havoc will star in "The Primrose Way," Laurence Housman comedy which Charles Rodewalt will produce in London early next year.

While in England for the legit chore, actress will also appear in the British version of the French sociological film, "Olivia," which Ella Gerber will direct.

Berlin Wants to Take It Easy, Bows Out Of Tunesmithing 'Bklyn'

Irving Berlin, anxious to take a five- or six-month vacation after his strenuous preliminary and tryout chores on "Call Me Madam," will not supply the songs for George Abbott's musical version of "A Tree Grows in Brooklyn." Abbott is anxious to go ahead with the project this winter, possibly with Leland Hayward financially interested. Indicating his favorable opinion of the Abbott-Betty Smith adaptation of the latter's novel, Berlin expects to invest in the show.

Meanwhile Berlin will sail Oct. 31 on the Italian liner Biancamano on a nine-day southern route to Europe, accompanied by his daughter, Mary Ellen, who has three weeks vacation due her from Time mag, where she is a researcher. Songsmith plans two days in Paris and two in London, meeting Hayward in the British capital to discuss a West End production of "Madam," with Dolores Grey likely in the Ethel Merman part. Miss Grey went to England several years ago to click in the Merman role in "Annie Get Your Gun." After huddling with Hayward, Berlin will fly back to New York.

With Berlin unavailable, Abbott reportedly hopes to get Frank Loesser to supply the songs for the musical edition of "Tree," and the composer, whose "Guys and Dolls" is currently trying out in Philadelphia, is said to be interested in the proposition. Abbott and Loesser worked together as respective librettist-stager and composer of "Where's Charley??" two seasons ago.

Woes of Wayside Legiter Seen in Pitt Nixon Saga

New Nixon theatre in Pittsburgh, the old Senator film house which was reconverted at a cost of around $250,000 when the old Nixon was torn down to make way for a new Aluminum Co. of America skyscraper, has thus far been a big headache to its backers, who must be beginning to wonder whether there's a future for them or not.

House got away to a big start Labor Day when "Oklahoma" came in for a fortnight; followed it up with a nice week on "Come Back, Little Sheba," and then found itself without another legit attraction for more than a month. Management thereupon decided to bring in some pix in order at least to pay the rent, then ran into the newspaper strike (it was playing the kind of pictures which need plenty of press support) and finally closed down altogether in disgust.

House was dark for two weeks, and reopened Monday (23) with "Lend An Ear," its first attraction since "Sheba." With the dailies still out, it had to rely on radio and mail to inform the public. Advance was naturally skimpy, and the two-week stay of "Ear" got practically no publicity in a city where it was a natural for exploitation, since the revue had its inception at the Pittsburgh Playhouse.

Conducts Manhattan Orch Bow

Milton Rosenstock, musical director of "Gentlemen Prefer Blondes," will conduct the debut of Manhattan Chamber Orchestra at Town Hall, N. Y., Nov. 12.

Patricia Neway, lead of "The Consul," will be soloist.

Legit Bits

Producer **Leland Hayward** sails Oct. 31 on the Ile de France for about eight weeks' vacation, during which he'll look over the London productions of "Mister Roberts" and "Accolade," in which he's associated . . . The second company of "Death of a Salesman," starring **Albert Dekker**, will probably close shortly, with the Broadway company starring **Thomas Mitchell** slated to start its tour Nov. 20 in Philadelphia . . . **Irving Schneider** is general manager, **Max Siegel** company manager and **Jose Vega** stage manager of **Irene M. Selznick's** production of "Bell, Book and Candle," by **John van Druten** . . . **Ted Royal** has succeeded **George Bassman** as orchestrator of "Guys and Dolls" . . . Recent additions to Actors Equity membership include **Howard Bay, Pat Crowley, Reginald Denham, Paulette Goddard** and **Betty Ann Grove** . . . A new **Paul Vincent Carroll** play, "The Chucklehead Story," is being presented by **Linnit & Dunfee** for a provincial tour before opening in London.

Janet Macfarlane, formerly in the London company of "Brigadoon," and **Bill Nagy**, who was in the West End edition of "Death of a Salesman," were married there recently . . . **William Chambers** is stage manager of "Golden State."

Actors Equity has appealed to acting mayor **Vincent R. Impellitteri** and the City Council to speed passage of the revised building code, which is expected to encourage new theatre construction . . . **Avon Long**, who's set for a leading part in "Head of the Family" for the Theatre Guild, will sing his "Ain't Necessarily So" number from "Porgy and Bess" on ANTA's "Show Time, USA" television series next Sunday (29) . . . English actor **David Woodman** has been appointed production manager of the theatre department of Smith College, Northampton, Mass. . . . "Great Excitement," by **Nicholas E. Baehr**, a student, will be premiered Nov. 1 at Yale U. theatre . . . **Wolfgang Rothe** will design the scenery for "Tower Beyond Tragedy," first presentation of the ANTA Playhouse series.

Katharine Cornell is interested in playing the **Diana Wynyard** part in her own presentation of "Captain Carvallo," the **Denis Cannan** play which is a London hit as a presentation of **Sir Laurence Olivier** . . . **Leland Hayward** leaves next Tuesday (31) on a six-week vacation-business trip to London . . . **Edith Atwater** and **Jo Van Fleet** will be featured in "King Lear," starring **Louis Calhern** . . . **Nina Foch** will be featured in "Lily Henry," in which **Hermione Gingold** will star, with **Peter Godfrey** directing . . . **Dorothy Stickney** and **Ralph Bellamy** will be among the actors appearing tomorrow night (Thurs.) at the Americans for Democratic Action rally at City Center, N. Y., for the candidacies of **Herbert H. Lehman, Walter A. Lynch, Ferdinand Pecora** and **Irving Engel** . . . **Eleanor D. Wilson** and **Robert Carroll** will be guest leads in **Michael Linenthal's** "Facade" for two weeks beginning Nov. 7 at **Malcolm Atterbury's** Albany playhouse . . . **Ted Cappy** will be choreographer for "Ring 'Round the Moon."

David M. Pardoll will be executive stage manager and casting director for the ANTA play series, at the ANTA Playhouse, N. Y. . . . **Ralph Alswang** will design the scenery for "Pride's Crossing" . . . The Equity Library Theatre season, opening tomorrow (Thurs.) at the Lenox Hill Settlement, N. Y., with "Broadway," by **Philip Dunning** and **George Abbott**, will follow with a dual-bill, "August Heat," by **Stanley Richards**, and "Soldadera," by **Josephine Niggli**, Nov. 2-5; **Shaw's** "Misalliance," Nov. 9-12; "Payment Deferred," by **Jeffrey Dell**, Nov. 16-19; **Ibsen's** "Hedda Gabler," Nov. 23-26; "Missouri Legend," by **E. B. Ginty**, Nov. 30-Dec. 3, and **Shaw's** "Major Barbara," Dec. 7-10 . . . **Bert Lytell** was re-elected last week, Shepherd of the Lambs Club for the fourth consecutive term. Others chosen were **Walter N. Greaza**, Boy; **Bobby Clark**, corresponding secretary; **Jack Whiting**, recording secretary; **James E. Meighan**, treasurer, and **Harold G. Hoffman**, librarian. Named directors on the council, to serve three years, were **Russ Brown, H. Pierson Mapes, Robert Griffith, Len Doyle** and **Saul E. Rogers** . . . **Francis Lederer** went on at the Arena, N. Y., Friday night (20) in "Arms and the Man," with an infected tooth, against doctor's orders . . . **Dinnie Smith** missed the opening week of "Harvey" at the Playhouse, Albany, due to illness which required hospitalization in New York. Wife of **Irl Mowery**, stage manager at the Playhouse, back for the second week of "Harvey" . . . **Christopher Fry** has appointed play broker **Leah Salisbury**, as his American representative.

Mack Hilliard has optioned **Fred Schiller's** new comedy "Tonight's the Night" and is dickering with tele actress **Mary Wilson** for the lead for a January opening on Broadway . . . **Maria Palmer** will play the femme lead in the Circle Theatre production of "Thunder Rock" at the Coronet, Hollywood, with Shelley Winters directing.

Inside Stuff—Legit

In recognition of the "contributions they have made to the prestige and pre-eminence of the New York theatre," Richard Rodgers and Oscar Hammerstein, 2d, were presented with the gold medal of the One Hundred Year Assn. at the organization's annual dinner Sunday (22) at the Waldorf-Astoria, N. Y. Gen. Dwight D. Eisenhower awarded the laurels. Association prez Howard S. Cullman; Rudolf Bing, general manager of the Metropolitan Opera; music critic Deems Taylor, Bernard Gimbel and Cardinal Spellman, were on the dais.

During the course of the ceremony, Gen. Eisenhower told R. & H.: "I am hounded every day by people who want to tell me what this country needs. You have written for entertainment. I can testify you have written for an old soldier, for a Kansas boy, if you will. And I can tell you you have made happy even a dumb guy like me—and that goes for millions of others." Reflecting upon his lengthy career, Hammerstein said he is particularly impressed with theatre audiences. "A thousand strangers unite under one roof and suddenly become concerned that good will prevail and everyone be happy with another smaller group of strangers on the stage. The theatre, when it's good, can bring out a great deal of good in us all."

Howard Lindsay and Russel Crouse, co-authors of the book of "Call Me Madam," sent out printed kidding-on-the-square acknowledgements last week to friends who had sent them opening night wires and other expressions of good wishes for the musical. The piece, a revised edition of one they used several seasons ago for their production of "Arsenic and Old Lace," had no signature, but merely caricatures of the collaborators. Under a printed heading, "Thank you for," the response contained the following messages with space for a check-mark beside each: "Your kind expression of sympathy," "Picking up the check," "The Flowers," "The gift of your body," "The use of the hall," "Nothing," "Your prompt remittance," "The buggy ride," "That night at Capri," "Keeping quiet," "The Memory," "That drink," "That Weekend," "Returning that loan," "Everything," etc.

Story in last week's VARIETY (18) about Leland Hayward's multiple production setup omitted two London productions, "Mister Roberts," in which he's associated with H. M. Tennent & Co., and "Accolade," in which he and Joshua Logan are partnered with Tennent. Both shows are sellouts, the former grossing nearly $13,000 a week and the latter approximately $7,000. Other Hayward shows last week grossed as follows: two "Mister Roberts" companies, $55,800; two "South Pacific" companies (in partnership with Rodgers & Hammerstein and Logan), $189,800; "Call Me Madam," $52,500, and "Daphne Laureola," in association with Herman Shumlin and Laurence Olivier, $15,700. That brought the total gross for all Hayward offerings to about $333,800. The producer says last week's story "gave the impression I'm making $400,000 a week." That's an exaggeration, he indicated.

Although "Affairs of State" will move Nov. 6 from the Royale, N. Y., to the Music Box, tickets for the run at the latter house are being sold at the boxoffice of the Golden, next door to the Royale. That's because co-producers Herman Shumlin and Leland Hayward of "Daphne Laureola," current at the Music Box, won't permit advance tickets for "Affairs" to be sold at the latter house during the "Daphne" run. It's explained that the sale of "Affairs" seats at the Music Box window might hurt the sale of "Daphne." And since Shumlin and Hayward agreed to the Nov. 4 closing of "Daphne" while business was still above the stop-limit, they were able to set the terms for vacating the house. Management of "Affairs" could have had the show's advance tickets sold at the Royale b.o., but the two sets of seats would have been complicated for the treasurer.

Backers of "Golden State," Bella Spewack production of the comedy by her husband, Samuel Spewack, include restaurateur Mac Kriendler, $2,400; Mart Martin, $1,200; Edgar W. Cullman, $1,200; Howard S. Cullman, $2,400; publisher Harold K. Guinzburg, $1,200; orchestra conductor Pembroke M. Davenport, $2,400; producer Mary K. Frank, $1,200; souvenir program agent Arthur Klar, $1,200; general manager Herman Bernstein, representing Leland Hayward, $1,200; producer John C. Wilson, $1,200; theatrical attorney Edward E. Colton, $1,200; film story editor Bert Bloch and his wife, $1,200 each; the author, $1,200, and producers Saint Subber and Lemuel Ayers, $1,200 each. The venture is capitalized at $60,000, with provision for 20% overcall.

N. Y. Daily News, which frequently gives editorial attention to show business, devoted most of its editorial Monday (23) to a plug for "Call Me Madam," which it regards as political satire likely to prove embarrassing and possibly damaging to the Truman administration. Curious angle of the situation is that the sheet's drama critic, John Chapman, was not only lukewarmish toward the show (and a News columnist, Danton Walker, gave it a roasting), but specifically mentioned in his column Sunday (22) that the musical falls down particularly in its failure as political comment. He wrote, "As for political satire, there isn't much."

Hocker Joins MCA to Do Musical Casting

C. David Hocker joined Music Corp. of America last week, to be in charge of casting for Broadway musicals, replacing Charles Baker, who went over to the William Morris office. Hocker will service MCA talent now in Broadway shows, look out for new talent, and do a general artists relations job.

He was head of the concert department of the W. Colsten Leigh lecture bureau last year, and veepee of the James A. Davidson concert bureau for four years prior. Hocker was also manager of Robin Hood Dell concerts in Philly for 10 years and manager of the Philadelphia Opera Co., which he co-founded, for seven years.

Met's 100G 'First Nights' Package Seen Paying Off

Unprecedented, and rather risky, venture of the Metropolitan Opera Assn., to sell three "first nights" this season at an upped figure in order to augment income, seems to be paying off. The Met offered "Don Carlos," on opening night, Nov. 6; "Die Fledermaus," Dec. 20, and "Fidelio," with Kirsten Flagstad, March 6, in a "package," the price for the three operas ranging from $9 in the family circle to $60 in the orchestra. Regular orchestra price is $7.50, as against the package's $20). The boxes were even higher, the parterre boxes (seating eight) going at $480, and center parterre boxes (seating eight) at $600. The three evenings, at the upped scale, would mean about $100,000 in admissions.

Over $80,000 of this amount was reported in the till last weekend, with complete sellout on the deal expected by opening night, Nov. 6. Practically all the boxes were gone two weeks ago, by Oct. 10, which was the deadline for subscribers before the general public sale began. Met officials believe the public doesn't mind an upped tariff for productions it wants to hear, and they see in the success of their plan a good augury for the season.

Involved Manager Setup Looms On Several Incoming Broadway Shows

The frequently-involved managerial setup of Broadway shows will reach some sort of a new extreme with the arrival of several incoming shows. For instance, Alex Cohen, who recently withdrew as company manager of "Gentlemen Prefer Blondes," with Philip Adler taking over temporarily, will be succeeded Nov. 6 by Sam Schwartz. Meanwhile, Adler doubles as general manager for Herman Levin and Oliver Smith, producers of the show. And since Schwartz is general manager for Alfred de Liagre, Jr., he'll be doubling from that assignment when he takes the company manager spot with "Blondes."

When de Liagre's forthcoming production of "Second Threshold" gets under way, Schwartz will have to assign a company manager to it. In the meantime, Jerry Adler, son of general manager and temporary company manager Phil Adler, is assistant stage manager of "Blondes." But when the Levin-Smith production of "Bless You All" is ready, the elder Adler will shift over as company manager of that (continuing as L & S general manager, of course), while his son will become stage manager of the same show.

Having resigned as "Blondes" company manager, Cohen is busy with the Louis Calhern revival of "King Lear," which he's co-producing with Robert L. Joseph. He's also production supervisor and general manager of "Suits Me Fine," the musical version of Molnar's "Good Fairy," which Harry Rigby and Jule Styne are presenting. And, incidentally, Cohen continues as publicity director of Bulova Watch Co.

Doubling Up

Paul Vroom, general manager for Richard Krakeur and Fred F. Finklehoffe, producers of "Affairs of State," will also be company manager of "Suits Me Fine." That means he will have to appoint someone to take over his present alternate duties as company manager of "Affairs." Publicity for "Suits Me Fine" will be handled by the Willard Keefe-David Tebet team. Set as star of the show is Nanette Fabray (Mrs. Tebet).

The doubling between general manager and company manager assignments (or multiple general managerships) is permissible, since the jurisdiction of the Assn. of Theatrical Press Agents & Managers does not extend to general managerships. However, although the union includes various men who qualify as both pressagents and managers, it doesn't permit anyone to handle both assignments simultaneously, or to double in two company manager posts or as company and house manager simultaneously. Pressagents may handle an unlimited number of shows at once, subject to certain requirements about employing associates for the extra shows.

Stagehands May Strike 'Within 24 Hours' Against B'way Shows, Sez Union

Stagehands strike against Broadway shows may start "within 24 hours," a union representative said yesterday (Tues.). The walkout awaits only the okay of the executive board of the parent organization, the International Alliance of Theatrical Stage Employees (AFL). Before that, however, James J. Brennan, president of Local No. 1 and fourth vice-president of the IATSE, will attempt to reach an agreement with the League of N. Y. Theatres.

Authorization of a strike was voted by the stagehands membership at a meeting Sunday (22) at the Diplomat hotel, N. Y., with about 800 members present. The union's demands for a 10% wage raise and 5% levy for its welfare fund were turned down last week by the League, which offered no compromise terms. The old contract expired July 31, so the stagehands have been working since then on a temporary basis. A strike is also being readied against the Metropolitan Opera, with whom the old contract expired Sept. 30.

Arena, N.Y., Refinanced For 'Arms' Production

Arena Productions, presenter of in-the-round shows at the Arena, N. Y., has been refinanced for the presentation of the current bill, a revival of "Arms and the Man." Co-producers David Heilweil and Derrick Lynn-Thomas have formed a second limited partnership with $5,000 additional, for which the new backers are entitled to half the management's share of any profits. The previous investors, who put up the original $15,000 financing, are not affected by the new setup.

Heilweil and Lynn-Thomas, general partners of the original organization, have the same status with the supplementary outfit. The new backers are William A. Kielmann, $2,000; Albert A. Chambers, $2,000, and Steven Scheuer, $1,000.

Barns Trying To Hold Down Pays

Discussion at the Stock Managers Assn. meeting yesterday (Tues.) at the Astor hotel, N. Y., centered around possible methods of preventing further increases in star salaries and plans for negotiations for a new strawhat contract with Actors Equity. Although grosses at most strawhats were relatively good, increased operating costs reduced profits or increased deficits, so the barn producers are determined to halt the upward spiral.

Committee headed by Lee Falk is about to start negotiations with Equity representatives for a new contract. While the strawhatters don't anticipate another attempt by Equity to impose a five-day hehearsal requirement, they're prepared to resist any increases in salary minimums, rehearsal pay or more stringent regulations.

Following the success of Lewis Harmon's experiment last summer with a $1 top at the Chapel Playhouse, Guilford, Conn., there is keen interest among other barn managements in the question of reverting to non-star operation. For instance, Richard Aldrich, who has always used stars at his two Cape Cod spots, Dennis and Falmouth, is considering the possibility of using strong resident companies and occasional lesser-rank stars. William Miles used that setup successfully last season at Stockbridge, Mass.

Following last summer's Laraine Day "incident," in which Aldrich, the actress and Equity were involved in a breach of contract dispute that was finally settled in arbitration, the strawhatters are concerned about possible ways of enforcing the terms of star contracts. Another potential headache on the rural horizon is the reported determination of the stagehands union to organize the principal barns.

With 72 members, the SMA is now the largest in its history.

E. P. Conkle's 'Judge' Gets Preem at D. C. Arena Stage

Washington, Oct. 24.

"The Delectable Judge," about Judge Roy Bean, of Texas, the frontier jurist with a crush on Lily Langtry, had its world preem last night (23) at Arena Stage, Washington's theatre-in-the-round. "Delectable Judge" was written by E. P. Conkle, U. of Texas professor, whose "Don't Lose Your Head" is currently playing in London, and who had two plays on Broadway in the late 1930's.

"Judge" will be the fourth production of the Arena Stage, whose popularity continues to hold up with Washington audiences. "The Firebrand," starring Gordon Sterne, as Benvenuto Cellini, wound up a three-week engagement Saturday night (21). Sterne did a strong job as the brawling artist and sculptor and drew favorable notices here.

More the Merrier

Boston, Oct. 24.

"Six Characters in Search of an Author," currently playing at the Brattle theatre, Cambridge, were joined by a seventh last week, when an inebriated customer vaulted onto the stage to gab with Joseph Schildkraut. The play, which is built around a play rehearsal, was interrupted midway through the performance by a youth who shouted, "Mr. Schildkraut, I've a dramatic presentation I'd like to give at this time."

Director Peter Temple, who by coincidence plays the same role in the production, stepped into the breach and grabbed the intruder, edging him out the stage door. Majority of audience figured it was in the script.

'Okla.' Closes in London After 3½ Year Stay With Gross Take of $4,300,000

London, Oct. 24.

"Oklahoma" finally ended its London run Saturday night (21) at the Stoll, after 1,511 performances. During its 1,343 performances at the Drury Lane and 168 at the Stoll, the Rodgers & Hammerstein musical grossed around $4,300,000 and took in about $950,000 in entertainment tax. A succession of American players appeared in it, with Isobel Bigley setting a record by continuing in the femme lead for three years.

Show, opening April 30, 1947, received probably the most enthusiastic notices in London legit history and quickly became a popular smash. It ultimately outlasted every show in the 287-year history of the Drury. Its 1,511-performance run was topped only by "Chu Chin Chow" (2,238), "Blithe Spirit" (1,997) and "Me and My Girl" (1,646).

MANN WOOS CHEVALIER FOR 'WALTZES' ON COAST

Hollywood, Oct. 24.

Gene Mann, who took over the El Capitan theatre after winding his fifth season at the open-air Greek theatre, is dickering with Maurice Chevalier to come to the Coast early next year for "Three Waltzes," the operetta from which the Chevalier-starring film, "The Smiling Lieutenant," was made in 1934.

Mann hopes to build the production as an early entry locally with a subsequent road tour of at least the Coast, dependent upon the show's reception here. Since Chevalier hasn't been on Broadway since his "one-man-concert" appearance some three years ago, it's figured the show also would be a strong New York contender.

Mann's first road effort is the current Coast company of "Gentlemen Prefer Blondes," which trekked to San Francisco after its record Greek theatre stay at the end of the summer season.

Use of Sketch in 'Peep' Bring Damage Suit

Suit against "Peep Show," producer Michael Todd, sketch writer William K. Wells and others has been brought by the estate of the late vaude and film producer, Max E. Hayes, charging copyright infringement. The action, filed last week in N. Y. federal court, seeks an injunction to halt the use of the sketch, "Friendly Neighbors," in "Peep Show" and to collect damages.

Papers in the suit declare that "Friendly Neighbors" is substantially the same as "Neighbors," which Wells is charged with having assigned to Hayes in November, 1929. Named in the action, besides Todd and Wells, are the B. R. T. Corp., corporate producer of "Peep Show," and an unidentified Richard Roe and John Doe. Plaintiff is Everett A. Hayes, administrator of the Max E. Hayes estate.

According to Todd, he acquired the "Friendly Neighbors" sketch from Wells, and knew or knows nothing of what the writer may have done with any similar material. He explains that since the matter was brought to his attention, the $50 weekly royalty for the use of the sketch in "Peep Show" has been placed in escrow.

Lack of Response May Cue Equity To Withdraw Touring Concessions

Touring revival concessions granted by Actors Equity to the League of N. Y. Theatres will probably be withdrawn after the current season. Union officials are understood to be dissatisfied at the lack of additional production under the revised setup, which League representatives indicated would lead to a succession of musical and straight play revivals being sent on the road.

Although the modified regulations have been in effect more than two months, not a single such production has been sent out and only one is reportedly in preparation. Even that one, a Shubert revival of "Blossom Time," wouldn't regularly qualify under the amended rules, but required a further concession. As a result of the present situation, the Equity council has apparently become soured on the whole matter.

The modified setup for touring revivals, originally proposed by the League at the instigation of J. J. Shubert and Max Gordon, was first accepted last season by Equity, subject to certain modifications. But when the League failed to act on the amended plan, the Equity council withdrew it. The League raised the question again last summer during negotiations with Equity for a new basic contract. The union refused to consider it at that time, but promised to do so independent of the contract, after negotiations were completed. It adopted the proposal in August.

Three Shows Announced

So far, only three productions have been even announced under the modified rules. Besides "Blossom Time," they were "Student Prince" and "Merry Widow," all Shubert ventures However, since none of them could be classed as a "new" revival, all having toured last season. Equity ruled that they did not qualify for the concessions. But when Equity members who were tentatively set for the shows appealed to the union to make exceptions in their cases, the council granted the plea.

Then plans for the "Merry Widow" and "Student Prince" productions were abandoned. Equity was informed, and only "Blossom Time" would be sent out. So the net result of the concessions, thus far, is the preparation of one revival, "Blossom Time," which Shubert toured last season under the standard regulations.

Under the terms of the concession agreement the touring revival is defined as a show previously presented on Broadway, which subsequently toured at least one season and has been closed for at least one season. Top price for such shows is limited to $2.50 for musicals and $2 for straight plays, exclusive of tax. The management must agree to submit weekly statements of operating expenses and certified boxoffice returns. The principal concession permits an extra performance (a ninth) per week without extra compensation and does not require a full day's rest during each seven-day period.

'Rooster' Preps for Bow In Montreal, Pre-B'way

Montreal, Oct. 24.

While a definite New York deal is still pending for a Broadway preem, rehearsals are under way for a Nov. 7 opening in Montreal of Gratien (Fridolin) Gelinas' play "Ti-Coq" ("Little Rooster") and certain cast changes were announced last Friday (20).

Robert Christie, former Old Vic player and Toronto legit and radio actor, takes over the part of the Padre, originally played by Christopher Ellis, who died last May. Hugette Oligny, last seen on the English stage two seasons ago in Eddie Dowling's production, "St. Lazare's Pharmacy," which featured Fridolin and Miriam Hopkins, will be the femme lead.

'Streetcar' Truck Tie Experiment

Philadelphia, Oct. 24.

In an experiment that may have far-reaching effects for touring road shows, James P. Clark's Highway Express took over the hauling and transportation of the George Brandt-William S. Levine production, "Streetcar Named Desire," which wound up at the Erlanger theatre Saturday night (21).

"Streetcar" is being hauled by an especially equipped truck furnished by the Clark organization, which is already solidly entrenched in the film handling and transportation field. The "Streetcar" tour covers a string of one-nighters in upstate Pennsylvania and New England, followed by a week in Baltimore, two weeks in Boston, then a cross-country jaunt. The truck will be permanently assigned to the production.

Clark's entry into the theatrical hauling field is of primary interest to the smaller cast troupes. Main selling points to producers are lower-cost competition with railroad hauling for small companies, especially on one-nighters and split weeks, plus freedom it allows company to travel by any train the members choose, plus elimination of crating and double-hauling from stagedoors to terminals.

Highway Express officials will appear Wednesday (25) in New York for a hearing before the Interstate Commerce Commission, and Clark has marshaled an array of theatrical notables to testify on behalf of truck hauling.

Among those slated to appear are J. J. Shubert and Milton R. Weir, attorney for the Shuberts; James F. Reilly, president of the League of New York Theatres; Herman Bernstein, representing Leland Hayward; Benjamin Altieri, for the Philadelphia La Scala Opera Co., and Louis Molitch, of Highway Express.

The trucking company will apply specifically for a permit to operate as a public utility "carrying equipment supplies and other materials useful in the operation and maintenance of itinerant theatrical productions over irregular routes."

Seattle's Met Getting Moore's Old Schedule

Seattle, Oct. 24.

With leasing of the Moore theatre, for many years devoted to stock, musicals and subscription attractions, as a "Seattle Revival Center" for touring evangelists, impresario Cecilia Schultz has moved her attractions to the regular legit house, the Metropolitan. Thus Ballet Russe de Monte Carlo will be at the 1,500-seater Metropolitan Nov. 14-18.

Hugh Becket has the Pacific Opera Co. for the next big attraction, Nov. 20-21-22, for four performances, scaled from $3.75. "Butterfly," "Rigoletto," "Carmen" and "La Boheme" are set.

Aldrich, Myers to Revive 'Guardsman'; Raymond, MacDonald Set as Stars

Revival of "The Guardsman," co-starring Jeanette MacDonald and Gene Raymond, will be the season's first production for Richard Aldrich & Richard Myers, in association with Julius Fleischmann. The Molnar comedy, in which Alfred Lunt and Lynn Fontanne first appeared, will open on the Coast in January and is due on Broadway in February. It will be financed at $50,000 and will probably have a $16,000 break-even point. No director or designer is set.

Also on the Aldrich & Myers lineup for the season are "The Shrike," for which Arthur Kennedy is being sought, with author Joseph Cramm slated to direct; "The Moon Is Blue," by F. Hugh Herbert, also momentarily hung up by casting problems, and "The Gainsborough Girls," by Cecil Beaton, which may be done in London next spring. "The Shrike," formerly under option to Jose Ferrer, is tentatively budgeted at $60,000.

Plays Out of Town

The Country Girl

Boston, Oct. 24.

Dwight Deere Wiman production of drama in three acts by Clifford Odets. Stars Paul Kelly, Uta Hagen; features Steven Hill, and includes Louis Veda Quince, Michael Howard, Peter Kass, Phyllis Love, Tony Alberts. Staged by Odets; sets, Boris Aronson; costumes, Anna Hill Johnstone. At Majestic, Boston, Oct. 23, '50.

It looks as if Clifford Odets, after many a year without a solid click, might make the grade with "The Country Girl." He's got some distance to go yet to tighten and focus this backstage drama for Broadway, and it seems more geared for moderate grosses than a wow. But it looks to have the stuff.

For he has composed a play that for all its momentary faults speaks richly, eloquently and with compassionate insight on a theme that has been tormenting womankind since time began. And that is—to what limit shall she go to protect, nurture and remain steadfast to the man she loves when that quality which makes him a man of talent also contributes to his and to her own destruction.

With Georgie Elgin (Uta Hagen), the problem lies in the regeneration of her husband, Frank (Paul Kelly), from the heights of the theatre to the depths. Called to read a new role by a devoted young director who had never forgotten Frank's big day, he accepts the role, though tormented by the fear he cannot commit his lines to memory and the hostility of the play's producer. Georgia sees him through, but only after taking a terrible beating.

As it stands, it is overlong; its line is not straightforward and lean enough, and there are disturbingly incongruous flights of fancy couched in occasionally flabby and even flowery prose. But the basic materials are absorbingly right and the basic dramatic flow thoroughly engrossing. The characterizations of Georgie and Frank are deep and humane. But the characterization of the director is more obscure; the young man (who might for all the world be Elia Kazan), is at once ironical and wise, violent and tender, and he is superbly realized by Steven Hill, but he is difficult to grasp. The other characters have all Odets qualities of realism and veracity, but they are merely the bystanders in the drama.

It is clear from the outset that this is Miss Hagen's play. Hers is the central decision, and hers the pivotal characterization. It is a difficult role, too, more so than it seems, and she brings to it a mature artistry of great impact. Kelly, in a role perhaps easier to play but by no means easier to project, gives the tortured acting genius all the qualities to make it convincing that he is indeed all he once—as a character—was.

Much work still needs to be done on this play to bring it into focus and to steady it down, but it finds Odets back in the vein of his early, memorable plays. It is not a pleasant play—nor a grim one, either—but it does offer a thoughtful, mature evening in the theatre, and is could well pay off. *Elie.*

The Lady's Not for Burning

Boston, Oct. 24.

Atlantis (Theatre Guild, Tennent Productions, John C. Wilson) production of comedy in three acts by Christopher Fry. Stars John Gielgud, Pamela Brown. Directed by Gielgud; sets, Oliver Messel. At Shubert, Boston, Oct. 23, '50.

Richard ..... Richard Burton
Thomas Mendip ..... John Gielgud
Alizon Eliot ..... Penelope Munday
Nicholas Devize ..... David Evans
Margaret Devize ..... Nora Nicholson
Humphrey Devize ..... Richard Leech
Mayor Hebble Tyson ..... George Howe
Jennet Jourdemayne ..... Pamela Brown
Chaplain ..... Eliot Makeham
Justice Edward Tappercoom ..... Peter Bull
Matthew Skipps ..... Esme Percy

"The Lady's Not For Burning" is a beautifully - done romantic comedy set in the 15th century which unfortunately, due to its extreme wordiness, will only click with a limited clientele.

Taking place in a single setting, that of a room in the house of a mayor of a small English town, the play attacks the ancient sport of witch-hunting, with the principals expounding the utter stupidity of witch-fever.

Play revolves around a discharged soldier who claims he had murdered a local Skid Row inhabitant in an effort to be hanged, and a lonesome gal, whose closest friends are a poodle and a peacock, who is tabbed by the townsfolk as a witch. When both appear in the mayor's office, he to plead futilely to be hanged and she to be sentenced to the stake, the mayor and chief justice agree to allow them one last night fling. This they accomplish by giving out with longwinded philosophical pitches, some of which are pungent and much of it slyly witty.

Although there is much humor in the script, which the cast competently projects, the paradoxical and sometimes intricate speech is rather difficult to follow, especially if the listener is unfamiliar with the style.

As far as the actual mechanics are conerned, the entire cast rates kudos with the play strictly up John Gielgud's alley. George Howe as the befuddled mayor, Elito Makeham as a simple chaplain, and Peter Bull as a bellowing justice, keep pace with the solid performances of the principals, Gielgud and Pamela Brown. The single setting designed by Oliver Messel rates applause. *Elie.*

Edwina

New Haven, Oct. 19.

Donald Flamm (by arrangement with Peter Daubeny Productions) presentation of melodrama in three acts (four scenes) by William Dinner and William Morum. Stars Signe Hasso, Robert Harris; features Michael Shepley, Marjorie Rhodes. Staged by Basil Langton; lighting and setting, Leo Kerz; costumes, Efi Von Kantzow. At Shubert, New Haven, Oct. 19, '50; $3.60 top.

Ellen ..... Marjorie Rhodes
Henry Martin ..... Michael Shepley
Gregory Black ..... Robert Harris
Elizabeth Graham ..... Signe Hasso

More a psychological study in the devastating effects of suspicion than an out-and-out thriller, there's not enough meat here for strictly gooseflesh fans. On the other hand, the clinical aspect of the theme is not sufficiently absorbing to hold interest over a substantial period. Which leaves "Edwina" on the fence—a precarious position in these days of quick hits or flops and a too-handy target for critical potshots. As a short story or a one-act play, this one could conceivably fill the bill, but its full-length chances, in its present state, are indicated as negative.

Once again a London hit has been ferried across the Big Pond only to involve a metamorphosis that adds up to ineffectual stage fare. Said to vary considerably from the London version, this one seems to have lost whatever it was that made it a click over there. Not bad enough to pan or good enough to praise, it falls into legit's no-man's land. It will require exceptionally strong bootstraps to extricate it from that spot.

Story concerns a 19th century British schoolmaster whose patronizing, wealthy wife has caused him to turn to the wife's youthful companion for his romantic outlet. Play opens on the day of the wife's scheduled funeral, but the arrival of a Scotland Yarder investigating causes other than a natural death brings postponement of that function. Script then emphasizes the suspicion that develops between the lovers as to who was responsible for the wife's death, a point intensified by the discovery of arsenic in the latter's body. Final curtain is not so much a solution of the mystery, as it is evidence of how suspicion can destroy the love held by two people.

Donald Flamm has given this play a worthwhile production from both acting and scenic angles. Excellent performances are contributed and there's a topflight interior of a suburban London home.

Signe Hasso and Robert Harris are starred as the companion-schoolmaster lovers and they register well in the roles. Same goes for featured players Michael Shepley, as the investigator, and Marjorie Rhodes, the housekeeper. From a thesping viewpoint, it's a case of the individual ingredients being superior to the finished product of the play as a whole.

Direction varies from ambling to rambling, more a result of material shortage, necessitating padding of scenes, than a lack of staging skill. *Bone.*

NCAC Pacts Mimi Benzell For Concert Bookings

Mimi Benzell, ex-Metopera soprano, now doing nitery work (she's current at the Cotillion Room, Hotel Pierre, N. Y.) has been signed by National Concert & Artists Corp. for the 1951-52 season. NCAC will handle her exclusively for concerts, with Jack Bertell, her personal manager, booking her for niteries and vaude.

Before coming to the Met in 1945, Miss Benzell played on Broadway in "Rosalinda."

James Housh, a former St. Louis Municipal Opera chorus member, won an $8,800 damage suit verdict for injuries suffered when struck by a freight hoist in a St. Louis brewery a year ago. Housh claims that the injuries, including a broken jaw, stopped his singing career.

Current Road Shows

(*Oct. 23-Nov. 4*)

"As You Like It" — Erlanger, Chi. (23-4).

'Bell, Book and Candle" (tryout) — Shubert, New Haven (25-28); Plymouth, Bost. (30-4).

"Blossom Time"—Aud., Rochester (3-4).

"Brigadoon" — Erlanger, Buffalo (23-28); Shea's, Erie, Pa. (30); Shea's, Jamestown, N. Y. (31); Shea's, Bradford, Pa. (1); Park, Meadville, Pa. (2); Capitol, Steubenville, Ohio (3); Aud., Charleston, W. Va. (4).

"Come Back, Little Sheba" — Cass, Detroit (23-28); Hanna, Cleve. (30-4).

"Country Girl" (tryout) — Majestic, Bost. (23-4) (Reviewed in VARIETY this week).

"Death of a Salesman" — Aud., St. Paul (23); KRNT theatre, Des Moines (24-25); Shrine Mosque, Peoria (27-28); Parkway, Madison, Wisc. (30-31); Davidson, Milwaukee (1-4).

"Diamond L'il" — Blackstone, Chi. (23-4).

D'Oyle Carte — Opera House, Bost. (23-4).

"Edwina" (tryout) — Forrest, Phila. (23-4) (Reviewed in VARIETY this week).

"Gentlemen Prefer Blondes" — Curran, San Francisco (23-28).

"Guys and Dolls" (tryout)—Shubert, Phila. (23-28); Erlanger, Phila. (31-4) (Reviewed in VARIETY Oct. 18, '50).

"Hilda Crane" (tryout)—Locust, Phila. (23-28) (Reviewed in VARIETY, Oct. 18, '50).

"I Know My Love"—Plymouth, Bost. (23-28); Court Square, Springfield, Mass. (30-1); State, Portland, Me. (3-4).

"Innocents"—Harris, Chi. (23-4).

"Kiss Me, Kate" — Taft Aud., Cincinnati (23-28); Murat, Indianapolis (30-4).

"Lady's Not for Burning" (tryout)—Shubert, Bost. (23-4) (Reviewed in VARIETY this week).

"Lend An Ear" — Nixon, Pitt. (23-4).

"Lost in the Stars"—Hartman, Columbus (24-28); Great Northern, Chi. (30-4).

"Mister Roberts"—Ford's, Baltimore (23-4).

"Oklahoma"—Royal Alexandra, Toronto (23-28); Cass, Detroit (30-4).

"Out of This World" (tryout) — Shubert, Phila. (30-4).

"Red, White and Blue" (tryout) —Paramount, Los Angeles (23-25); Union High School, Phoenix (31-1); Liberty Hall, El Paso (3-4) (Reviewed in VARIETY, Oct. 11, '50).

"Relapse" (tryout) — Gayety, Wash. (23-4) (Reviewed in VARIETY, Oct. 11, '50).

"South Pacific" — Orpheum, Omaha (24-28); Aud., St. Paul (30-1); Lyceum, Minneapolis (2-11).

"Streetcar Named Desire" — Lyric, Allentown (23-24); Rajah, Reading (25); Playhouse, Wilmington (26-28); Klein Memorial Aud., Bridgeport (30); Metropolitan, Providence (31-1); Academy of Music, Northampton, Mass. (2); Aud., Greenfield, Mass. (3); Aud., Worcester (4).

"Summer and Smoke" — Biltmore, Los Angeles (23-28).

"Two Blind Mice" — Shea's, Jamestown, N. Y. (23); Shea's, Erie, Pa. (24); Shea's, Ashtabula, Ohio (25); Colonial, Akron, Ohio (26); Virginia, Wheeling, W. Va. (27); Weller, Zanesville, Ohio (28); Cox, Cincinnati (30-4).

RENT BILL STYMIES YIDDISH LEGIT IN CHI

Chicago, Oct. 24.

Yiddish theatre here, which has been active through the stock group of the Douglas Park Playhouse, has temporarily disbanded with the action of the Workmen Lyceum Corp., who ousted the group with its producer, Oscar Ostroff, from the theatre. Building company claimed that the producer owed $5,100 in back rent and was asking a lien on monies deposited with them.

Ostroff in the last few years had been using name attractions with his biggest star, Dina Halpern, inaugurating Yiddish translations of former Broadway hits like "Little Foxes" and "Anna Lucasta" for the first time in the Jewish theatre. Under the benefit system, Ostroff had been grossing over $100,000 per season for the past several years.

Group may move over to the Rena theatre, formerly the Lawndale, to present Yiddish vaudeville and skits with dialect films. Miss Halpern has been offered a tour of "Little Foxes" and "Anna Lucasta" in Israel, Buenos Aires and London, with over 20% of the gross being the bait offered.

Plays on Broadway

Burning Bright

Richard Rodgers & Oscar Hammerstein, 2d, presentation of drama in three acts (four scenes), by John Steinbeck. Stars Kent Smith, Barbara Bel Geddes; Howard Da Silva; features Martin Brooks. Directed by Guthrie McClintic; scenery and lighting, Jo Mielziner; costumes, Aline Bernstein. At Broadhurst, N. Y., Oct. 18, '50; $4.80 top ($6 opening).

Joe Saul ..... Kent Smith
Friend Ed ..... Howard Da Silva
Mordeen ..... Barbara Bel Geddes
Victor ..... Martin Brooks

According to author John Steinbeck, "Burning Bright" is a play-novelette, by which he means that it was written as a combination of the literary and dramatic forms (the description and "he saids" are deleted for the stage version). But whatever its merits in book form (it was published by Viking last week, two days after the play's premiere) it is unsatisfying drama.

There is some admirable writing in it, but for the most part the play seems more suitable for a library armchair than a stage, even though it has a strong and moving third act. As an original and deep-felt work by America's most distinguished novelist, the play may have an intense if limited audience, but it isn't likely to find general popularity, and is a dubious box-office prospect.

Probably only a successful, courageous author such as Steinbeck (or Thornton Wilder) would have attempted so unconventional a dramatic form as this. And curiously enough, it is not the unorthodox treatment that defeats "Burning Bright," but the fact that Steinbeck has squandered poetic language in two slow, conversational acts before he comes to grips with the story and develops the basic situation. Some of the writing of the first two acts is expressive, but it is frequently repetitious, occasionally somewhat ornate and takes forever to get to the point.

Steinbeck is dealing with the theme of sterility, and he has attempted to tell his story in universal terms. The play has only four characters, the middleaged husband, young wife, their devoted friend and the interloper to whom the girl turns in order to give her sterile husband the child he craves. The first-act scene is a circus, the second act a farm and the third a ship, with the husband first an acrobat, then a farmer and finally a captain. Particularly in the final scene of affirmation, the play is gripping and even touching.

The performances are fine. In the long, difficult role of the husband, which provides the impetus and drive for the whole drama, Kent Smith's playing is as impressive as anything he has done in the theatre. It is vigorous, authoritative and above all believable. Barbara Bel Geddes, returning to legit after several years in films, is direct, radiant and very appealing as the wife, while Howard Da Silva builds his performance convincingly to his superb third-act scene, and Martin Brooks is effective in the thankless role of the "other man."

Guthrie McClintic's staging doesn't succeed in giving movement to the first two acts, but is admirably taut in the emotional third act. Perhaps the outstanding element of the production, however, is Jo Mielziner's skeletonized scenery and eloquent lighting, which lend color and atmosphere and a sense of impending drama to each locale. *Hobe.*

Arms and the Man

David Heilweil & Derrick Lynn-Thomas presentation of comedy in three acts by Bernard Shaw. Stars Francis Lederer, Sam Wanamaker; features Lee Grant, Josephine Brown, Anne Jackson, Will Kuluva, Fred Stewart. Directed by Richard Barr. Designed and lighted by Paul Morrison. At Arena (Hotel Edison), N. Y., Oct. 19, '50; $3 top.

Catherine Petkoff ..... Josephine Brown
Raina Petkoff ..... Lee Grant
Louka ..... Anne Jackson
Captain Bluntschli ..... Francis Lederer
Russian Officer ..... Milton Selzer
Nicola ..... Fred Stewart
Major Paul Petkoff ..... Will Kuluva
Major Sergius Saranoff ..... Sam Wanamaker

Bernard Shaw's gentle satire on love, war, social systems and the Balkan temperament stands up pretty well over the years, even in this undistinguished though pleasant Arena theatre revival. Theatre-in-the-round style hampers the presentation a bit, as do a few excesses in performance. Production and play both creak a little at the start. But when the show starts to roll, it hits a fast clip, and winds up with a very funny third act to more than justify its production. It's overall good fun.

Shaw's digs at the military, even if it concerns cynical Swiss mercenaries and pompous 19th century Bulgarian officers, has pertinence and humor today, in spite of the horrors of current warfare. His jabs at class distinctions and social snobbery are more timely. A few of the jokes fall flat and characterizations at times seem insipid. These can be overlooked in the general good horseplay and wit.

Richard Barr's direction of the Arena proceedings is satisfactory enough. Will Kuluva limns an amusing burlesque as the ignorant Bulgarian Major Petkoff, with an occasional excess of shouting to mar it. Sam Wanamaker is excellent as the pompous Major Saranoff, who never retreats, apologizes or deviates. Lee Grant makes an engaging minx of the romantic Raina, and Francis Lederer, once he works up to the cynical turns in the chocolate-soldier Swiss captain role, is very persuasive and winning.

Fred Stewart lends character to the servant's role; Anne Jackson is pert and appealing as the ambitious maid, and Josephine Brown is properly broadly farcical as the officious matron. *Bron.*

Off-B'way Show

Angel With Red Hair

Blackfriars' Guild production of comedy in three acts by Ted Farah. Staged by Dennis Gurney; sets and costumes, Floyd Allan; lighting, Joan Tync. At Blackfriar's Guild, N. Y., Oct. 19, '50.

Therese Auclair ..... Lynn Thatcher
Tristan Beauvais ..... Renauld Doisson
Maurice Chausson ..... Charles Alvin Bell
Clothilde Chausson ..... Dorothy Storm
Father Sylvestre ..... Edwin Ardath
Josette Mathieu ..... Anna Leonard
Mireille Casey ..... Peggy McCay
Roch Morel ..... Clayson Hart
Kay Beekman ..... Denise Milan

Until shortly before the opening of "Angel With Red Hair," the Blackfriars' Guild was on the verge of losing its 57th street, N. Y., theatre, at the end of 1950. However, having obtained a new lease on the theatre, the Guild will continue to use the house as a showcase for talent and original plays. A light comedy with a religious theme, this Ted Farah work serves as a satisfactory opener for the Guild's 1950-51 season and is the 31st original script preemed by the org in N. Y.

Located in Quebec, story deals with a young couple and the analogy of their lives to an old legend. Basically, show has a 23-year-old gal convincing a promising artist, who has a chance to marry a rich femme and do commercial drawings for her father's concern, that he would do better to paint. In doing so, gal also lands the guy. Story also has the couple keeping alive the legend to which their lives are analogous and in the end saving a chapel, built in honor of the legend, from being destroyed by a money-hungry mayor.

Cast, headed by Peggy McCay and Clayson Hart, perform competently, with Dorothy Storm and Anna Leonard doing okay in the comedy department. A live lamb is also used for a good yock effect. Dennis Gurney's direction is effective, while Floyd Allan has provided colorful, professional setting. *Gros.*

BOSTON SYMPH IN 12G TAKE AT TROY STOP

Troy, N. Y., Oct. 24.

Appearance of the Boston Symphony Orchestra at the Rensselaer Polytechnic Institute Field House last Tuesday (17) was not only an artistic but also a financial success, approximately 5,660 paid admissions at $1.20 to $4.20, accounting for an estimated $12,000 gross.

Audience was largest ever registered at a Capital District musical event. Symphony had a guarantee of $5,000, according to H. A. Garen, manager of the Field House. Troy was the first stop on a 10-day tour taking the Charles Munch-directed unit as far as Ann Arbor, Mich.

'Salesman' Sad $9,500 In Minneapolis Return

Minneapolis, Oct. 24.

Touring edition of "Death of a Salesman," starring Albert Dekker, in a return visit here last week, grossing a sad $9,500 in eight performances at the Lyceum.

Arthur Miller drama is splitting this week between St. Paul, Des Moines and Peoria.

Guild Buys 'Screwball'

Agent Claire Leonard has sold a play, "The Little Screwball," to the Theatre Guild.

Written by Walt Anderson, play is the author's first, and concerns a Puerto Rican family in N. Y. It's earmarked for early production.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 21st week of the season) and the corresponding week of last season:

BROADWAY	This Season	Last Season
Number of shows current	21	20
Total weeks played so far by all shows	370	341
Total gross for all current shows last week	$570,100	$532,800
Total season's gross so far by all shows	$8,705,000	$8,992,800
Number of new productions so far	13	8
ROAD *(Excluding Stock, Ice Shows and Outdoor)*		
Number of current touring shows reported	28	22
Total weeks played so far by all shows	292	258
Total road gross reported last week	$653,098	$473,700
Season's total road gross so far	$7,141,398	$5,994,200

Chi B. O. Healthy Despite Week's Heat; 'Sheba' $20,100, 'Innocents' $16,000

Chicago, Oct. 24.

Although Chicago sweltered under 80 degree heat for most of the week, legit take was healthy in all cases except for "Springboard to Nowhere," which folded here Saturday (21). Convention trade is pulling "Diamond Lil" to new records and like action is being felt with the other legiters. "As You Like It" opened yesterday (23) at the Erlanger with the house almost sold out for the three-week engagement.

Estimates for Last Week

Ballet Russe de Monte Carlo, Opera House (1st week) ($3.71; 3,600). Very lush $51,000.

"Come Back, Little Sheba," Erlanger (4th week) ($3.80; 1,334). Exited Saturday (21) with over $20,100, easily its best gross to date.

"Diamond Lil," Blackstone (5th week) ($4; 1,358). Trade still hefty with $26,500 for the frame.

"Innocents," Harris (5th week) ($3.80; 1,000). Holding up well with $16,000.

"Springboard to Nowhere," Selwyn ($3.71; 1,000). Folded Saturday (21) after two weeks of brutal business; $5,000.

'Tomorrow' 13G, G.&S. 26G, Hub

Boston, Oct. 24.

Only three legit attractions in Boston last week, all of them doing okay in general improvement around town in most entertainment fields. Two new ones as of this week, "The Lady's Not For Burning" replacing "The Day After Tomorrow" at the Shubert, and "The Country Girl" relighting the Majestic, first legit in here in a year or more. Immediately ahead are Bell, Book and Candle," the San Carlo Opera Co., "Ring Around the Moon, "The Consul," "Edwina" and "Death of a Salesman."

Estimates for Last Week

"Day After Tomorrow," Shubert (2d week) (1,750; $3.60). Held fairly well on second and final week to about $13,000.

D'Oyly Carte Opera Co., Opera House (1st week) (3,000; $4.20). First week ran into nice, steady biz with Gilbert & Sullivan repertory, taking about $26,000. Second week current with one more after that.

"I Know My Love," Plymouth (1st week) (1,200; $3.60). Second time around for this one, but in a revised version that was well-liked. Marquee draw helped for about $18.700 on first week. Final week is current.

'Stars' $30,100 in Split

Cincinnati, Oct. 24.

"Lost in the Stars" opened Cincy's legit season with a lofty $16,100 for four performances concluded Sunday night (22) in the 2,500-seat Taft theatre here. Top was $4.31. Show had previously picked up $6,500 in two performances at Louisville and another $7,500 in two at Huntington, W. Va. That gave it a total of $30,100 on the eight-performance week.

"Kiss Me, Kate" tenants the house this week at the same scale.

'Savage' $12,100, D. C.

Washington, Oct. 24.

"Curious Savage" climbed to $12,100 for its second week at the Gayety here.

Theatre Guild's pre-Broadway "The Relapse" opened here last night (23) for two weeks. Marking time behind it, also for a two-week run at the Gayety is "Lend an Ear."

Blackstone 11G, K.C.

Kansas City, Oct. 24.

Stage season was opened at the Orpheum theatre last week with the Blackstone magic show on stage for the week of Oct. 16-21. On six days and eight performances, at $2.50 top, biz was light. Fox Midwest has film, "All About Eve," in the Orpheum, currently, but some legits are set later.

Estimate for Last Week

Blackstone, Orpheum ($2.50; 1,913). Magician is apparently good for a certain amount of trade, but it was a moderate week here, six evening and two matinee showings amounting to slow $11,000.

'Red' Drops 20G In 15 L.A. Days

Los Angeles, Oct. 24.

"Red, White and Blue" closed its local run five days early last week to provide time for repairs following a backstage blaze. Steadily sinking grosses convinced the American Legion that little would be lost by a curtailed run and the revue will try again with an Oct. 31 date in Phoenix. Show is estimated to have lost better than $20,000 during its local stand.

"The Burning Bush" also wound up over the weekend, leaving the Coronet dark again. Biltmore rekindled last night (23) for a one-week stand of "Summer and Smoke."

Sadler's Wells Ballet, which opened here last Thursday (19), will be capacity for all 12 performances at 6,600-seat Shrine Auditorium through Saturday (28), assuring a gross of $205,000. Additional ticket orders totaling nearly $200,000 could not be filled.

Estimates for Last Week

"Ballet Ballads," Century (2d wk) ($3,60; 380). Very nice $5,500 and building.

"Red, White and Blue," Paramount (3d wk) ($4.80; 3,344). Dour $17,500 for the second full week, giving the American Legion show $56,000 for the 15-day stand—about $20,000 under costs.

"Strictly Dishonorable," Las Palmas (2d wk) ($3.60; 388). Another profitable $5,000 week. Holds to Nov. 4, then moves to Frisco.

"The Burning Bush," Coronet (5th wk-8 days) ($3.60; 255). Finaled Sunday (22) with a pale $1,200 for the eight days. Total for the 31-day stand hit an in-the-red $7.000.

"The Telephone" and **"The Medium,"** El Capitan (3d wk) ($4.80; 1,142). Slipped to $9,500, just about borderline.

'Lend an Ear' OK $20,000 In Hot St. Louis Stand

St. Louis, Oct. 24.

Battling midsummer temperatures, "Lend An Ear" wound up its one-week, eight-performance stand at the American theatre Saturday (21) with a fair b.o. score. The 1.500 seat house was scaled to $4.27 and the show grabbed an estimated gross of $20,000. Critics dished out raves for the piece and cast, with John Beal and Gloria Hamilton being singled out.

Blackstone and his black magic extravaganza opened a two-week engagement at the American Sunday matinee (22) with a good house. With cooler weather on tap, show is expected to do neat biz. The house is scaled to $2.44 for Blackstone.

'Pacific's' $138,965 In 10 at Dallas Sets New High in Gross Records

Dallas, Oct. 24.

The touring "South Pacific" set an all-time gross record here last week, piling up a take of $138,965 in 10 performances ending Saturday night (21) at $4.80 top in the 4,300-seat Fair Park Auditorium. House was absolutely jammed and extra chairs were installed at all 24 performances during the engagement, on which the total gross reached $320,000. Net profit on the stand is estimated to have been around $90,000-$100,000.

Although the "South Pacific" figure is a new high for 10 performances, the regular eight-performance gross for the final Monday-through-Saturday span was $112,368; or still not equal to the record $119,811 set by "Oklahoma" in eight performances at $4.20 top at the Municipal Auditorium, Oklahoma City, in November, 1946. Incidentally, both "South Pacific" and "Oklahoma"are Richard Rodgers-Oscar Hammerstein, 2d, musicals.

"South Pacific" troupe spent Sunday (22) and yesterday (Mon.) travelling. It opens tonight (Tues.) at the Orpheum, Omaha, where it continues through next Saturday (28). It plays Oct. 30-Nov. 1 at the Auditorium, St. Paul, and Nov. 2-11 at the Lyceum, Minneapolis.

'Guys' 39½G, Phila; 'Relapse' $13,000

Philadelphia, Oct. 24.

The sensational biz of "Guys and Dolls" continues to be the highlight along the legit front. Big new musical scored an ace $39,500 in its first full week at the Shubert and was absolute capacity from Tuesday on. Management wisely decided to keep show here but as Shubert was tied up with "Out of This World," which doesn't open until Nov. 4, but which will rehearse here the entire week, "Guys and Dolls" will move to the Erlanger after this week. It will play there two weeks instead of the single originally planned. Seat sale started last Saturday (21) with a double line a block long nearly all day. Looks like two more capacity weeks for this highly-lauded new tuner.

Quite a few dark weeks are piling up for legit houses despite the generally fine biz so far. The Walnut is dark this and next week, re-lighting Nov. 7, with the preem of "Golden State." Locust hasn't anything immediately in sight after "Hilda Crane" departs Saturday (28). Forrest has "Edwina," a tryout, this and next week but engagement of Les Ballets de Paris to follow has been cancelled. "Out of This World" will play three weeks (plus Saturday night opening) at the Shubert.

Estimates for Last Week

"Guys and Dolls," Shubert (1st week) (1.870; $4.55). Musical went to capacity Tuesday and is sold out for its two weeks here, then moving to Erlanger for an additional two weeks starting next Tuesday (31). Did $39.500 last week after boff $6,300 Saturday night preem. "Out of This World" preems here Nov. 4.

"The Relapse," Walnut (2d week) (1,450; $3.90). Old English Restoration piece, playing on ATS-Guild subscription, got a fair $13,000 in second of two weeks. House dark again until Nov. 7 when "Golden State" preems.

"Hilda Crane," Locust (1st week) (1,580; $3.90). Dramatic tryout generally well received. Got $15,000 in first of two weeks. House has nothing listed to follow.

"Mister Roberts," Forrest (6th week) (1,670; $4.55). Final week saw this popular hit get a robust $25,000. "Edwina" in this week for two week tryout.

"Streetcar Named Desire," Erlanger (2nd week) (1,900; $2.60). Pop-priced scale proved a hit and this one went away with a sound $12,500, last two performances being virtual sellouts. House dark until "Guys and Dolls" moves out there.

'Edwina' $6,200 in 4, N.H.

New Haven, Oct. 24.

"Edwina" drew a lukewarm reception at the Shubert last week in its three-day stand (19-21). In for four performances at a $3.60 top, take reached an estimated mild $6,200.

This week has preem of "Bell, Book and Candle" (25-28), with a hefty advance. Next week gets breakin of "Ring 'Round The Moon" (Nov. 1-4).

B'way B.O. Sticks to Healthy Pace; 'Madam' Leads List With $52,500; 'French' $35,300, 'Bright' 16G in 5

Legit attendance generally maintained its healthy pace on Broadway last week. Receipts followed the regular seasonal pattern, starting satisfactorily at most shows and pyramiding to sellout level by the weekend. Prospects for this week are a trifle better

The total gross for all 21 shows last week was $570,100, or 85.41% of capacity. The previous week's total for 21 shows was $547,100, or 84.38% of capacity.

Of last week's openings, "Burning Bright" drew generally negative reviews, but had a promising first part-week, with the advance sale a possible factor, while the Arena production of "Arms and the Man" also had lively patronage after dubious notices. "Call Me Madam" was the top grosser in its first full week, as "Peep Show" eased off a trifle. "South Pacific" remains the most-in-demand ticket, while "Kiss Me, Kate," nearing the two-year mark, is playing to standees at all performances, as are the recent arrivals, "Affairs of State" and "Season in the Sun." After a two-week layoff, "Black Chiffon" resumed Monday night (23) at the 48th Street, and this week's openings include "Curious Savage," "Day After Tomorrow" and the Bleecker Street offering of "Mrs. Warren's Profession."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Opera).

Other parenthetic figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Royale (5th wk) (C-$4.80; 1.035; $26,848). Had standees all performances, but party commissions limited the gross to nearly $26,700 (previous week, $26,600).

"Burning Bright," Broadhurst (1st wk) (D-$4.80; 1,160; $28,000). Opened Wednesday night (18) to two favorable notices (Pollock, Compass; Watts, Post) and five unfavorable (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; Coleman, Mirror; Garland Journal-American; Hawkins, World-Telegram & Sun); first five performances (including $6 premiere) grossed $16,000.

"Call Me Madam," Imperial (2d wk) (M-$7.20; 1,400; $51,847). First full week $52,500 (previous week's four performances, $24,800).

"Cocktail Party," Miller (40th wk) (C-$4.80; 940; $21,600). Over $16,400 (previous week, $17,600).

"Daphne Laureola," Music Box (5th wk) (CD-$4.80; 1,012; $25,000). Almost $15,700 (previous week, $16,500); closing Nov. 4.

"Death of a Salesman," Morosco (89th wk) (D-$4.80; 914; $23,800). About $14,800 (previous week, $15,500); closing Nov. 18 to tour the eastern cities.

"Gentlemen Prefer Blondes," Ziegfeld (46th wk) (M-$6; 1,628; $48,244). Almost $48.200 (previous week, $48,200).

"Gioconda Smile," Lyceum (3d wk) (D-$4.80; 995; $22,500). Bettered $17,300 (previous week, $17,100).

"Happy Time," Plymouth (39th wk) (C-$4.80; 1,063; $29,019). Nearly $27,600 (previous week, $27,600).

"Kiss Me, Kate," Shubert (93d wk) (M-$6; 1,361; $40,857). Over $41,100 (previous week, $41,100).

"Legend of Sarah," Fulton (2d wk) (C-$4.80; 976; $23,000). First full week, over $11,600 (previous week's seven performances, $14,500).

"Member of the Wedding," Empire (41st wk) (D-$4.80; 1,082; $24,000). Topped $20,000 (previous week, $20,500).

"Mister Roberts," Alvin (135th wk) (CD-$4.80; 1,360; $34,276). About $30,300 (previous week, $31,100).

"Pardon Our French," Broadway (3d wk) (R-$6; 1,900; $55,800). Nearly $35,300 (previous week, $39,400).

"Peep Show," Winter Garden (16th wk) (R-$7.20; 1,519; $53,400). Almost $51,200 (previous week, $52,900).

"Peter Pan," St. James (26th wk) (M-$4.80; 1,571; $34,500). Nearly $31,200 (previous week, $32,100).

"Season in the Sun," Cort (4th wk) (C-$4.80; 1,056; $24,747). Almost $24,800 (previous week, $24,800).

"South Pacific," Majestic (79th wk) (M-$6; 1,659; $30,186). Same as always, almost $30,600.

"The Consul," Barrymore (3d wk) (O-$4.80-$6; 1,066; $28,000). About $18,700 (previous week, $19,600).

"Tickets, Please," Coronet (26th wk) (R-$4.80; 998; $26,600). About $16,000 (previous week, $18,000).

Stock

"Arms and the Man," Arena (1st wk) (CD-$3; 500; $10,600). Opened Thursday night (19) to one positive notice (Coleman, Mirror), six negative (Atkinson, Times; Barnes, Herald Tribune; Chapman, News; Hawkins, World-Telegram & Sun; Pollack, Compass; Watts, Post) and one on-the-fence (Garland, Journal-American); first four performances got $3.800.

Openings

"Curious Savage," Beck (CD-$4.80; 1,214; $28,000). John Patrick play, starring Lillian Gish, presented by the Theatre Guild and Lewis & Young; production was financed at $50,000, cost about $30,000 (plus tryout loss of approximately $20,000 and bonds and deposits of $6,000) and can break even at around $13,500; opened last night (Tues.).

"Day After Tomorrow," Booth (C-$4.80; 712; $20,000). Frederick Lonsdale play, starring Beatrice Pearson, Melville Cooper, Ralph Michael, presented by Lee & J. J. Shubert; production was budgeted at $50,000, cost about $50,000 (including tryout loss; no bonds required), and can break even at around $14,000; opens tomorrow night (Thurs.).

"Mrs. Warren's Profession," Bleecker Street (C-$3; 299; $4.100). Shaw stock revival, starring Estelle Winwood and John Loder; presented by Norman Rose and Ben Grauer; first of four productions financed at total of $10,000, cost about $4,500 (including bonds) and can break even at around $3,000; opens tonight (Wed.).

Future Openings

"Hilda Crane," Coronet, Nov. 1 (trying out).

"Country Girl," Lyceum, Nov. 7 (trying out).

"Lady's Not for Burning," Royale, Nov. 8 (trying out).

"Bell, Book and Candle," Barrymore, Nov. 14 (rehearsing).

"Guys and Dolls," 46th Street, Nov. 16 (trying out).

"Edwina," Golden, week of Nov. 20 (trying out).

"Pride's Crossing," Biltmore, week of Nov. 20 (rehearsing).

"Relapse," unspecified theatre, week of Nov. 20 (trying out).

"Story for a Sunday Evening," Playhouse, Nov. 21 (rehearsing).

"Ring 'Round the Moon," Beck, Nov. 23 (rehearsing).

"Golden State," possibly Fulton, Nov. 25 (rehearsing).

"Tower Beyond Tragedy," ANTA Playhouse, Nov. 26 (rehearsing).

"Out of This World," Century, Nov. 30 (rehearsing).

"Cellar and the Well," ANTA Playhouse, Dec. 3.

"Let's Make an Opera," unspecified theatre, Dec. 10.

"Bless You All," Hellinger, Dec. 14 (rehearsing).

"King Lear," unspecified theatre, Dec. 25.

"Second Threshold," unspecified theatre, Dec. 26.

City Center Drama, City Center, Dec. 27.

'LIKE IT' SETS DETROIT RECORD AT $32,533

Detroit, Oct. 24.

A new house record for a drama was made by Katharine Hepburn's "As You Like It" when it grossed $32,533 in its second week at the Cass. Previous high gross was held by "Death of a Salesman," which took in $32.100 a year ago. The first week of the Hepburn drama took in $28.500, being held down by Theatre Guild subscriptions.

Current Cass presentation is "Come Back, Little Sheba," in for a week. "Oklahoma" follows for a two-week stand.

'Okla' $29,500, Montreal

Montreal, Oct. 24.

"Oklahoma," playing the fourth time in Montreal, grossed a hefty $29,500 last week at His Majesty's. House, which, seats 1,579, was scaled to a $3.94 top.

Theatre has heavy bookings from now till Christmas with the "Borscht capades of '51" currently showing, to be followed by the International Opera Co. for one week. Advance for the Lunts' "I Know My Love," set for Nov. 6, is heavy and "Streetcar Named Desire" returns Nov. 27.

Plays Abroad

Out of This World

London, Oct. 19.

Val Parnell (in association with George and Alfred Black) production of revue in two acts (15 scenes). Production by Alec Shanks and Joan Davis. Features Frankie Howerd, Binnie Hale, Nat Jackley, The Ben Yost Royal Guards (5), Warren, Latona and Sparks, Trio Gypsys, Jerry Desmond, Sheila Mathews, Maureen Sims. Decor by Alec Shanks, Erte, Berkeley Sutcliffe; costumes by Josephine Clinch, Erte, Alec Shanks; sketches, songs and dialog by Hamish Menzies, Jerome Chodorov, Pahil Park, Bob Hilliard, Dave Mann, Con West, Talbot Rothwell. Dances by Joan Davis. At London Palladium.

With the exception of Frankie Howerd and Warren, Latona and Sparks, this is the same show that the Black Bros. ran through the summer season at the Opera House, Blackpool. Besides Jack Hylton's "Take It From Here," at the Wintergarden, Blackpool (in association with the Blacks), it was the only show not affected by the Blackpool slump this year. Show has been very lavishly mounted and beautifully dressed, with the Tiller gals real lookers.

Gets into action with the second scene, "Down to Earth," when Jerry Desmond, former Sid Fields stooge, introduces Nat Jackley and his stooges. Some laughs here, with Jackley revealed as loose-legged elongated comic.

Binnie Hale follows with "Howdy People" for moderate results. Then comes Frankie Howerd. Comic has reached the top in two years mainly by his radio work in Variety Band Box, one of the top radio features. Two years ago he was getting $800 per week, and is understood to be getting $2,800 for his Palladium engagement. Howerd is an acquired taste, but he has undoubtedly endeared himself to the British audience. His particular brand of humor is of the suggestive kind, but he has a very disarming way of putting it over.

Not the Porter Show

This revue is not to be confused with the identically-titled Cole Porter musical due at the Century, on Broadway, Nov. 30, produced by Saint-Subber and Lemuel Ayers.

Warren, Latona and Sparks, a last-minute substitute for a Continental musical clown act, Rolly and Arry, are almost residents at this house, having played it so often. Nevertheless, the act went over big.

"Meet the Authors," skit in which Hale, Jackley and Howerd are concerned, is moderately funny. Concerns personal appearance of famous authors and doctors, who render advice on how to be happy. Not much comedy here, and overlong.

"Realm of Romance" is the big scene in the first half, with Howerd attempting to sing for laughs, and getting them. Hale and Jackley get away with "You Are Older Than I" and a weak attempt at the Charleston. But the hit here are the Ben Yost Royal Guards singing their operatic and pops offerings, and the Trio Gypsys. Latter is adagio act, with the two hefty guys tossing comely gal around, with femme assuming all sorts of contortionistic positions. Act is nearly a showstopper.

Second half has good laugh in "No. 10 Downing Street," with Jackley and Howerd as two femmes. Plenty of political razzings which got big guffaws.

Binnie Hale follows in her specialty, comprised mostly of mimicry of famous stars. Her best is of Gracie Fields singing "Sally." For encore, she revived two numbers she sang when she appeared in "No, No, Nanette." These were "Tea for Two" and "I Want to Be Happy," which got returns.

"Peacehaven Holiday Camp," with Jackley, Howerd and Desmonde and stooges, lacked the laughs of similar sketch in Jack Hylton's "Knights of Madness."

Getting spot, the Yost Guards came near halting the show with "Laugh, Clown, Laugh," "Donkey's Serenade," and other operatic airs.

Howerd's next to closing held spot with his inconsequential gab, with own inimitable hesitant delivery.

Surprise showstopping came from Gracie Fields, who tucked herself away in Val Parnell's box throughout the show, so as not to detract from the show, and was finally discovered by Howerd who introduced her to ovation.

Show is in for eight weeks, and could easily stay longer, but most of the leads are booked for pantomime season. *Rege.*

Harvey

Paris, Oct. 24.

Simon Berriau production of Mary Chase's comedy, adapted in French by Marcel Achard. Directed by Marcel Achard. Stars Fernand Gravey. Sets by Gerard Mille. At Theatre Antoine, Paris.

Monique Simon	Catherine Damet
Hortense Simon	Jane Marken
Madeleine	Rence Tamary
Alfred Bart	Fernand Gravey
Henriette Chauvenet	Marcelle Praince
Roberte Lorraine	Nicole Maurey
Camille Bordenave	Pierre Mondy
Dr. Charles Maubant	Andre Versini
Professeur Guillaumin	Jacques Baumer
Elizabeth Guillaumin	Germaine Grainval
Maitre Gaffenet	Leon Walther
Emile Pardeaux	Jacques Dynam

Marcel Achard's adaptation of Mary Chase's play, advertised here as a Marcel Achard production, opened auspiciously. He has brought very few changes in the lines of the play, apart from inserting a plug for Corona cigars. Where he has considerably altered the play is as a director when he turned the Frank Fay part into that of a sweet dreamer. Play looks a likely bet for Paris despite mixed notices.

The play has been well presented by Simone Berriau, with suitable sets by Gerard Mille. The Paris version stars Fernand Gravey who could not be better. Jane Marken, as his sister, and Monique Simon, as the niece, support him nicely. Also providing comedy are Marcelle Praince and Germaine Grainval.

Jacques Baumer is good as the professor who ends by seeing Harvey himself. This is made possible by the fact that when he picks up Harvey's coat and hat, which have been left by Gravey on a table of the asylum's office, he finds that Achard has introduced a coat 6 feet long and has provided a hat with two big holes suitable for rabbit's ears to go through. Pierre Mondy, tough asylum attendant; Jacques Dynam, taxi driver, and Leon Walther are good in their roles.

Tempo of the French version is slower than the original. *Maxi.*

Dear Miss Phoebe

London, Oct. 14.

Emile Littler's production of musical play in two acts (six scenes). Adapted from J. M. Barrie's "Quality Street," by Christopher Hassall; music by Harry Parr Davies. Directed by Charles Hickman. At Phoenix theatre, London.

Phoebe Throssel	Carol Raye
Susan Throssel	Olga Lindo
Valentine Brown	Peter Graves
Patty	Gretchen Franklin
Recruiting Sergeant	Bernard Clifton
Fanny Willoughby	Noel Dyson
Mary Willoughby	Moya Nugent
Henrietta Turnbull	Betty England
Ensign Blades	George Bradford
Charlotte Parratt	Jean Telfer
Lieutenant Spicer	John Crocker
The Beadle	John Hunter

As a challenge to the pace of speedy American and ultra-modern type musical, Emile Littler has resuscitated the graceful charm of J. M. Barrie's "Quality Street" in this musical adaptation by Christopher Hassall and Harry Parr Davies. Adhering faithfully to the original play, with tuneful melodies in keeping show attractive and nostalgic for the older generation. It will appeal more to these playgoers, being on quiet lines, but should have its own special following because of colorful scenes and intelligent casting. Whole effect is pleasing and restful to the eye and ear. Familiar story of two demure sisters in a garrison town, who lose their fortune through unlucky speculation, shows how they are forced to turn their home into an infant's school to win a living. There is the dashing Peter Graves, who was unwittingly responsible for their financial setback. He goes off to war and leaves Miss Phoebe (Carol Raye) to don the old maid's cap and wrestle with the fractious youngsters of the neighborhood. On Graves' return 10 years later, his shock at her changed appearance goads her into attending the Waterloo victory ball dressed in youthful style, and passing herself off as a niece. She turns the heads of the military men and he chides her for her flirtatious behavior. Most of the humor develops through the effort to keep alive the character of the "niece," and allow Phoebe to slip back into her real personality when she realizes he still loves her despite her lost youth.

Carol Raye is delightful in the title role, singing pleasingly and contributing all too little of her own specialized dancing. Peter Graves makes a manly soldier lover with a robust voice and Olga Lindo gives a faultless characterization of the elder sister. Gretchen Franklin makes the most of her opportunities as the pert little maid. The inquisitive gossips and minor parts are all commendably good. Bernard Clifton supplies some rousing numbers as a recruiting sergeant, ably supported by an excellent chorus. *Clem.*

Victor

Paris, Oct. 10.

Henri Bernstein production of three-act (six scenes) drama. Directed by Bernstein. Stars Bernard Blier. Sets by Wakhevitch; costumes by Alwynn. At Theatre des Ambassadeurs, Paris.

Francoise Pelicier	Simone Renant
Marianne Lefoure	Jane Martel
Victor Delestrade	Bernard Blier
Marc Pelicier	Jacques Castelot
Jacques Gent	Henri Cremieux
Policeman	Gabriel Gobin
Young Man	Jose Arthur
Butler	Rene Marty

Henri Bernstein, who for nearly 50 years has been the foremost French drama playwright, has written another local sock hit with heavy advance sale. This stems from the fact that his play appeals to localites. "Victor" has been well produced, cast and directed. Despite local appeal, it is doubtful for Broadway because built along the same lines Bernstein has been using since he started writing. In addition, the play is made up of characters involved in moral turpitude, without one redeeming principal character. For the U. S. screen it is even more dubious for the same reasons.

Opening scene shows Bernard Blier leaving jail after serving a term for a crook, his employer who had used his own wife to persuade Blier to take the rap. She is waiting for him and he takes her to his cheap apartment where there is a homecoming visit apparently with the knowledge of the husband. Later at the rich husband's home, Blier comes to tell the wealthy man he is through with him and wants to take his wife away. The husband stalls so long Blier walks out disgusted while she stays. One of the best scenes shows the husband compelling his resisting wife to dance with him. Her greed, coupled with his sex appeal, finally makes her surrender. This is wonderfully acted by Simone Renant and Jacques Castelot.

Play then jumps over three years, showing the ex-con's apartment where he has a new girl, a little stenographer. They are both happy though penniless. The girl, Jane Martel, cheers him up by dancing for him, another highlight. The pay-off is that this poor man finds a patent which brings him a fortune. The crooked husband commits suicide while the wife is left to shift for herself.

Bernstein has mounted the play with beautiful Wakhevitch sets and has a flawless cast, Bernard Blier, as Victor; Castelot, as the crooked rich man, and Miss Renant, as the unfaithful but mercenary wife, give splendid performances. However, main interest centers on Miss Martel, as the stenog. She is one of the biggest hopes currently on the French stage. Balance of cast is extremely good in secondary parts. Bernstein's direction is unerring, and he likely could have done most of the situations without resorting to use of some very coarse dialog. *Maxi.*

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Actors' Co. 'Smoke' 18G In Western One-Nighters

San Bernardino, Cal., Oct. 24.

Actors' Co. production of "Summer and Smoke" picked up a total gross of $18,000 last week in two nights at Salt Lake City and one-nighters in Fresno, Stockton and the high school auditorium here.

Tennessee Williams play, co-starring Dorothy McGuire, John Ireland and Una Merkel, calls it quits after the current week at the Biltmore, Los Angeles.

COSTELLOS SUING R.R. FOR CRASH INJURIES

Diosa Costello and her husband Pupi Campo filed a $110,000 damage suit against the Union Pacific R. R. in N. Y. federal court yesterday (Tues.). Complaint charges that both Miss Costello and her husband were upset mentally and physically as the result of a Union Pacific train crash in which they were involved.

Crash referred to took place in September in Green River, Wyo., while Miss Costello was travelling with the "South Pacific" road company, in which she has a featured role.

King, Wyatt to Star In 'Winslow Boy' on Coast

Hollywood, Oct. 24.

Las Palmas Productions, which debuted with "Strictly Dishonorable," currently holding over at Las Palmas theatre, has signed Dennis King and Jane Wyatt to star in "The Winslow Boy," opening Nov. 6. Harold J. Kennedy will direct.

"Dishonorable," starring Cesar Romero, moves to the Geary, San Francisco, after the local stand, and "Winslow probably will follow suit.

French Ballet Extends Its N.Y. Run; Jeanmaire Back

Renee Jeanmaire vent into the lead role of "Carmen" for Les Ballets de Paris at the National, N. Y., last night (Tues.), marking first time she's done the role (which she created) since last April, when she hurt her leg.

French dance troupe has extended its N. Y. stay, originally slated to close Nov. 5 after a four-week run, and will change its bill next Tuesday (31), adding two new Roland Petit ballets for their U. S. preems, "La Croqueuse de Diamants" ("The Diamond Cruncher") and "Les Chaises Musicals" ("Musical Chairs").

'Kate' $29,900, Columbus

Columbus, O., Oct. 24.

The touring company of "Kiss Me, Kate," in eight performances last week at the Hartman here, grossed $29,900.

Cole Porter musical is playing the Taft auditorium, Cincinnati, this week.

Schweid Play in Bow

"A Town Awakes," Yiddish play by Mark Schweid, with music by Sholem Secunda, will premiere Saturday (28) at the Theresa Kaufman theatre of the 92d Street YMHA, N. Y. Menachem Rubin directed the play and is featured.

Play will be taken on a coast-to-coast tour of U. S. and Canada, being presented under auspices of Farband, labor Zionist order. It deals with the American Jewry's relationship with the new state of Israel.

'BLONDES' 37G, FRISCO

San Francisco, Oct. 24.

"Gentlemen Prefer Blondes," with Gertrude Niesen and John Boles, chalked up a healthy $37,000 for its fifth frame at the 1,775-seat Curran.

Gene Mann production was scaled to $4.80.

U. S. Ballet (Rockefeller Backed) Making U. S. Bow After 4 Years in Europe

A U. S. ballet troupe with foreign sounding name and roster, backed by Rockefeller coin and incorporated in Albany, is coming home to make its American debut after four years of exclusive trouping in Europe.

Troupe is the Marquis George de Cuevas' Grand Ballet, which will open a four-week engagement at the Century, N. Y., next Monday night (30). De Cuevas, a Chilean nobleman, is an American citizen now, husband of John D. Rockefeller's granddaughter. The Grand Ballet was formed in 1946, when the Marquis bought out the Grand Ballet De Monte Carlo, and combined it with the remnants of his Ballet International, which had a brief season in N. Y. in 1944. Its leading dancers are all American, including Rosella Hightower and Marjorie Tallchief (both of them part Indian), Ana Ricarda, Harriet Toby, Andre Eglevsky, George Skibine, and John Taras, ballet master. Corps de ballet, however, is mostly European.

The Marquis and Marquesa (Margaret Rockefeller) have sunk over $2,000,000 into ballet in the past 10 years. The short 1944 season of the Ballet International, which did eight weeks that fall at the International theatre, N. Y., cost them $800,000. They've spent a similar amount on the Grand Ballet in the past four years.

Troupe is in a Shubert house on a straight rental, with the Shuberts reported not otherwise financially interested. (They're financialy tied into Les Ballets de Paris, now at the National, N. Y.) Repertory of the troupe includes about 25 ballets, of which eight will be seen here for the first time. Gustave Cloez is musical director, Emerson Buckley musical adviser and William McDermott associate conductor.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel in the Pawnshop" (C)—A. B. Farrell & Eddie Dowling, prod.; John Larson, dir.

"Bless You All" (R)—Herman Levin & Oliver Smith, prod.; John C. Wilson, dir.

"Blossom Time" (O) (Road)—Lee & J. J. Shubert, prod.

"Golden State" (C)—Bella Spewack, prod.; Samuel Spewack, dir.

"Let's Make An Opera" (M)—Peter Lawrence & Show of the Month Club, prod.; Marc Blitzstein, dir.

"Pride's Crossing" (D)—T. Edward Hambleton, prod.; Martin Manulis, dir.

"Ring 'Round the Moon" (C)—Gilbert Miller, prod.-dir.

'Brig' $21,300, Toronto

Toronto, Oct. 24.

On its second week, "Brigadoon" racked up a nifty $21,300 at the Royal Alexandra here, with the 1,525-seater scoring $23,300 on its first stanza.

At a $3.50 top, current engagement of "Brigadoon" marks its fifth visit here in three seasons, with the musical play holding the house record in the theatre's 44-year history.

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Literati

Bennett Cerf's New Column

Random House prexy Bennett Cerf starts a new syndicated column in This Week which services 28 dailies including the N. Y. Herald Tribune and the Chicago Tribune. It will be anecdota, titled "Cerf Board," and bowed last Sunday (22).

Cerf's newest anthology of humor, "Laughter, Inc." is due via Doubleday next month at $1.50. Same firm, via its Garden City reprintery, published "Shake Well Before Using" and "Stop Me If You Heard This One," originally published by Simon & Schuster. Grosset & Dunlap published his "Laughing Stock" and "Anything For A Laugh." None of his humor writings has appeared under his own RH firm's imprint.

50 Years of Best Plays

Dodd-Mead is bringing out an "Index to the Best Plays Series, 1899-1950," covering the half-century of the American theatre, with a foreword by Mrs. Lydia Mantle, widow of the late N. Y. News drama critic, Burns Mantle. It will be a master index to the 32 Burns Mantle seasonal books of the theatre, and is due for late November publication.

Orchids—and Royalties

Elizabeth Bragdon, publicist and an editor of Bobbs-Merrill, did a reverse orchids act after she had "unofficially" read Niccolo de Quattrocciocchi's "Love and Dishes," which her firm is publishing this week. The bistro bonifface had asked her, as a favor, to look over some of my stuff," and when she again visited El Borracho, his N. Y. nitery, a week later, she summoned the host into the coatroom where she said, "I have your manuscript all wrapped up." It was packed in a flower box, with some orchids to the nitery prop., and tucked within was a publisher's contract.

Book is autobigraphical, and Quattrocciocchi is doing a showmanship exploitation job on it with radio, video and other stunts, such as the Sister Kenny Fund benefit he is staging at El Borracho on Nov. 5. At that time bistro bonifaces, headwaiters, captains, et al., from all the top Gotham hostelries and niteries, will turn waiters, chefs and busboys to wait on the socialite customers.

Authors Guild Bull Session

Authors Guild via its Magazine Committee (Maude Parker and Cleveland Amoury) will hold another of its discussion evenings Nov. 6 at the Netherlands Club, New York, when editorial spokesmen for McCall's, Cosmopolitan, Satevepost and Good Housekeeping will face the scriveners, explain market conditions, management points of view, price policies and so on.

Guild will put a $1 admission at the door for writers attending this bull session.

2 Unusual Picture Stories

Two extraordinary picture story books have made almost simultaneous appearance. Both are the exact size of Life magazine and one of them, fittingly enough, is called "Life's Picture History of World War II," authored and produced by the editors of Life, and sold to the book trade, via Simon & Schuster, at $10 to $12, latter the deluxe edition.

The other is "Year," published by Year, Inc. ($6.95), which this year produced a special Mid-Century Edition: 1900-1950," instead of its annual photograph history publication. The 50 turbulent years are described in 2,000 pictures and 100,000 words in this pictorial news annual.

The Life book was blueprinted and carried to conclusion by Arthur B. Tourtellot, who edited March of Time's "Crusade in Europe," the Times-Life-Richard de Rochemont-20th Century-Fox filmization of General Eisenhower's book. John Dos Passos and Time-Life war correspondent Robert Sherrod did the text; Francis Brennan was picture editor, and a fine job they have done all around.

Both "Year: Mid-Century Edition" and "Life's World War II" are library musts. *Abel.*

People Named Smith

A book named "People Named Smith," written by an H. Allen named Smith, is an OK book, inasmuch as I am named Smith, VARIETY figured no doubt it could get a thoroughly biased opinion.

When I was a kid, way back there, I used to travel the old Wilson Avenue "L" in Chi on the way to work. I would clutch with one hand the back of a seat as, at the time, I was much too small for straphanging. The other hand invariably clutched a book of Bill Nye, which I read to kill miles. Now and again I would come across a line or a paragraph that would cause me to let loose with a hearty yelp of laughter. A few of my fellow sardines would join in for no reason except that laughter is contagious. The rest of them thought I was nuts. They were probably right, according to the standards of today. Laughing out loud automatically classifies one as a moron.

So I read H. Allen's book. And I laughed out loud a quantity of times. I am a moron. I hope there are a lot more morons. I hope they all read H. Allen's book. I like laughter.

I have enjoyed everything H. Allen called Smith ever wrote, but this one especially as it was sort of personal. Never have so many Smiths owed so much to one member of their faculty.

H. Allen—or to be vulgar, let's just call him Smith—has, taken the Smiths out of the conglomerate, or hash classification, and moved them up with the Roast Beef Rare, or snooty set. He has covered the subject thoroughly. He hasn't overlooked a bet. Even the writer of this critique gets mention, and kid, that's digging. He has traced Smiths all the way from thieves to theologians. He combines Information with Idiocy. He takes the static out of statistics. It is easy, pleasant reading.

Even VARIETY, which is a "smith" in its way, it being in a class all its own, comes in for mention. Its editor is given credit for being an expert on the derriere in a debate on the spelling of Prat.

Smith is not a novelist. This isn't a story. It's a book. He doesn't tell stories, they just fall in and land on their feet and are fitting and enjoyable. The man has a way with words. A rather delicious way. He dips his pen in a double inkwell of fact and fun and lets her go, Gallagher.

Of late there has been an epidemic of books about the lousiest family in town, or reports on why men and women go together, or soldiers talking and behaving in a highly organic manner, or social folk using words they would wash their children's mouths out for using. You can have a five foot shelf of them. I'll take any 10 pages, torn at random from "People Named Smith." But it's not a Random House book—it's Doubleday ($2.50).

Maybe I should mention I liked the book. *Paul Gerard Smith.*

'Headline Happy' Is Just That

When a "red-haired working-press newspaper gal with a delicious sense of humor and a double-barreled talent for superb writing-craftsmanship produces a book about heretofore unrevealed laughs-and-thrills behind the front-page adventures in her exciting career in contemporary journalism," that sort of book-jacket trailer is usually a chaser. For once it fits. The book is "Headline Happy," by Florabel Muir (Holt; $3) a package of continuous entertainment and hilarity.

As newspaper readers are aware, Miss Muir is a star-reporter for a press syndicate, whose current spot news feature stories about gangsters, Hollywood darlings, tycoons, politicos, murderers, love-nesters and bums take priority over the comic-strips. Among fellow journalists, she has earned the soubriquet, among others, of "the female Damon Runyon."

Once she stopped a shotgun slug from a blast that erased a notorious gangster, so quick is her news-finding instinct. Wading through puddles of blood from suicide starlets or love-killers to get the intimate details is only a part of the occupational thrills she offers. Or the laugh-provoking "secrets" of celebs, male and female. Inside stuff on Errol Flynn, Chaplin's paternity trials or Mary Astor's diary hold continuing attention. Even funnier is her own longtime love affair with her husband and the reason for her accidental stranding behind a cactus while motoring through west Texas.

Altho her formula for staying happy and never growing old may not fit all of her readers, they'll all get a sudden jolt of suspense when she casually drops that tip-off name of ex-cop Charles Stoker of Los Angeles, now writing an expose book of big-time gangster secrets, thus putting himself in the gun-sights of the underworld, along with other recent writers and investigators.

Fabulous also are the stories of the career of Miss Muir. The account of her own impersonation as the "mother" of Joan Berry, most recent heroine of Chaplin's love-life, to entrap a phony, is one of the funniest bits of Americana in recent times. Her intimate knowledge of how the film biz escaped enslavement to ex-panderer Willie Bioff, and the part VARIETY played in bringing him to book, stems from the fact Miss Muir is also a VARIETY muggess alumna. *Serk.*

CHATTER

Herb Shriner is writing a book of humor for publication by Simon & Schuster.

Noah Beery, Jr., is writing a book about the film careers of his father and his Uncle Wallace.

Frank Kingdon's new tome, "F.D.R. Said," off the presses with anecdota on the late President.

Gilbert Milstein, N. Y. Sunday Times mag feature writer, doing a Broadway roundup for the Dec. 31 issue.

Valentina, N. Y. couturier, to do her autobiog, "Mink Is for Football" (tentative title), for Random House publication.

Lloyd Shearer has profiled songwriter Harry Warren for Collier's Dec. 9, and Ava Gardner in the January Red Book.

Ernest Lehman compiling "My Greatest Mistake of 1950" from notables for a January Cosmopolitan article.

Grace Mayes, wife of Cosmopolitan and Good Housekeeping editor Herb Mayes, out of the hosp and back at their Stamford (Conn.) home.

Lawyer-writer Louis Nizer's "most unforgettable character," as part of the series in a forthcoming Reader's Digest, is about Rex Beach.

Joey Faye's "Curtain Never Falls," show biz novel, has been reprinted by Popular Library in a 25c edition. First printing is 300,000 copies.

Joey Adams' recent $3 bestseller, "The Curtain Never Falls," run off as a 25c pocket edition by Popular Library. First printing was 300,000 copies.

Raymond T. Van Ettisch took an indefinite leave of absence from the Los Angeles Examiner, where he has been managing editor for the last 18 years, due to illness.

Gene Fowler has tape-recorded over 1,000,000 words, he says, on the Clayton, Jackson & Durante saga, for Viking Press, and he is taking it back to the Coast this weekend to start putting it all into shape.

Evelyn Gerstein, who formerly operated her own flackery and at one time was associated with National Film Board of Canada and United Artists, has joined Duell, Sloan and Pearce as assistant to the president, in charge of promotion.

George A. Hecht, Doubleday veepee and general manager of the publishing firm's 24 book stores, celebrates his 25th anni with the company this month. He's also executive committee chairman and director of the American Booksellers Assn.

Three publishers, Rinehart, Combat Forces Press and Bantam Books, have joined to bring out "How To Survive an Atomic Bomb" Friday (27). First two houses are distributing the $1.95 edition, while Bantam is issuing the 25c paper edition.

Gag writer Hal Block expanding his Collier's mag piece, "My Life Among the Comedians," into a full-length book for Random House, devoting chapters to his multiple comedy-scripting lives with Jack Benny, Milton Berle, Fred Allen, Eddie Cantor, Burns & Allen and Al Jolson.

Temple Fielding, on European tour to bring up to date "Temple Fielding's Guide To Europe," gandered Ireland last week. Also in Ireland was Ben Stahl, on commission for "Esquire" to paint representative Irish beauty. Stahl is covering 12 European countries and after finishing Irish stint moved to London.

Bill Huie, new editor of American Mercury, kicks off his first issue with the November edition since Clendenin J. Ryan bought the monthly from Laurence Spivak, who is now concentrating on television production. Mercury will continue to accept advertising, a la Coronet, which set a precedent for pocket-size digests by selling space.

Authors Guild annual meeting will be held in New York on Dec. 11, when elections will be held. Nominating Committee has filed nominations for seats on the AG council: Margaret Culkin Banning and Budd Schulberg, to serve until 1951; and Betsey Barton, Jacques Barzun, John Cheever, Paul Gallico, Joan Kahn, William J. Lederer, Richard Lockridge, Maude Parker, William Shirer and Grace Zaring Stone, to serve until 1953.

SCULLY'S SCRAPBOOK

By Frank Scully

Pike's Peekaboo, Oct. 19.

Having played everything from the swankest TV shows from coast-to-coast to intermissions between wrestling matches in the hope of selling some books, I believe I know now what killed vaudeville. The limit of human endurance did it. Four-a-day proved to be the killer. But I was booked for as many as five personals a day, with the mileage so spread out that it would have killed all Parmelee's horses in the hey-day of vaude. I worked as low as basements and as high as the 42nd floor of the old Civic Opera tower on Wacker drive.

Had I not spent several weeks conditioning this tired old body on the Mojave Desert before storming the peaks and canyons of New York and Chicago, I'm afraid I would have failed even more pathetically than did Joe Louis in his attempted comeback. I am now recuperating in Denver, where it all began, and where one show a day is all that is expected of old matinee idols with feet of clay. The guest of Mr. and Mrs. George Koehler and Silas Mason Newton, I am breathing fresh air for the first time in weeks.

For a character who has been groaning for years that making him move from one chair in the living room to another on the terrace was cruelty to mammals, I've turned in a series of performances that would have felled Samson, hair or no hair. Among the metropoli of L.A., N.Y., Chi and Denver in one month I averaged two personals a day for 30 days—and ran one day's labors up to five, starting at 9:30 a.m. and ending the next morning at one. Sandwiched in between was a four-hour cocktail party wherein charm was expected to be released with the glamor and force of Niagara Falls.

The Open Door Policy of Show Biz

Except to prove that a book can survive and even transcend a few bad notices, something which few plays can do, there really was not much point in my knocking myself out, shilling on a grand policy the way I did. But I'm glad I did what I did. Such a shooting schedule was really asking to be known as the most ambitious body in the cemetery.

I accepted bookings on a moment's notice, where a schedule was so tight I had to get on and off in two minutes, and others where it was so loose I was encouraged to spiel along for an hour. I even got offers to star in TV shows of my own.

But I knew where I was going and stayed with my own blueprint. I set out to effect encircling movements around hostile critics, via TV and radio. As the noose drew tighter and more of a hostile critic's readers left his side for ours, I left him to die on the vine.

So effective was this war of words that I ended the tour with a victory celebration in the Tavern Club, a most exclusive club within hog-calling distance of the Chicago Tribune, where Roy Gibbons, a science editor, had given my brainchild its worst beating. Before the cocktail party, sponsored by Messrs. Pat Lannan and Arnold Johnson, was wrapped up for the night, Mons. Gibbons had hurried over from the Trib tower with an olive branch. He offered me space to square the rap, and while most authors would have leaped at this, I didn't. The reason back of this reticence was that I believe an author has his say in his book, the critic in his column. Finis. This biz of beefing about a bad notice is like appealing from a referee's decision after a fight is over.

Boring From Within

Since I had moved into the Tribune building and had made TV pitches under the very noses of the dissenters, and the booksellers had reported a terrific jump in sales, why go back to pitching in a medium of communication that had been more or less neutralized?

Fifteen years ago, when the Scully Circus returned from Europe, Si Seadler caused to be printed and circulated a teaser entitled: "Is Frank Scully a Myth?" By now, I told Miss Butcher, people were accepting me as real but asking "Are his flying saucers a myth?"

Those critics who knew I had written "Fun In Bed" and had been writing more or less regularly for VARIETY ever since, were sure that I had written "Behind the Flying Saucers" with my fingers crossed, my tongue in my cheek and my eyes rolling upward like Groucho Marx on uttering a double entendre. These conclusion-jumpers, however, though small in number, reached bookbuyers primarily. My job was to separate these shepherds from their sheep.

Going Up?

That we were able to do this so well in a month as to move from zero in the New York Times best seller list to 13th one week, ninth the next, seventh the next and fourth, I hear, coming up, I lay to this new technique wherein an author offers his services to the sales force when the production phase is finished.

Most picture stars have accepted this as part of their calling but writers in the main still cling to the ivory tower concept. Their job is to write. They don't ask the sales force to do their work. Why should they be asked to do the selling as well as the writing?

Well, the only reason is that they are in on percentage or participating deals and if it's believed they can help the grosses they'll be helping themselves if they turn temporarily from authors to pitchmen.

If you look on all work as equally dignified in the sight of God, and I do, you're not demeaning yourself to help sell what you believe is not basically evil.

Frankly, I don't consider myself much of a salesman. Few writers are great in both fields. In fact offhand I can think of only one—J. P. McEvoy—and he started out as sales manager and poet laureate of Volland, the greeting card entrepreneurs. He was the first one to impress on me the slogan, "Don't tell it, sell it."

What I had to sell was a reporter's story of space travelers. Had I been at Barcelona when Columbus reported that his hunch that the world was round like an egg, not flat like his bankroll, and that he had traveled thousands of miles to a new continent and had seen strange men of a bronze color whose faces were as smooth as a child's, I would have written it and turned it in to the city desk. Had he gone into the field of prophecy and said he could see great cities arising on that new continent, using all sorts of inventions, even one which would project an image and a man's speech instantaneously to millions of people, I would have reported it. If the report got us both jailed, or even burned at the stake as peddlers of witchcraft, would it have been the first time in history?

Add: Thanks For the Memories

Fortunately nothing like that happened to me as I toured America telling the inside story of flying saucers. Au contraire. Doors were opened to me everywhere. In Chicago alone I owe bread and butter letters to Les Lear, Tommy Bartlett, Bob Cunningham and others for putting me on "Welcome Travelers" at the Sherman hotel and their TV show, "Hi, Ladies," in the Trib Tower, to Bob Elson and Miss Terry Scanlan for setting me into "Bob Elson on the 20th Century," to Miss Toni Gilman for a spot on "Our Gal Toni," to Myron Barg who gave me WMOR's mike for one hour on his show, to Wayne Griffin of ABC for letting me shill for literature between wrestling matches, to Mike Wallace and Buff Cobb for letting me sound off at midnight on their Chez Paree air show, to Bob Murphy and Kay Westfall, who introduced me to morning television, pencilled me in for 10 minutes and let me talk for 20, to Ernie Simon and his crew, who slipped me into a tight schedule of "Simply Simon" and even worked a whole act around flying saucers, to Al Morey for a taped interview in his "Five Star Review" and finally to Benny Rubin, who had me kick the Saucerian saga around for 15 minutes as part of his ABC midnight frolic. They made my five-day week in Chicago something to remember, and as I've said before I never forget because elephants come to me when their memories are slipping. By now the country knows that Scully is not a myth, and neither are flying saucers.

Broadway

John Gilbert, songwriter, in from Britain Sunday (22) on the Media.

Edward Cooper, British actor, sailed for England Thursday (19) on the Britannic.

Joan Blondell's period furniture and furnishings at public auction, via Tobias-Fischer this weekend.

Al Daff, head of Universal's foreign operations, leaves N. Y. for the Coast this weekend for a brief studio visit.

Joseph Bernhard, former head of the defunct Film Classics, convalescing from an illness at his New York hotel.

Alice Frost, of radio's "Mr. & Mrs. North," up and around following infection which also resulted in sulphur poisoning.

Howard Dietz, Metro ad-publicity veepee, returned to the homeoffice Monday (23) after a week's visit to the studios.

Eddie Cantor winds up the first lap of his concert tour tonight (Wed.) in Birmingham, and then readies for his third NBC-TV show.

Jack McInerney, Paramount theatre ad-publicity director, recuperating from heart condition at his home, is expected back in his office next month.

Robert Monroe Productions, Inc., making a video film here titled "Home Town," to use Yvette Wonderling, owner of Le Vouvray, as a cafe operator.

Wolfe Cohen, prez of Warner Bros. International Corp., left Monday (23) for Mexico City on a junket which will also take in Cuba and Puerto Rico.

Michel Safra, co-producer of the Maurice Chevalier starrer, "Ma Pomme," arrived yesterday (Tuesday) on the Liberte to set local preem of the film.

Clerdia Pinza, ex-Met soprano and Ezio's daughter, is chairmaning concert at Hunter College Nov. 10 for benefit of the Music Research Foundation.

French film producer Michel Safra in on the Liberte, in connection with "Ma Pomme," new Chevalier picture which Discina will distrib in the U. S.

RKO promotion chief Terry Turner still convalescing at his Flushing, L. I., home following his Coast illness. Will be away from his desk another three or four weeks.

U's Ben Henry—he's head of British sales—to the Coast today (Wed.) for a week of studio business, and then a week's holiday either in Palm Springs or Las Vegas.

Metro studio story head Kenneth MacKenna is scheduled to arrive from the Coast Nov. 1 on an annual visit to see the new Broadway legiters and huddle with publishers and writers.

Harold Boxall, joint managing director of London Films; the Marquise de Cuevas, wife of the ballet producer, and filmmaker Irving Asher in from Europe Sunday (22) on the Queen Elizabeth.

Robert E. Kintner, American Broadcasting Co. prexy, named chairman of the radio division for the Travelers Aid Society's 1950 fund appeal, which has as its aim $309,000 for maintenance.

Robert J. Rubin, former counsel for Society of Independent Motion Picture Producers, has postponed his return from the Coast. Leaves by car today (Wed.) and is expected back in about a week.

Louis Nizer, theatrical attorney and author, named 1950 chairman of the Lawyers Division of the Federation of Jewish Philanthropies of New York. He succeeds U. S. Attorney Irving H. Saypol.

Lewis Allen, director of Columbia's Edward Small production, "Valentino," planed to the Coast Saturday (21) following several days of homeoffice confabs to map an ad-pub campaign for the film.

Leonard L. Levinson, prez of Impossible Pictures, now writing teevee shows for CBS in New York, plans producing "a City Hall-type picture" which he says he will call "Impellitteri & The Pirates."

Author Erich Maria Remarque, Swedish actress Maria Eberharth and composer-pianist Jacques de Menasce arrived from Europe yesterday (Tuesday) on the Liberte.

Noel Meadow, publicist and film importer, named national special events and exploitation director for the Will Rogers Memorial Hospital Fund Campaign. His association with the drive will be on a voluntary basis.

Doris Dowling, who appears in the Italian-made "Bitter Rice," planed to the Coast last week to visit her mother and sister Constance. Actress plans to return to Italy next spring to produce a film on her own.

R. V. Downing, N. Y. Music Hall veepee in charge of operations, back from Coast yesterday (Tues.) after week looking over new product. He went out with expectations of getting enough pictures for the Hall for most of 1951.

With the Stanley Kramer version of "Cyrano de Bergerac" due to open shortly at the Bijou, the long-nosed cavalier has also been recreated by artist Ben Wolf in a series of paintings now being shown at the Babcock Galleries.

Goodman Ace picks up his wife, Jane Ace, visiting relatives in Kansas City, when he returns from Hollywood this weekend. He will write his original screenplay for Wald-Krasna Productions (RKO) in the east, rather than continue houseguesting with Groucho Marx.

Palm Springs

By Dorothy Gray

Mack Gordon basking in the sun at Bonaire.

Mark Stevens and his charming wife at the Dunes.

Bill Holden attracting attention at the Racquet Club.

Starlite Room of Chi Chi still packing them in with Desi Arnaz.

Dave Rose planed out for New York, prior to sailing for London.

Eddie Small relaxing in Palm Springs after completing "Valentino."

Mr. and Mrs. Louis Jourdon house-guesting with the Darryl Zanucks.

Jose Bogeman, representing the Mayor of Brussels on a good-will tour, at the Racquet Club.

Jane Wyman now a Palm Springs resident. Just purchased a home near her friends, Mary Livingstone and Jack Benny.

William Wolforth, mayor of Miami, and Charlie Farrell, mayor of Palm Springs, talking things over at the Chi Chi.

The second annual California Fashion Fiesta a sellout three weeks prior to presentation, Oct. 20-21, at the Desert Inn.

Paris

By Maxime De Beix
(33 *Blvd. Montparnasse*)

Carousel now reopened.

"Stromboli" gala preem at the Opera a heavy grosser for charities.

Mrs. Barney Balaban staying here while husband planes to Israel.

"Stromboli" received a gala sendoff which netted $5,000 for charities.

Ruyda Ruydas mentioned as a possible guest artist for the Paris Opera this season.

American Clubwomen lunched at the American Embassy while here on World Cooperation Tour.

Roger Callaway and Jorie Remes, two Americans, taking over the Champs Elysees nitery, Boite a Sardines.

Columbia cocktailing producer-director Robert Rossen whose "King's Men" currently is on the Champs Elysees.

Mrs. Gwynne (Bud) Ornstein, niece of Mary Pickford, to check out of the American hospital here this week after major surgery.

Lydie Lore slowly recovering in her Queen Elizabeth apartment from third degree burns suffered when a hotel waitress spilled boiling milk on her. She was forced to stop filming in Switzerland where appearing in a pic.

London

Helene Robert doing a four weeks at the Berkeley Hotel.

The Marquis de Casa Maury, who built the Curzon cinema in 1934, joined board of John Woolf's Independent Film Distributors.

"All Quiet on Western Front" chalked up the record of being the first pic to play a second week at the Essoldo, Brighton.

Mrs. Sam Eckman, wife of the Metro topper, switched on a new front house sign at Empire, Leicester Square, last week.

Belita due in London next month to start rehearsals on "Babes in the Wood," to be presented on ice at the Earl's Court arena Christmas.

Carroll Levis has closed deal with the BBC to do new series of his discoveries program. Show is for minimum of 18 weeks, with first one early next year.

Cameraman Freddie Ford planed to Cairo and Damascus to do research photography on "Sirocco," which will be lensed in Hollywood by Santana Productions, with Humphrey Bogart starred.

Guy Rolfe replaced Robert Beatty in Stanley French's "Chuckeyhead Story" by Paul Vincent Carroll, which was tried out at Bournemouth and is due in the West End next month.

Rex Ramer, who returned to London last Thursday (19) after over two years touring Australia and New Zealand, starts a three-week engagement in Nat Karson's new Empire stageshow next week.

Hollywood

Mario Lanza fractured a bone in his ankle.

David Niven in from London for film chores.

Ethel Barrymore on vacation at Santa Barbara.

Van Heflin returned from his TV bow in N. Y.

Larry Steers recovering from major abdominal surgery.

Art Linkletter emceed the Hollywood Press Photographers' annual ball.

Joe E. Brown was grand marshal of the annual UCLA homecoming parade.

Richard Walsh in town to straighten out IATSE jurisdictional tangles.

Rudy Mate cited by the Southern Film Circle for directing "Union Station."

Dana Andrew's yacht, Vileehi, went on the rocks in a fog near San Pedro.

William Russell returned to work at RKO after an appendectomy.

Milo Frank, formerly with Century Artists, joined the William Morris Office.

Leon Gordon, recovering from an operation, returned to his producer desk at Metro.

Y. Frank Freeman hosting A.T.L. Watkins, secretary of the British Board of Film Censors.

June Allyson crowned "Queen of National Flower Week" by the Society of American Florists.

Jose Ferrer delivered three addresses on "Cyrano de Bergerac" at UCLA, and LA City College.

Jane Wyman named "the world's most outstanding actress" by the Latin-American Consular Assn.

Willis Kinnear retired as advertising-publicity manager for Franchon & Marco to raise cattle.

Bertha Kelly is the new manager of Bob Taplinger's Coast flackery, succeeding Walter Compton, who joined RKO's publicity staff.

Las Vegas

By Ken Frogley

Bert Wheeler at El Rancho Vegas to be followed by Dick Contino.

Ex-pug Mickey Walker acquiring a Las Vegas tan on vacation.

Kay Starr doing good biz at Thunderbird in second Las Vegas appearance.

Lena Horne opened big at the Flamingo, with tables at premium for first three days.

Ben Goffstein, second in command at Flamingo, back from vacation in Southern California.

Pat O'Brien at Wilbur Clark's Desert Inn and whooping it up for old Notre Dame as large part of his act.

Herb McDonald, publicity director and talent scout at El Rancho Vegas, upped to assistant manager's post.

Downtown casinos banded together to stage "block parties" weekly on the main stem in competition with resort hotels on county strip. Free beer was lure at opening affair.

Jack Kearns in town trying to set a heavyweight championship finish fight in Las Vegas. Chamber of Commerce gave its blessing, and Kearns tying up new Las Vegas Park racetrack facilities for bout. Nevada is only state where fights to a finish are legal.

Washington

By Florence S. Lowe

Hope Zee, daughter of New York Capitol producer Alan Zee, feted at a party over weekend during her p.a. as chantoosey with Ralph Flanagan orch.

Paul H. Gore-Booth, director-general of the British information Services, is hosting a screening of new British government shorts Thursday night.

Nathan Colwell, head of radio and TV for Treasury's Savings Division, currently in Hollywood recruiting talent for Government's Guest Star radio series.

Gertrude Lawrence heading a delegation of Theatre Wingers Friday (27) to dedicate a plaque on the old Belasco theatre, location of wartime Stage Door Canteen.

Joe Elman, son of violinist Mischa Elman, making his debut in show biz next week via lead role in the George Washington Players' (of G. W. University) production of "Street Scene."

Chicago

Al Butler in town ahead of "South Pacific."

"Angel In The Pawnshop" preems at the Selwyn Nov. 2.

Ziegfeld theatre is set to open Nov. 15 under aegis of Chicago Musical College.

T. S. Eliot, who authored "The Cocktail Party," and novelist Julian Huxley in Chi as visiting profs at the Univ. of Chicago.

'Jolson Story' Finales

Continued from page 53

when a mobster, Johnny Irish, also got stuck on the Silver Slipper (N. Y.) tap-dancer. But he gallantly deferred to the star, "All right, you marry her," he said, "but you better make sure you take good care of her!" Jolson did, for many years following their marriage, in 1928. Miss Keeler had countless Warner Bros. filmusical and legit opportunities until their divorce. She remarried in 1941. Jolson married his present (fourth) wife, Erle Chennault Galbraith, an X-ray technician, in 1945. She is related to General Chennault. Jolson had met her in a Hot Springs (Ark.) hospital in 1944 when he was doing his usual wartime entertainment. Henrietta Keller and Alma Osborne Carlton, the latter known professionally as Ethel Delmar, were his first two wives.

Winchell Feud

His "taking care of" Miss Keeler resulted in a well publicized row in the Hollywood Bowl, with a slugfest involving Walter Winchell. Jolson didn't like a film script the columnist had written which, he thought, reflected on Miss Keeler. It was a longtime Broadway feud and ended with a typical good-fellowship act by Jolson who, when hearing that the columnist had been suffering from a nervous itch, sent over a jar of "my famous Jolson salve." The star had a better than rudimentary knowledge of medicine and medications—part of his general hypochondria—and a running gag thereafter was that "Jolson's salve was good for anything from flea-bites to making sandwiches." His homes in Hollywood and Palm Springs were replete with nostrums and private cure-alls and nothing would do but that friends see Jolson's doctors—all specialists in one field or another, and all the "best."

Jolson's professional career is prolifically recorded throughout the annals of VARIETY. His career virtually parallels the 45 years of this paper's existence. VARIETY vet Jess Freeman recalls how his brother, Charlie Freeman, now chief booker for the Interstate Circuit (Dallas), came back, after catching Lew Dockstadter's Minstrels, with a rave "for some new guy called Jolson; the greatest thing I ever saw." And that's how Arthur Klein, then an agent and now producer of "Tickets Please" on Broadway, first latched onto Jolson as a client.

The many shows, pix (silents and talkers), and radio programs in which Jolson appeared are a show biz cavalcade. His virility and box-office potency in each progressively new medium imparted the impression that Jolson was indestructible. He was a human dynamo of singular vigor and proportions.

Jolsoniana could comprise a book. His "Sonny Boy" was an alltime record bestseller. His famous Sunday nights at the Winter Garden made Broadway history. His canniness in picking songs and single-handedly making them hits is Tin Pan Alley lore. George Gershwin and Irving Caesar's "Swanee" had long since "died" until Buddy de Sylva introduced Gershwin to Jolson, and he made it a hit.

Jolson set records in stage show appearances from coast to coast. At $15,000 a week, plus percentage, at the Metropolitan theatre, Los Angeles, he grossed $57,286 and still left a $20,000 net profit for the management. His week's stand at the Capitol, N. Y., in the fall of 1930, at $20,000 a week, plus percentage, set another Broadway mark for picture house salaries.

Crosby and Jolson two years ago waxed one of Decca's top selling platters, Irving Berlin's "Alexander's Ragtime Band," which sold over 1,000,000. Jolson's soundtracking of "Jolson Story" initially cued Decca's packaging of an album, "Al Jolson and The Songs He Made Famous," which rocketed to a 1,200,000 sales figure. An eight-sided set, the album equalled nearly 5,000,000 individual platters by an individual artist to be sold within a few years. "The Anniversary Song," from the Columbia pic, also hit the 1,000,000 mark. Jolson's subsequent "Souvenir Album" for Decca sold 500,000.

His shows are another Broadway cavalcade. After two years with Lew Dockstadter's Minstrels, his first Broadway plays were "Bow Sings" and "La Belle Paree," both for the Shuberts, who thereafter managed most of his shows in which he had a large profit-sharing participation. These included "Honeymoon Express," "Dancing Around," "Robinson Crusoe, Jr.," "Sinbad," "Vera Violetta," "Big Boy," "The Whirl of Society," "Revue of Reviews" and "Bombo."

Jolson's 59th St. Theatre—(now the Century) signalized his immortality with the "Bombo" engagement.

Despite this b.o. socko, there came a period in the early 1940s when Jolson couldn't get himself booked at a benefit. Such were the vagaries of the industry that, somehow, he did get a benefit date as a showcase to Hollywood. Booked in the murderous finale spot at a Hillcrest Country Club shindig, and following a wealth of Hollywood talent that was .. who's who of films, radio and stage, Jolson figured to play to the exit march. Despite the lost-midnight hour and the surfeit of super-entertainment, when Jolson went into stride it was the Winter Garden days all over again—"you ain't heard nothin' yet!" He could still be on.

Thus Hollywood re-"discovered" Jolson. It became a challenge to prexy Harry Cohn of Columbia and columnist Sidney Skolsky, who had long nursed "The Jolson Story" as a film saga. The rest is history.

Vets Honor Jolson

Washington, Oct. 24.

For his work in behalf of entertaining Allied troops in Korea and during World War II, Al Jolson had been voted a special distinguished service medal by the American Veterans Assn.

AMVET officials recently wrote Jolson a letter asking him to say whether he preferred receiving the accolade in Washington or California. Headed by Harold Russell, the organization may now award the medal posthumously.

Jolson in Polaroid To Have Been Another '1st'

Death of Al Jolson yesterday (Tuesday) morning brought to light negotiations he had been in to appear in the first three-dimensional film in the new Polaroid process. Pic is being sponsored by a group of exhibitors, who felt it would be appropriate for the man who starred in the first sound-film to appear in another first that they hoped would be equally significant in the entertainment field.

Film is "The Customer Is Always Right," which Lester Cowan plans producing for Cinema Productions, Inc., a syndicate of about 15 top theatremen from various sections of the country. One of them is M. A. Lightman, of Memphis, who initiated the negotiations with Jolson while on the Coast a couple of months ago. He was to be one of about 10 stars who have been lined up for the pic. Its format is a digest of the best in entertainment in various fields—films, legit, TV, vaude, etc.

The picture will be shot in its entirety in New York, starting about Nov. 15, according to Cowan.

Jolson's When & If TV Contract With CBS

With practically the whole roster of top comedy stars (Eddie Cantor, Burns & Allen, Jimmy Durante, Fred Allen, Jack Benny, Bob Hope, et al) succumbing to the TV lure, it was generally anticipated in the trade that Al Jolson would have given the video nod in the coming months ahead.

As practically the lone major holdout, Jolson had resisted all bids to embrace the medium, despite a contractual commitment with Bill Paley to "go CBS—if and when" he yielded to the blandishments. (Paley's deal with Jolie, signed last season and covering a three-year period, provided for a number of radio guest shots, with the singer-comic circuiting the major Coast-originating AM attractions last year at frequent intervals.)

Just as Jolson bounced back into the pix and radio ("Kraft Music Hall") limelight, it was generally conceded that TV would be a natural for the Jolie talents.

OBITUARIES

AL JOLSON

Al Jolson, 64, succumbed to a heart attack Monday night (23) in his hotel suite in San Francisco. He had recently returned from Korea, where he did an arduous schedule of entertainments for the troops there.

Funeral services will be held tomorrow (Thurs.) noon at Temple Israel, Hollywood, with Rabbi Max Nussbaum conducting the rites, assisted by Cantor Saul Silverman. Interment will be at Forest Lawn Cemetery in Los Angeles.

Details on Pages 1 and 2.

EDNA ST. VINCENT MILLAY

Edna St. Vincent Millay, 58, Pulitzer prize-winning poetess, was found dead, presumably after suffering a heart attack, at her home in Austerlitz, N. Y., Oct. 19.

Born in Maine, Miss Millay settled down in the writers' colony of N. Y.'s Greenwich Village and before hitting her stride with poetry, had done a couple of thesping stints with the original Provincetown Players in their converted stable-theatre in the Village. However, intimates claim, her fling at histrionics was more as a means to an end rather than a desire for a stage career. When her poetry began to bring dividends she camphored her makeup box and gave acting the brush.

Her only other contact with the theatre came in 1923, when she was commissioned by the Metopera to write the libretto for an opera composed by Deems Taylor, which eventuated as "The King's Henchman," and produced at the Opera House in 1927.

Miss Millay married Eugen Jan Boissevain, an importer, in 1923. He died in 1949.

FRANK G. KIRBY

Frank G. Kirby, 81, one-time associate of Thomas A. Edison and pioneer cameraman, died at Poughkeepsie, N. Y., Oct. 22. He was credited with developing several movie techniques, including the fadeout and double-exposure. At time of death he was working on an improved television lense.

A founder of the International Photographers Union, Kirby accompanied Admiral Richard E. Byrd on the latter's 1926 Arctic expedition. He had been active as a cameraman until 1936, when he was associated with Fox Movietone News.

Survived by son and two brothers.

WINONA SHANNON

Mrs. Albert G. Andrews, 76, a former actress who had been known as Winona Shannon, died in New York Oct. 17. She had retired from the stage some years ago after her marriage to Andrews, an actor, who survives. She was a sister of Effie Shannon, stage actress.

After making her debut as a child, she later appeared with her sister, Effie, and the latter's husband, the late Herbert Kelcey, in a number of their productions at the turn of the century.

She later appeared on Broadway in "The Bat," "Moth in the Flame" and "Butterfly on the Wheel."

HERBERT CLYDE LEWIS

Herbert Clyde Lewis, 41, former newspaperman and screen writer, died in New York Oct. 17. After working as a reporter on several N. Y. dailies, he became publicity director for the J. Walter Thompson ad agency in 1940.

In 1942 he sold an original, "Two-Faced Quilligan" to 20th-Fox and later went to Hollywood as a screen writer for that company. He also wrote for other studios. He returned to New York last year and had been a freelance writer for television.

Survived by wife, son and daughter.

H. WILLARD GRAY

H. Willard Gray, 82, founder and president of H. W. Gray Co., music publishers, died Oct. 22 in Old Lyme, Conn.

Born in England, Gray came to New York in 1894 to head the N. Y. office of the British firm of Novello & Co. In 1906, he bought the branch and set up his own firm. He published choral and organ music, and also the first opera by an American composer to be produced by the Metropolitan Opera Co., Frederick S. Converse's "The Pipe of Desire," published in 1907 and produced in 1910.

Survived by four sons and a daughter.

RALPH HILL

Ralph Hill, 51, music critic and former music editor of Radio Times of the British Broadcasting Corp., died in London, Oct. 19.

For the past two years he had been music critic of the London Daily Express. Among the books he had written on musical subjects were two studies of Brahms and "Music of Our Times," published in London in 1945.

GORDON WILES

Gordon Wiles, 46, motion picture director, died Oct. 17 in Los Angeles after a long illness.

In his 21 years in the film industry Wiles functioned as an art director, a production designer and, since 1947, as a full director, making his bow in that capacity on the King Bros. production, "The Gangster." Wife and two children survive.

CAROLYN FEID

Mrs. Carolyn R. Dunlap, 35, pianist and organist and wife of Kenneth J. Dunlap, died Oct. 22 in Elizabeth, N. J. She was known professionally as Carolyn Feid.

Survived by husband, parents and two sisters.

GIUSEPPE BORGATTI

Giuseppe Borgatti, 79, operatic tenor considered one of Italy's bestknown interpreters of Wagnerian roles, died in Milan Oct. 18.

He had been in retirement for the last 30 years, due to loss of sight.

S. A. MOROSS

S. A. Moross, long an exhibitor in the N. Y. metropolitan area, died in New York Oct. 23. He was a former head of the Theatre Owners Chamber of Commerce in N. Y.

Surviving are his wife, Goldie; and three sons, Lee, Mike and Irving. Latter is Columbia Pictures' homeoffice attorney.

THOMAS T. LYONS

Thomas T. Lyons, 51, head of the print shipping department of Warner Bros. homeoffice, died in New York Oct. 22. An industry pioneer, he was associated with First National and later Warners for the last 30 years.

Wife and three-year-old daughter survive.

HERMAN LEVINE

Herman Levine, 60, former vaude performer and talent agent, died in Brooklyn, Oct. 17. He had appeared in vaude for many years in an act called "Foolish House," which played the U. S., South America and Europe.

A sister survives.

JACOB J. MELTZ

Jacob J. Meltz, 64, former radio commentator and executive director of the Mount Sinai hospital, died Oct. 19 in Los Angeles after a long illness.

At one time he was announcer for the American Jewish Broadcasting Co.

RAYMOND DE RAVENNE

Raymond de Ravenne, 46, character actor, died Oct. 14 in Hollywood, following a heart attack.

He was stricken while on his way to the Metro studio for a role in "The Great Caruso."

Anne Quint Schwalberg, 45, wife of A. W. Schwalberg, president of Paramount Film Distributing, died at her New Rochelle, N. Y., home Monday (23) after a long illness. Mrs. Schwalberg is survived by a son and daughter, in addition to her husband.

Capt. Dennis Hartigan, 57, for years chief inspector of theatres and film and radio studios for the Los Angeles Fire Department, died of a heart attack Oct. 15 at his home in Hollywood.

Herbert Kern, 51, chief organist for Fox West Coast Theatres over a period of 18 years, died Oct. 14 in Long Beach, Cal.

Walter Kenny, who had been doorman and ticket taker at Town Hall, N. Y., for past 30 years, died in Paulsboro, N. J., Oct. 20.

Wife of Nat Barger, midwest theatre operator, died in Chicago, Oct. 17.

Mother, 56, of Gifford Phillips, television producer, died Oct. 16 in Hollywood.

IN MEMORIAM
In Loving Memory of Our Brother
SAMUEL LIEBERT
COMEDIAN
Died Oct. 24, 1945
AT REST

The unveiling of the Monument erected to the Memory of the late
HYMIE GOLDSTEIN
WILL TAKE PLACE AT
Mount Lebanon Cemetery
Glendale, L. I.
on the grounds of
ORDER OF LIONS, Block 102
Sunday, October 29th, 1950
at 12:30 o'clock
If inclement weather the unveiling will take place the following Sunday.
LEONARD M. STONE

AL JOLSON

As an entertainer, he was the world's greatest . . .

As a citizen, he gave of himself generously . . .

He lives on in the hearts of his friends . . .

For the Officers and Directors
Milton R. Rackmil, Pres.
Decca Records, Inc.

BIRTHS

Mr. and Mrs. Boris Aronson, son, New York, Oct. 19. Father is a scenic designer, who did sets for "Season in the Sun."

Mr. and Mrs. Nat V. Donato, son, Brooklyn, N. Y., Oct. 17. Father is sales manager of C. P. MacGregor Transcriptions, radio packager.

Mr. and Mrs. Jerry Marshall, son, New York, Oct. 19. Father is member of the vaude-nitery comedy team of Marshall and Allen.

Mr. and Mrs. James Evans, son, Chicago, Oct. 12. Father is a legit actor; mother was formerly with Mutual talent agency, Chi.

Mr. and Mrs. George Youngling, daughter, Pittsburgh, Oct. 16. Father's KDKA staff musician and arranger; mother's Faye Parker, radio singer.

Mr. and Mrs. Frank A. Orban, Jr., daughter, Somerset, Pa., Oct. 10. Father is Hooversville, Pa., exhib and Somerset County district attorney.

Mr. and Mrs. Frank Goss, daughter, Santa Monica, Oct. 14. Father is a CBS newscaster.

Mr. and Mrs. Nate Slott, daughter, Hollywood, Oct. 17. Mother is the former Una Mortished, actress; father is an assistant director at RKO.

Mr. and Mrs. Don Dillaway, daughter, Hollywood, Oct. 18. Mother is the former Vivian Nusser, RKO publicist. Father is a film actor.

Mr. and Mrs. Stanley Adams, son, Hollywood, Oct. 16. Father is a radio writer.

Mr. and Mrs. Bernie Seligman, son, New York, Oct. 25. Father is in the video dept. of the William Morris Agency.

Mr. and Mrs. Mel Tolkin, son, New York, Oct. 17. Father is a scripter on Sid Caesar's NBC-TV "Your Show of Shows."

MARRIAGES

Lisette Vera to Pierre Nicto, Hollywood, Oct. 15. Bride is an actress.

Patrice Wymore to Errol Flynn, Nice, Oct. 23. Bride is an actress; he's the film star.

Gloria Saunders to Tommy Thompson, Hollywood, Oct. 22. She's a television actress; he's floor manager at KECA-TV.

Diana Barrymore to Robert W. Wilcox, Newark, N. J., Oct. 17. Bride is actress-daughter of the late John Barrymore.

Helen Norma Rosen to Dr. Joseph Louis Yellin, New York, Oct. 19. Bride is daughter of Samuel Rosen, who with her uncle, Si Fabian, heads the Fabian circuit.

Constance Herbert to Jock Chancellor, Chicago, Oct. 14. He's a Chi NBC news writer.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMGM, N. Y., and Paramount Newsreel Sports Commentator)

COLLEGE

GAMES	SELECTION	POINTS
Army-Columbia	**Army**	28
Best the Lion can hope for is to score.		
Boston College-Georgia	**Georgia**	35
This game was booked when BC was a power.		
Boston University-Syracuse	**Syracuse**	14
Syracuse has good running attack to augment Custis' throwing.		
Colgate-Brown	**Colgate**	13
Red Raiders have greater speed and finesse.		
Cornell-Princeton	**Princeton**	7
Upset! Cornell has been sluggish all season though undefeated.		
Dartmouth-Harvard	**Dartmouth**	7
Harvard's athletic setup to be shaken up this winter.		
San Francisco-Fordham	**San Francisco**	6
Dons one of the best independents on the Coast.		
Holy Cross-Yale	**Yale**	14
Herman Hickman doing wonders at New Haven.		
Maryland-Duke	**Duke**	7
Maryland blows hot and cold, Duke more reliable.		
Navy-Pennsylvania	**Pennsyivania**	7
Great ball game! Penn has better backs.		
Penn State-Temple	**Penn State**	6
Strictly a tossup. Both clubs below par.		
Pittsburgh-Miami	**Miami**	14
Miami under Andy Gustafson building a national rep.		
Virginia-West Virginia	**Virginia**	14
Traditional battle but Virginia has beaten better teams.		
Alabama-Mississippi State	**Aiabama**	13
Red Tide just one year away.		
Arkansas-Vanderbilt	**Arkansas**	7
Upset! Razorbacks getting better.		
Auburn-Tulane	**Tu ane**	28
Breather for Green Wave.		
Texas A&M-Baylor	**Texas A&M**	7
Aggies came through with big win against TCU last week.		
Wake Forest-Clemson	**Wake Forest**	7
Game of the south! Battle for Southern Conference title.		
Kentucky-Georgia Tech	**Kentucky**	13
Babe Parilli continues to lead unbeaten Wildcats.		
Texas Christian-Mississippi	**Texas Christian**	13
Ole Miss having a long hard year.		
North Carolina-William & Mary	**North Carolina**	7
Watch out! A traditional clash!		
Rice-Texas	**Texas**	7
Longhorns rate among top five in the country.		
Illinois-Indiana	**Illinois**	14
Johnny Karras leads the way for the Illini.		
Iowa-Ohio State	**Ohio State**	7
Buckeyes have tremendous depth and power.		
Iowa State-Oklahoma	**Oklahoma**	21
Sooners should wind up undefeated again this year.		
Kansas-Nebraska	**Kansas**	6
Toughest game to pick this week!		
Minnesota-Michigan	**Michigan**	20
Again they're talking of Bierman's last year at Minnesota.		
Michigan State-Notre Dame	**Michigan State**	13
First pick against the Irish in three years.		
Oklahoma A&M-Missouri	**Missouri**	19
Missouri Tigers headed for a big 2nd half season.		
Northwestern-Wisconsin	**Wisconsin**	7
Big game for both. Wisconsin has greater deception.		
UCLA-Purdue	**Purdue**	7
Uclans reached peak in Stanford upset last Saturday.		
California-St. Mary's	**California**	20
Only over-confidence can beat Cal between here and the Rose Bowl.		
Idaho-Washington State	**Washington State**	19
Idaho outclassed in Conference game.		
Southern Cal-Oregon	**Southern Cal**	14
Trojans try to save face after Navy mauled them.		
Stanford-Washington	**Washington**	7
Game of the day on the Coast. Washington 2d only to California.		

PROFESSIONAL

N. Y. Giants-Chicago Cardinals	**Giants**	7
Steve Owen's gang showed the skeptics last Sunday against Cleveland.		
N. Y. Yanks-Chicago Bears	**Bears**	7
Yanks don't have the defense to stop the Bears.		
Baltimore-San Francisco	**San Francisco**	21
Colts just playing out the schedule.		
Detroit-Los Angeles	**Los Angeles**	14
Rams going to be tough to beat from here on.		
Pittsburgh-Cleveland	**Cleveland**	10
Steelers' offense can't match the Browns.		
Washington-Philadelphia	**Philadelphia**	14
All the Eagles are healthy and flying high again.		

SEASON'S RECORD
Won, 99; Lost, 47; Ties, 5; Pct., .678
(Ties Don't Count)

Video 'Face' Lift

Continued from page 1

sue for hefty damages if the Sharkey action is successful.

Sharkey based his suit against NBC and the sponsor on two counts. Firstly, the ex-champ complained that clips of himself in action were shown in the pic film series on four different occasions without his authorization. Secondly, Sharkey is demanding damages for the use of his pictures in newspaper spreads advertising the showing of the films on TV.

NBC is basing its defense on the fact that it has legitimate title to the series of pix with the concomitant right of showing the fighters in it and advertising them as well. Video programmers contend they are following the standard practice in the film industry in the exploitation of reissues in which the actors have assigned their rights to the producers. Whichever way the federal court decision goes, it's certain the problem will be brought before the Supreme Court for a definitive ruling.

Lee V. Eastman, of Spring & Eastman, is legal rep for Sharkey.

The Most Heralded Singer of the Year!

Currently—

- **HOTEL PIERRE, New York**
  (Return Engagement)
- **STRAND THEATRE, New York**
  (Return Engagement)
  November 17th
- **PALMER HOUSE, Chicago**
  Opening—January 25th

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Ed Sullivan's
"TOAST OF THE TOWN"

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Paul Whiteman's
"GOODYEAR SHOW"

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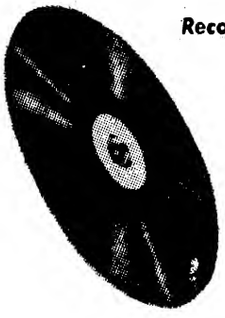
THE VOICE OF FIRESTONE

★ ★ ★ Starring in ★ ★ ★
"THE CHOCOLATE SOLDIER"
on "Musical Comedy Time"
October 30th
NBC-TV

Mimi BENZELL

METROPOLITAN OPERA STAR



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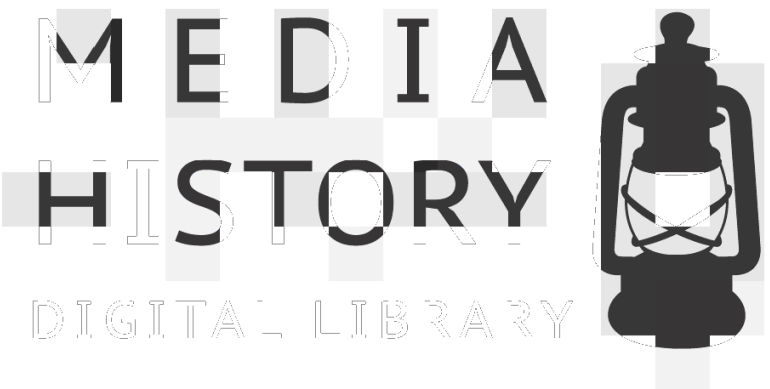

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